

S67
1979
5-25
D4B
CD#14683

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE SONI VENTORUM

FELIX SKOWRONEK, *flute*
WILLIAM McCOLL, *clarinet*

LAILA STORCH, *oboe*
CHRISTOPHER LEUBA, *horn*

ARTHUR GROSSMAN, *bassoon*

with guest artists

MONTSERRAT ALAVEDRA, *soprano*
STANLEY CHAPPLE, *piano*

and

MARTIN FRIEDMAN, *violin*
TOBY SAKS, *cello*
STEVE ALLEN, *alto saxophone*
CLYDE JUSSILA, *bassoon*

Friday, May 25, 1979

Meany Theater, 8:00 pm

Tape No. 1-9468

MICHAEL GLINKA
(1804-1857)

~~PROGRAM~~ ~~not recorded~~

Trio: Pathétique in D Minor for clarinet,
bassoon, and piano (1826-27)

Allegro moderato
Scherzo: Vivacissimo
Largo
Allegro con spirito

16:05

H. E. APOSTEL
(1901-1977)

Five Songs for soprano, flute, clarinet and
bassoon, Op. 22 (Text: R. Felmayer) (1953)

"In den blassen Abend..."
"Wie gleicht ihr euch" (Rondel)
"Nächtlicher Lichten..." (Barkarole)
"Wie die bunte Lampione..."
"Nun die Sonne..."

10:56

HEITOR VILLA-LOBOS
(1867-1959)

Choros No. 7 (Settimino) for flute, oboe,
clarinet, alto saxophone, bassoon, violin
and violoncello (1924)

9:16

INTERMISSION

Tape No. 2-9469

1712
1419
22.8
DND

JOSEPH HAYDN
(1732-1809)
Trans. SKOWRONEK

Eight Pieces for Mechanical Organ (1772, 1792)
transcribed for flute, oboe, clarinet and
bassoon

12:32

Allegretto
Andantino
Vivace
Allegretto, quasi andante
Presto
Minuetto
Andante
Vivace, 'Der Kaffeeklatsch'

BOHUSLAV MARTINU
(1890-1959)

Sextet for flute, oboe, clarinet, two bassoons
and piano (1929)

17:08

Prelude: Poco andante
Adagio
Scherzo (1. Divertimento): Allegro vivo
Blues (2. Divertimento)
Finale

PROGRAM NOTES

GLINKA

As a child, Michael Glinka spent practically all of his first ten years on a country estate, and his heavy contact there with folk music at such an early age left a lasting impression. He was the first composer to give Russian music a language of its own, his operas "A Life for the Tsar" and "Russian and Ludmilla" were the foundation of Russian nationalism in this form, and his influence conditioned a full century of Russian musical art to follow. Although his chamber works have been regarded as early efforts to acquire musical mastery, they possess grace and attractive melody and already reveal a sophisticated technical understanding, particularly in scoring and instrumental writing. A case in point is his indication for the use of 'vibrato' during the course of the Trio Pathetique--a written direction rarely found in wind music until recent times.

APOSTEL

Hans Erich Apostel was born in Karlsruhe, Germany, where he received his early musical education and later his first professional position as a coach and accompanist at the Badische Landestheater. He later moved to Vienna, studying composition with Arnold Schoenberg and Alban Berg. During these years, he formed lifelong friendships with Berg and Anton Webern as well as with the painters Emil Nolde, Oskar Kokoschka and Alfred Kubin. Apostel was for many years an editor with the Viennese music publishing house, Universal-Edition, and was active as a member and president of the

PROGRAM NOTES (cont.)

APOSTEL (cont.)

Austrian section of the International Society for Contemporary Music. As a spokesman for the "Second Viennese School" of composers, Apostel shared their affinity for the sensitive and refined song-cycle. His "Five Songs", Op. 22 are based on verses of Rudolf Felmayer (1897-1970), a Viennese poet well-known for his intimate, semi-autobiographical subjective lyrical style.

VILLA-LOBOS

Among the vast number of works in the compositional output of the great Brazilian composer Heitor Villa-Lobos, there occur two types of 'forms' which he claimed to have "invented" himself: the "Bachianas Brasileiras" and the "Choros". The latter, a term with several meanings, was first used in Rio de Janeiro sometime in the last century to indicate a type of instrumental serenade, frequently modulating from major to minor, sometimes rhythmical, again sentimental (the word derives from the verb "chorar", meaning "to cry"), played by wandering street musicians. Villa-Lobos employs the word much more freely: in his fourteen such works (ranging from piano and guitar solo to large orchestra with chorus) he expands the term to include Indian, neo-African and "any typical melody of popular character".

HAYDN

The fascination with mechanical inventions and devices in the late 18th century was not just limited to the field of industry with its steam-engines, cotton-gins, and other machinery. The field of music was also touched by fallout from the early "machine age", with gears, weights, and springs assembled in various combinations and employed to power such items as musical spinning-wheels, musical chairs (sic), mechanical trumpet-players, and the more widely-known musical clock-organs. In the latter, a small set of pipes and bellows were added to the above hardware, with the musical action itself pinned into a rotating cylinder. Mozart and Beethoven both wrote works for such instruments, and Haydn composed no less than 32 short pieces for three small organs built by Pater Primitivus Niemecz, chaplain - librarian (and resident mechanical genius) to the Esterhazy family.

MARTINU

Bohuslav Martinu was perhaps the best-known Czech composer of recent years to achieve the worldwide recognition of his predecessors Antonin Dvorak and Leos Janacek. His life's course took him along an unusual track through Prague to Paris, the United States (where he occupied teaching positions at Princeton University and the Curtis Institute, among others), Italy, and Switzerland. He began his musical career as a violinist, and was for a time a member of the Czech Philharmonic Orchestra. After composition studies with Josef Suk in Prague, Martinu obtained a small stipend to study in Paris with Albert Roussel, whom he found a sensitive and inspirational teacher. The heady atmosphere of Paris in the 1920's had the same magical effect on Martinu as it did on many other young composers from abroad (Villa-Lobos, for one), and Martinu's originally-intended short study stay stretched out for several years. Ragtime and jazz were the rage in Europe at the time, and many of their stylized elements found their way into concert music. Martinu's Sextet shows ample evidence of this in two built-in "divertimento" movements -- one a catchy flute and piano duo (including what seems to be a contorted quote from "Yes! We Have No Bananas") and the other a European-ear-view of the 'blues'.

APOSTEL

Felmayer verses:

I. To the Pale Evening

To the pale evening rise bush and tree,
Bare yet, and fearful, on the winter-pale
branches bearing unopened buds
As they hesitate to open into the night-
soft warmth From the evening-filled
distances bloom the flocks of stars.

II. How You Resemble Each Other

How you resemble each other with your
immaculate mouths, Pomegranate, mask,
pitcher and lute,
The Eternal pours into our days,
immaculate and sweet from your mouths,
And when we discover in ecstasy what
came flooding out in tone and stream,
in word and essence, To us comes the
same thing, immaculate, from all your
mouths, Pomegranate, mask, pitcher
and flute.

III. Of Nocturnal Lights

Glittering arc of nocturnal lights:
Down in the gloom of the river's
speeding, And the gently rolling
waves now mirror them, Column by
glistening column,
Tenderly the foaming flood is veiled;
Oh, how shimmering columns rise,
lifting from stream-night,
slumbering spaces,
disappearing in dark vaults.'

IV. How Paper Lanterns

How paper lanterns, motley-bright,
and piebald-starred in summer's night,
do ripen in this torrid zone,
While we (who are opaque and dark,
Illumined only by this spark)
provided for you - in you - light,
which you surround by breath alone

In den blassen Abend

In den blassen Abend steigen Baum und
Strauch noch kahl und zagend, an den
winter-bleichen Zweigen die geschlossnen
Knospen tragend/ Wie sie zögern, sich
zu breiten in die naechtig-linde Waerme/
Aus den abend-satten Weiten bluehen
still die Sternen-schwaerme/

Wie gleicht ihr euch

Wie gleicht ihr euch mit euren reinen
Munden/ Granatfrucht, Maske, Krug und
Laute. Es schenkt das Ewige sich in
unsre Stunden so rein und suess aus
euren Munden/ Und wenn wir wie be-
rauscht erkunden, was sich in Klang und
Flut, in Wort und Saft entstaute/ Uns
kommt ein Gleiches rein von euren
Munden, Granatfrucht, Maske, Krug und
Laute/

Naechtlicher-Lichter

Naechtlicher Lichter, gleissender Bogen/
Drunten im Daemmer des Flusses Verei-
len Und auf den leise verrollenden
Wogen bebt nun ein Glaenzen wie Saeulen
bei Saeulen/ Zarter verschleiern sich
Flut und Geschaeueme. O -- wie die
schimmernden Saeulen erstehen, hebend
aus Stromnacht schlummernde Raeume,
drin sie in dunkelster Woelbung ver-
gehen/

Wie die bunten Lampione

Wie die bunten Lampione, mit den
Sternen und den Streifen, in der dunkel-
schwuelen Zone dieser Sommernaechte
reifen/
Wir, die finster sind und dicht/
nur von Aussen fremd beglaenzt/
schufen euch und in euch Licht/
das ihr nur wie Hauch umgrenzt/

continued -----

APOSTEL

Felmayr verses:

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V. The Sun is Now

The sun is now beside
the groves; all forests close,
and purple, magnified,
the gently dying sun now glows

I wait; there's more to be.
through sun-struck dreams I soon
perceive from whispering random
tree-tops, sparkling, ghastly-pale:
the moon

Nun die Sonne

Nun die Sonne nah den Hainen, tun
sich alle Haelder zu und das purpur-
schwere Scheinen loest ihr Leben
sanft in Ruh/
Ihm beginn ich nachzulauschen,
traeumend form ich's noch besonnt/
Zart aus irrem Wipfel rauschen glaenzt
mir geisterbleich der Mond/

Translations: I, II, III by
International Poetry Associates, Inc.
(a multinational corporation); IV
and V by William McColl