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### Upcoming Concerts

**Wind Ensemble and Symphonic Band;** December 5, 8:00 PM, Meany Theater

**Proconart:** New music by young composers; December 6, 8:00 PM, Brechemin Auditorium

**University Symphony;** December 7, 8:00 PM, Meany Theater

**Studio Jazz Ensemble;** December 10, 8:00 PM, Meany Theater

**Percussion Ensemble;** December 11, 8:00 PM, Meany Studio Theater

**University Chorale;** December 12, 8:00 PM, Meany Theater

**Keyboard Debut Series;** December 13, 8:00 PM, Brechemin Auditorium

The School of Music  
presents the 28th program of the 1990-91 season

## Faculty Artist Recital

F32  
1990  
12-4

### "American Anniversaries"

School  
of  
Music  
University  
of  
Washington

William Schuman  
Gunther Schuller  
Dave Brubeck  
Samuel Barber  
Daniel Gregory Mason

Tuesday, December 4, 1990  
8:00 PM, Meany Theater

DAT# 11,711

CASS# 11,712

# Program

ORDER  
②

Time to the Old (1980) ..... (9:45) <sup>DAT</sup> ID3 WILLIAM SCHUMAN (b. 1910)  
3 songs for mezzo-soprano and piano set on words of Archibald MacLeish

*The Old Gray Couple*  
*Conway Burying Ground*  
*Dozing on the Lawn*

Emilie Berendsen, mezzo-soprano  
Lisa Bergman, pianist

① Trois Hommages (1942-46) ..... (9:22) <sup>DAT</sup> ID2 GUNTHER SCHULLER (b. 1925)  
for two horns and piano

*Intermezzo (for Frederick Delius)*  
*Pavane (for Maurice Ravel)*  
*Chanson (for Darius Milhaud)*

David Kappy, hornist  
Timothy Stewart, hornist  
Lisa Bergman, pianist

③ In Your Own Sweet Way (1976) ..... (7:55) <sup>DAT</sup> ID4 DAVE BRUBECK (b. 1920)  
for jazz trio

Mike Brockman, saxophonist  
Marc Seales, pianist  
William O. Smith, clarinetist

CASS SIDE A  
SIDE B

## Intermission

④ Summer Music (1956) ..... (11:34) <sup>DAT</sup> ID5 SAMUEL BARBER (b. 1910) - 1981  
for wind quintet

The Soni Ventorum

Felix Skowronek, flutist                      Laila Storch, oboist  
William McColl, clarinetist                  David Kappy, hornist  
Arthur Grossman, bassoonist

⑤ Russian Songs (1915) (10:08) <sup>DAT</sup> ID6 DANIEL GREGORY MASON (1873 - 1953)  
op. 18, set to words by Witter Bynner

*A Drunkard*  
*A Revolutionary*  
*A Prophet*

Julian Patrick, bass-baritone  
Lisa Bergman, pianist

## Song Texts

Time to the Old, by William Schuman

### The Old Gray Couple

They have only to look at each other to laugh-  
no one knows why, not even they:  
something back in the lives they've lived,  
something they both remember but no words can say.

They go off at an evening's end to talk  
but they don't, or to sleep but they lie awake-  
hardly a word, just a touch, just near,  
just listening but not to hear.

Everything they know they know together-  
everything, that is, but one:  
their lives they've learned like secrets from each other;  
their deaths they think of in the nights alone.

### Conway Burying Ground

They set up stones to show where time has ended  
first for one man, then another, on and on:  
stones in rows where time has run,  
run out, run out for Jane, for Mary's Joe,  
but what time is, they do not know.

Only the old know time: they feel it flow  
like water through their fingers when the light  
ebbs from the pasture and they wade in night.  
It frightens them.

Time to the old is world, is will,  
turning world, unswerving will,  
interval

until

### Dozing on the Lawn

I fall asleep these days too easily-  
doze off of an afternoon  
in the warm sun by the humming trees-  
but I wake too soon:

wake too soon and wake afraid  
of the blinding sun, of the blazing sky.  
It was dark in the dream where I was laid:  
It is dark in the earth where I will lie.

— Archibald MacLeish

### Russian Songs, by Daniel Gregory Mason

#### A Drunkard

They ask me what I sing about:  
Who knows?  
Vodka bakes me in my innards,  
Drops of it are on my beard,  
And tho' something is the matter,  
I am comforted and cheered.

Vodka burns me in my innards,  
Drops of it are on my beard,  
And I find my wife as wicked  
As I feared.  
For she barred the door against me

And I haven't any roof;  
O, she sent the devil walking  
On his hoof.

The canary puts her babies  
In a little cosy nest,  
And the wolf, for all his prowling,  
Goes to rest.  
But I haven't any family,  
And I might as well be dead;  
O, I haven't any corner  
For my head!

They ask me what I sing about:  
Who knows?  
Vodka burns me in my innards,  
And I'm crying in my beard,  
And yet nothing is the matter-  
I am comforted and cheered.

#### A Revolutionary

Father!  
I wanted to come back and make you know.  
I could have shown you.  
Nothing has hurt like your misunderstanding me.

And you, my mother,  
Your honey lips.  
Your apple cheeks.  
Could I have kissed them and had comfort from them,  
And been comforting to you,  
It would not be so hard.

I shall be here ten months before it happens.  
Perhaps they'll let you see me.  
Come if you can!

I have no sweetheart except you and earth,  
And earth is a strange sweetheart.  
It seems me strong and young and beautiful,  
Yet has no wish for me.

I must give up, go out,  
I, who have cared so much.

### A Prophet

Tomorrow is Elijah's day!  
The world comes to an end!  
Release your souls, release your souls before that day!  
For who so in his body  
keeps his soul upon that dreadful day  
is damned.

Hang yourselves, drown yourselves,  
Die by the knife, the gun, the rope,  
all shall please God!  
And if your women and your children falter,  
Then kill them first:  
the cheerful giver pleaseth god!

I take my leave of you,  
I lead the way.  
Hand me the rope, make sure the noose will slip.  
Forgive me if I have not saved your souls,  
And I forgive you for not listening.  
My mother I forgive for bearing me,  
My father, for begetting me,  
Mankind, for being like me,  
So farewell!  
Receive me, God!

— Witter Bynner

### Program notes

Lisa Bergman

"BILL SCHUMAN and I have been close friends through four decades, and I have come to know this man and his music in a way that can be described only as loving. I have rarely met a composer who is so faithfully mirrored in his music; the man is the music. We are all familiar with the attributes generally ascribed to his compositions: vitality, optimism, enthusiasm, long lyrical line, rhythmic impetuosity, bristling counterpoint, brilliant textures, dynamic tension. But what is not so often remarked is what I treasure most: the human qualities that flow directly from the man into the works—compassion, fidelity, insight, and total

honesty. Compassion is the keynote; it is the mark of a man, and, for me, the mark of this man's music."

— Leonard Bernstein

We celebrate William Schuman's 80th birthday.

GUNTHER SCHULLER, a virtuoso and adventuresome hornist is also a prolific composer, conductor, broadcaster, editor, writer, teacher and administrator. Though his interests span all of music history, his great love is jazz and it is a youthful and respectful gesture that exhibits itself in *Trois Hommages*. This work, published just two years after his earliest published work, yet twelve years before his involvement in "third stream music" (amalgamations of jazz and art music) indicates an assimilation of styles and genres - hybrids, if you will—consistent throughout his life's work. Interesting, isn't it, that a composer of such command and popularity is entirely self-taught. Tonight's performance marks Schuller's 65th birthday.

DAVE BRUBECK, who considers himself "a composer who plays the piano" began his playing career at age 13 and his composing career as a music major at the College of the Pacific in Stockton, California. A jazz master, his greatest performing and compositional success continues to be with the "Dave Brubeck Quartet" which tours the world regularly featuring, among others, our own William O. Smith. Despite his demanding performing schedule, since the 1960's he has written and in some cases recorded two ballets, a musical, an oratorio, four cantatas, a mass and works for jazz group and orchestra. One hopes that on this his 70th birthday he'll find time to have some birthday cake!

SAMUEL BARBER "...was, in his life as well as in his art, conservative and aristocratic. At heart a romantic, Barber produced music with convincing melodic flow (melody, in fact, was his high suit) and a finely-honed sense of contrast and drama." (Phillip Ramsey) Speaking of *Summer Music*, Barber noted that "it's supposed to be evocative of summer — summer meaning languid, not killing mosquitoes." Similar to his *Knoxville, Summer of 1915* it is mildly impressionistic, delightfully warm and lazy. Tonight's performance commemorates the 80th anniversary of Barber's birth.

DANIEL GREGORY MASON, composer, writer on music and teacher of music studied composition with Chadwick, Goetschius and d'Indy. He considered himself a "musical humanist" never ceasing in his battle for recognition of American music. Viewed as one of the "Boston Classicists", his work is often considered decidedly Brahmsian with touches of french influence. In Randall Thompson's words, "A certain sinister and foreboding pessimism, a dour and bitter irony in Mason's music has not been fully appreciated." May this evening's performance, in some small way, express an appreciation for the contributions of this great American patriot who died 46 years ago this day.