

The School of Music  
presents the 116th program of the 1990-91 season

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# The Collegium Musicum

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Margriet Tindemans

Director

School  
of  
Music

University  
of  
Washington

*New Music  
for  
Early Instruments*

Friday, May 17, 8:00 PM  
Brechemin Auditorium

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# Program

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**Installaties for recorder quartet** (1984) ..... (8'00") ..... FRANS GEYSEN

Recorders:

Michelle Balkenhol, George Forman, Yoshiko Heather  
Deirdre Jasper, Sally Keller, Sally Weaks

**Installaties** was composed in 1984 and first performed in that year with the opening of the Amsterdam art exhibition which displayed the works of the Belgian artist Piet Stockmans. His art uses seemingly endless sequences of tiny porcelain objects which are almost identical in size and shape. As the observer passes an "installation" of such objects, he may perceive all kinds of slow-changing patterns. This method of creating art has much in common with the style of composition Frans Geysen has developed since 1967. Trademarks of Geysen's very personal manner of writing are repetition and symmetry. With his slowly-changing melodic fragments he achieves a musical structure which can communicate the fascination of the seemingly endless repetition of the sound of the sea or of a highly complex, smoothly working machine.

Frans Geysen was born in 1936 in Belgium. He studied in Leuven, Antwerp and Ghent. He teaches harmony and analysis at the Brussels Conservatory.

**Three in Nomines** (1991) ..... (10'00") ..... NASSER AL-TAEE

Viols:

Nasser Al-Taee, Joseph Bichsel  
Laura Johnston, Ann Wilkinson

The three settings of In Nomine are based on the chant "Gloria tibi Trinitas", which in the 16th and 17th centuries became one of the most

favorite bases for pieces for viol consort. As in the Renaissance practice, the purity of the chant is preserved and unchanged while the upper voices enjoy a freer melodic and rhythmic motion in a symmetrical fashion. The first piece is a plain intonation of the chant; the next parts grow in intensity and force to end in a complex rhythmic four-part version.

Nasser Al-Taee is a student at the University of Washington and a member of the Collegium Musicum. His compositional style stresses melodic continuity. He tries to combine the "new" and "old" approach to harmony and form. He wrote a musical finale for Othello, a Kyrie for Soprano and orchestra, and many songs in both English and Arabic.

**The Wind's Twelve Quarters** (1991) ..... (3'05") ..... LISE KREPS / A. E. HOUSMAN

Erin Durett, voice  
Joseph Bichsel, viol

Lise Kreps, Deirdre Jasper, Sally Weaks, recorders

**The Wind's Twelve Quarters** was first performed in an a capella setting in April 1991. In modern renaissance tradition, it is now premiered as a consort song. The timbre of recorders, viol and solo voice intensify the personal quality of the text, emphasizing the vitality of connecting strongly with some person, power, or moment in time.

Lise Kreps (born in 1962) earned her B.A. from Bennington College in composition and "chamber music," a euphemism for the "International Early Music and Furniture Moving Society." She now lives in Seattle, performs with "Duck Soup", an ensemble that performs vocal and early music.

SIDE A  
SIDE B

**Hildaness** (1991) ..... (11'30") ..... JOAN FRANKS WILLIAMS

Margriet Tindemans, viola da gamba

Hildaness, by Joan Franks Williams, was commissioned by Margriet Tindemans in 1989 for solo viola da gamba. It is composed in three movements: *Prelude*, *Vocalise*, and *Fantasia*.

The first movement, *Prelude*, is written in ABA form, with a strong opening passage. Several motives are stated and developed. The movement ends with a pianissimo return to the opening.

The second movement, *Vocalise*, uses syllables as a text. The gamba player sings these syllables while playing various contrapuntal lines.

The final movement, *Fantasia*, is in sectional form. There are nine sections and a coda. The various ideas stated in the first and second movements are further developed in this section. A new jazz-like part is heard as well as a cadenza with virtuoso overtones.

Hildaness uses various compositional techniques with different sound palettes to achieve a work which emphasizes both contemporary and antique sonorities.

Joan Franks Williams was born on April 1, 1930 in Brooklyn, New York. She holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the Manhattan School of Music. She studied composition with Wayne Barlow, Ralph Shapey, Roman Haubenstock-Ramati, Stephan Wolpe, and Vittorio Giannini. In 1962 Ms. Williams moved to Seattle where she was the founder and artistic director of New Dimensions in Music, an organization which presented concerts of new music throughout the Pacific Northwest. She held this post until 1971, when she moved to Israel for a 17-year stay. In Israel, Ms. Williams continued composing various commissions and also was responsible for contemporary music for the Israel Broadcasting Authority (Voice of Israel Radio). Works by Ms. Williams have been performed in many European countries as well as Mexico, Argentina, Canada, and the Far East. Her music was performed also at the Warsaw Autumn in 1980, the General Assembly of the International Society of Contemporary Music (ISCM), in Athens 1979, in Belgium ISCM 1981, the Israel Festival 1975 and 1987, and the Rostrum of International Composers sponsored by UNESCO. At present, Ms. Williams is a free-lance composer, now living in Seattle with her husband and poodle.

## Intermission

Trinkets of Little Value (1986) (29'38") PETER HANNAN

*Theguehoaca*  
*Assomaha*  
*Thegoaca*  
*Honnesca*  
*Canada Undagneny*

Cynthia Beitmen, voice  
Joseph Bichsel, Margriet Tindemans, Ann Wilkinson, viols  
Jon Walwick, lute  
George Forman, Deirdre Jasper, Sally Keller, Sally Weaks, recorders

The texts for these songs are taken from a "dictionary" of about 200 native words found at the end of Jacques Cartier's account of his second voyage to Canada in 1535 in the language of the newly discovered land. The words are not arranged alphabetically, but rather by association or subject. I have preserved the associations in these songs, sometimes even the order of the word lists.

The title refers to Cartier's own description of the currency he used to win over the people of the new land. As described in the "voyages", gifts of these trinkets provoked ecstatic singing and dancing among the "savages." "We gave them knives, glass beads, combs, and other articles of little value, which greatly pleased them: they lifted their hands to heaven as they sang and danced in their canoes."

<i>theguehoaca</i>	sing
<i>thegoaca</i>	dance
<i>cahezem</i>	laugh
<i>agguenda</i>	cry
<i>thedoathady</i>	run
<i>quedaque</i>	walk
<i>aggondec</i>	an exclamation

<i>assomaha</i>	moon
<i>signehoham</i>	stars
<i>cahoha</i>	wind
<i>agogasy</i>	sea
<i>quenhia</i>	sky
<i>damga</i>	earth
<i>isnez</i>	sun

*Thegoaca*: Instrumental dance

<i>honesca</i>	ice
<i>canisa</i>	snow
<i>athan</i>	cold
<i>odazan</i>	warm
<i>azista</i>	fire
<i>quea</i>	smoke
<i>canocha</i>	house

<i>canada undagneny</i>	where are you from
<i>napen tondamen assurtah</i>	we don't mean you any harm

Peter Hannan is well known as composer and recorder virtuoso, especially in developing the recorder as a medium for new music. He has been very active as composer, performer and commissioner of new works for the instrument. He studied music in Vancouver, London and Amsterdam, and was a prize winner at the Gaudeamus Competition for Interpreters of Contemporary Music in 1978. Peter Hannan has toured throughout Canada, the U.S., and Europe, playing early and new music as a soloist, and with the Renaissance ensemble New World Consort. He recently completed a tour across Canada with the British composer/performer Christopher Fox, with whom he has collaborated on electronic/acoustic projects for a number of years.

Hannan works both in electronic and acoustic media, and has written works for among others, Arraymusic, Vancouver New Music, CBC Radio, the Canadian Electronic Ensemble, Hemispheres and violist Rivka Golani. As a composer, his works have been performed and broadcast in Canada, the U.S., Germany, Holland, England, France and Belgium. He has recorded with Colin Tilney and the New World Consort; a CD of new music for recorder will be appearing this year. Upcoming composition projects include works for the Winnipeg Symphony and Les Coucous Benevoles.

## MUSIC AT THE UNIVERSITY OF WASHINGTON

For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a worldwide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

### Upcoming Concerts

University Singers; May 20, 8:00 PM, Meany Theater

Jazz Combos I & II; May 20 & 21, 8:00 PM, Brechemin Auditorium

Collegium Musicum & Madrigal Singers; May 21, 8:00 PM, Meany Theater

Jin Xiang, UW Visiting Scholar – Chinese Composer/Conductor/Music Critic;  
May 23, 8:00 PM, Brechemin Auditorium

Tom Collier, Michael Brockman, Marc Seales, Dan Dean, Mark Ivester, &  
William O. Smith; May 28, 8:00 PM, Meany Theater

Wind Ensemble and Symphonic Band; May 29, 8:00 PM, Meany Theater

PROCONART; May 30, 8:00 PM, Brechemin Auditorium

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