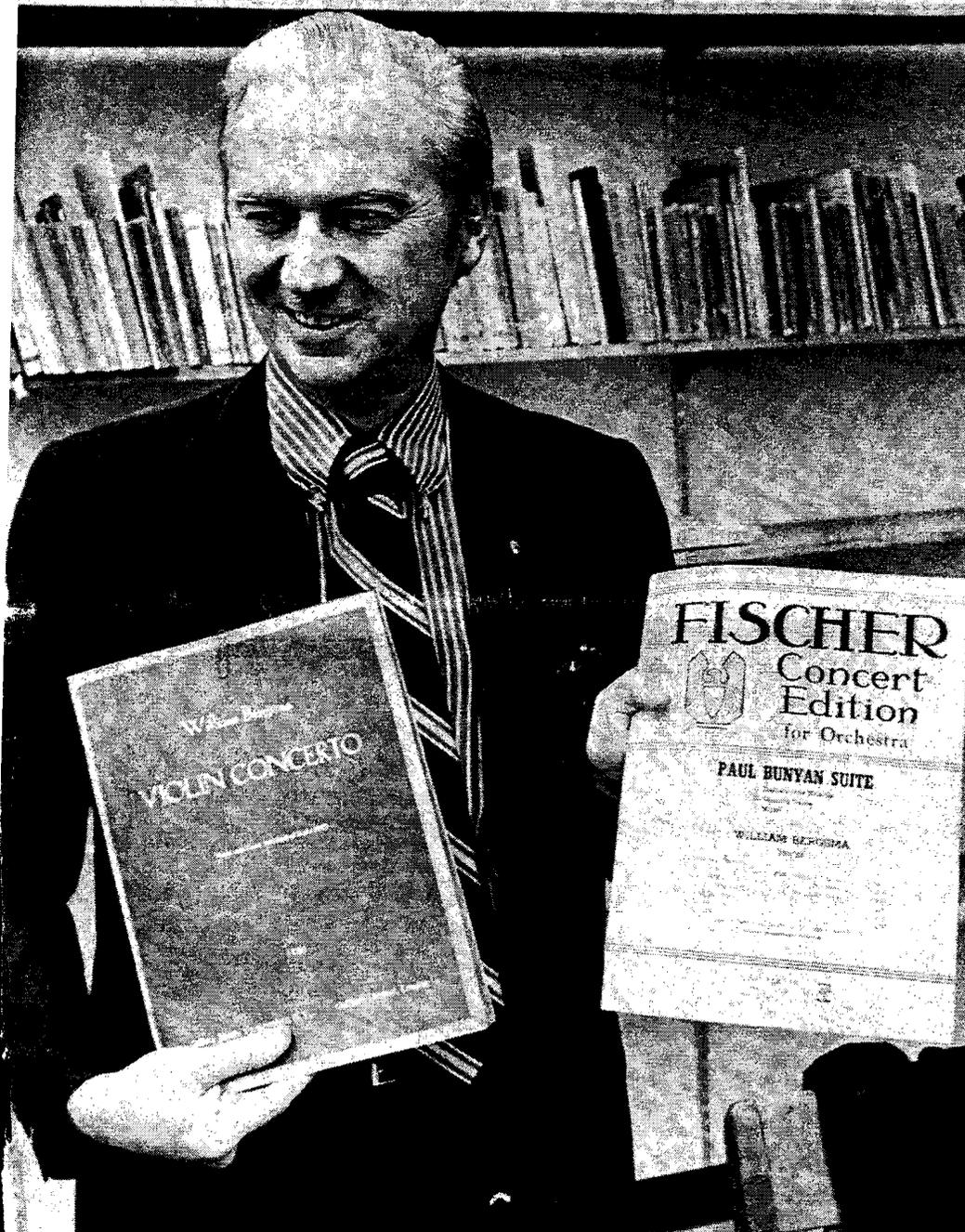


B4794
1994
10-13



DAT #
12,443

CASS #
12,444

University of Washington
THE SCHOOL OF MUSIC

is honored to present a concert of music by

**WILLIAM BERGSMA
(1921-1994)**

8:00 PM, October 13, 1994
Meany Theater

PROGRAM

DAT
ID 2

CONCERTO FOR WIND QUINTET (1958) (15')
ALLEGRO
ANDANTE
ALLEGRO ASSAI

THE SONI VENTORUM
Felix Skowronek, *flute*; Alex Klein, *oboe*
William McColl, *clarinet*; David Kappy, *horn*
Arthur Grossman, *bassoon*

ID 3

QUINTET FOR FLUTE AND STRING QUARTET (1979) (25')
ANDANTE CON MOTO
INTERLUDE
ADAGIO
PRESTO

Doriot Anthony Dwyer, *flute*; Martin Friedmann, *violin*
Mariel Bailey, *violin*; Susan Gulkis, *viola*
Toby Saks, *cello*

CASS SIDE A — **INTERMISSION** — CASS SIDE B

1D5 **I TOAD YOU SO**, for voice and timpani (1986) (5')
I; II; III; IV

Emilie Berendsen, *mezzo-soprano*; Gunnar Folsom, *timpani*

1D6 **ILLEGIBLE CANONS** for clarinet and percussion (1969) (8')

ALLEGRO
LENTO
ALLEGRO VIVO

William O. Smith, *clarinet*; Patrick Roulet, *percussion*

1D7 **BLATANT HYPOTHESES** for trombone and percussion (1977) (8')

CLOWN TIME: ANDANTINO
THE NIGHT'S MUSIC: LENTO
OLD FRIENDS: MODERATO

Stuart Dempster, *trombone*; Gunnar Folsom, *percussion*

1D9 **LULLEE, LULLAY** for voice and piano (1956) (3')

Valerie Yockey, *soprano*; Randolph Hokanson, *piano*

1D10 **THREE FANTASIES** for Solo Piano (1943, revised 1983) (6')

THIS IS THE WAY AN EAGLE FEELS
MARCH BY NIGHT
TOCCATA

Randolph Hokanson, *piano*

1D12 **RIDDLE ME THIS** for accapella chorus (1957) (6')

THE SNOW
THE EGG
THE COW

THE PACIFIC NORTHWEST CHAMBER CHORUS

Joan Catoni Conlon, *conductor*

Elaine Koga, *accompanist*

The Bergsma family wishes to thank all of the artists who have given so generously of their time and effort to this concert. Not only were they William Bergsma's friends and colleagues: they were his constant inspiration. Thanks also to Matt Krashen, staffs of the School of Music and Meany Hall, and Arthur Grossman and Valerie Yockey for their guidance and support.

William Bergsma's *Concerto for Wind Quintet* dates from 1958 and owes its inception to a commission from the Elizabeth Sprague Coolidge Foundation of the Library of Congress. The work was written for the New York Woodwind Quintet, said ensemble presenting its first performances, including the Library of Congress premiere. The *Concerto for Wind Quintet* was published two years later, subsequently recorded, and was soon counted among the major American contributions to the repertoire. The overall active character of the quintet is immediately established by an agitated syncopated announcement with lively angular lines briefly separated by quasi-chorale quotes moving through the course of the first movement. The Andante second movement opens and closes with sections of quietly intense melody flanking a restless middle ground. The finale, with the decided flavor of a tarantella, propels the movement and the quintet to an energetic conclusion.

Felix Skowronek

The *Quintet for Flute and String Quartet*, composed in 1979, was written for Doriot Anthony Dwyer, and was supported by a Fellowship from the National Endowment for the Arts Composer-Librettist program. Of this work, the composer wrote: "When Doriot Anthony Dwyer asked me to write this piece, she was characteristically decisive. It was to be a full-scale work, and a serious one (there was enough frippery for the flute already.) It was to use the full string quartet, not just three of them (she was tired of having the second violin play cards with the stage hand during her performances). I heard, trembled, and obeyed. The work itself is fairly straightforward. Its first movement is a first movement. The second is a short, muted Interlude, with the flute changing to piccolo. The third makes intermittent use of an irregular ground bass. The fourth is a finale."

Anne Bergsma

I Toad You So

This is the only song cycle that Bergsma wrote his own texts for.

- I. He will not
brush his teeth in the morning or wash his face behind his ears
or eat his vegetables like he's told to,
because he does not want to.

He will not
be nice to old missus Worthington when she gives him candy,
because he does not like her.

He will not clean up his room just right or eat what's on his plate,
or finish each last bite of vegetable,
because it's good for him.

Instead, he'll play by the waterfall, hide in the tree, eat all the blackberries,
and be home when it's bed-time.
- II. All night I dream good dreams.
All night I think good thoughts.
But I cannot help what I see when the lights are out.
And I can't help what I hear when my head is under the pillow.
- III. (HUMS)

- IV. Morning early is the best time: robins, squirrels, gartersnakes.
All of them together, bright in the sunlight, drinking in the dew drops,
No-one awake, no-one but me, running in the sunlight, hiding in the
shade.
Where does the sun go in the night-time?
How does the wind blow, and us not see it?
Why do people stay in bed, snoring, groaning, while all this is here?
Morning early is the best time.

William Bergsma

Illegible Canons was written for a Naumburg Foundation-sponsored concert of the University of Washington's Contemporary Group in Town Hall, New York City, and was begun after the rest of the concert had been set. The program began and ended with long, fervid, slow cantatas for soprano and chamber ensemble, and in my opinion urgently needed something else. The something else starts with an Allegro, sharp, and perky, followed by a longer slow movement. One of the leaders of the Group, then and now, is the composer-clarinetist, William O. Smith, who (together with the Italian flutist, Gasseloni) is a leader in the development of "Multiphonica" -- production of more than one note in wind instruments. It is this effect (contrasted with soft multi-note chords in vibraphone) which opens the second movement, a distant mournful, cantilena, with the percussion predominantly on pitched instruments. The last movement is an explosive, interrupted pell-mell chase interrupted by virtuoso cadenzas, first for clarinet, then percussion. Complaint has been made that the canons aren't all that illegible. Fine; but a good title is a good title.

William Bergsma

Blatant Hypotheses was written especially for Stuart Dempster and Daniel Dumbar. The three movements *Clown Time*, *The Night's Music*, and *Old Friends* brings much nostalgia, mostly from the twenties. One thinks easily of silent films (and their ten cent cost), dressing up in a suit and tie. *Clown Time* brings about thoughts of Laurel and Hardy. *The Night's Music* is reminiscent of Bartok. *Old Friends* simply equal old friends.

William Bergsma

Lullee Lullay

The beautiful lyrics for this song were penned by the gifted and well-known American poet, Janet Lewis. A long-time friend of the Bergsma family, she was also the librettist for Bergsma's opera, *The Wife of Martin Guerre*.

Lullee, lullay, I could not love thee more
if thou was Christ the king.
Now tell me, how did Mary know
that in her womb should sleep and grow
the Lord of everything?
Lullee, lullay, an angel stood with her, who said:
"That which doth stir like summer in thy side
shall save the world from sin.
Then stable, hall and inn shall cherish Christmastide."
Lullee, lullay, and so it was that day;
And did she love him more because an angel came
to prophesy His name?

Oh, no, not so, she could not love Him more,
But loved Him just the same.
Lullee, lullay.

Anne Bergsma

Three Fantasies is dedicated to the late Cecile Genhart, a renowned piano faculty member at Eastman, a personal friend of Bergsma and a champion of contemporary music. First composed in 1943, the three *Fantasies* were later revised to include current titles, phrasings, tempo changes and pedalings suggested by pianists over two generations. Bergsma comments on the titles, "*This is the way an eagle feels* and *March by night* are the first two pieces. I wanted to use them in 1943, but I couldn't think of anything for the third piece. It is a toccata and might as well be called so." The first Fantasy is expansive and dramatic, creating images of majestic soaring eagles. *March by night*, the second Fantasy, moves with a heavy pace and a paradoxical irregular meter. The *Toccat*a ends with a driving rhythmic figure in triplets - technical display at its best.

Jill Timmons

Riddle Me This

Bergsma's strong literary interests shine throughout his vocal and choral music. These texts, taken from the Oxford Nursery Rhyme Book, are delightful vehicles for his quick wit. At the end of each, ask: "What is it?"

White bird featherless flown from Paradise,
onto the castle wall.
Along came Lord Landless, took him up handless,
rode away horseless
to the King's white hall.
(Answer: *The Snow*)

In marble halls as white as milk,
lined with a skin as soft as silk,
within a fountain crystal clear,
a golden apple doth appear.
No doors are there to this stronghold;
yet thieves break in and steal my gold.
(Answer: *The Egg*)

Four stiff standers, four dilly danders,
two lookers, two crookers,
and a wig-wag wig-wag.
(Answer: *The Cow*).

The Pacific Northwest Chamber Chorus is honored to have been invited to sing in this special commemorative concert of the music of William Bergsma in his beloved Meany Theatre—the theater he built during his years at the University of Washington.

Joan Catoni Conlon

ARTISTS

Marjel Bailey attended the University of Oregon and Lewis and Clark College where she received her Bachelor of Music Degree in violin performance. She received a scholarship to attend Yale University and graduated with a Master of Music degree in 1975. Her professional experience includes the Oregon and Baltimore Symphony Orchestras, and touring the U.S. and Canada as Principal Second Violin with the Canadian Opera Touring Company. She has been a member of the first violin section of the Seattle Symphony Orchestra since 1978 and the 1990-1991 season served as Acting Assistant Principal Second. Mariel has appeared many times as soloist on the Seattle Symphony's "Basically Baroque" series and will be featured this coming season in Bach's *Concerto for Violin and Oboe in C minor* with principal oboist Bernard Shapiro. She recently performed Vivaldi's *Four Seasons* with the Port Angeles Symphony, and was noted for her "refined, elegant tone" by the Seattle Times. A founding member of the Emerald String Quartet, she performs frequently around Washington with her cellist husband, Bruce Bailey.

American born mezzo-soprano **Emilie Berendsen** has concertized extensively throughout the United States, Europe and the Middle East. She has appeared as soloist with such orchestras as the Seattle Symphony, Honolulu Orchestra, the Israel Philharmonic, the Buffalo Philharmonic, and many European symphony orchestras. Berendsen has been a member of the Seattle Opera, the Central City Opera Company, the New Israel Opera and the Dutch National Opera, and is also active in the field of contemporary music. She has premiered many compositions written especially for her. She has participated in such series as New Dimensions in Music, Acoustica, and The Group for New Music, in Israel; with Continuum in New York, and with many of the new music groups in Europe. She is a permanent member of the The Group for New Music, with which she has introduced the music of George Crumb, Henri Pousseur, Stefan Wolpe and Giacinto Scelsi to Israeli audiences. She has recorded for Koch International, Folkway Records, Symposium and Romantic Robots. She records regularly for Radio Prague, Kol Israel, Radio France and the BBC. Her UNESCO-sponsored performances have given her the opportunity to represent Israel in Asia, South America, and Europe. Emilie Berendsen is an Associate Professor of Music, and Head of the Voice Division, School of Music at the University of Washington.

Joan Catoni Conlon is a Professor of Choral Music at the University of Washington. Since 1976, she has taught conducting, choral repertoire, choral curriculum, and has directed several choral ensembles, including the University Chorale, Madrigal Singers, and the Oratorio Chorus. Since 1971, she has conducted the **Pacific Northwest Chamber Chorus**. She has transcribed, edited, and published choral works of Georg Phillip Telemann with Augsburg Publishing House and with Lawson-Gould following research travel to Frankfurt, Brussels and London. In 1983-84, she was awarded a grant from the Indo-U.S. Subcommission to study North Indian classical vocal music in New Delhi, where she was affiliated with Delhi University and coached the Dehli Boychoir. She holds a Bachelor's degree in Piano and Secondary Music, a Master of Arts degree in Music History, and a doctorate in conducting at the University of Washington. She has attended conducting symposia at Oberlin, UCLA, Aspen, Vienna, and Venice. She has taught at the University of Colorado, Boulder and has guest conducted and lectured in the western United States. In 1986, she was elected Choral Curriculum Officer of the Washington State Music Educators Association. She

tours annually with the University choral ensembles: the University Chorale and the University Madrigal Singers.

Born in Berkeley, California, **Stuart Dempster** studied performance and composition at San Francisco State College. From 1962-66 he was principal trombone in the Oakland symphony under Gerhard Samuel and, since 1968, he has been on the faculty of the University of Washington. Grants include: Creative Associate at SUNYAB (1967-68); Fellow in the Center for Advanced Study, University of Illinois (1971-72); Fulbright Scholar in Australia (1973) where he studied the aboriginal didjeridu; a NEA Composer Grant (1978); US/UK Fellowship (1979); Guggenheim Fellowship (1981). He is also a master teacher at the International Trombone Workshop. His book *The Modern Trombone: A Definition of Its Idioms* was published in 1979 and he has recorded on several labels including Columbia, Nonesuch, and New Albion, the latter having produced his "Abbey" recording (NA 013) which has become in the words of one reviewer, "a cult classic." Dempster tours regularly as a solo recitalist performing his own works as well as his commissioned works by Berio, Erb, Erickson, and others, and also with the Deep Listening Band. His work with sound massage, environmental music in general, and various site specific works in particular have earned him a reputation as a composer/performer whose work will be at once deep, meditative, and amusing. A typical example is the *Deep Listening* album, with Pauline Oliveros and Panaiotis, which received rave reviews. *Deep Listening* was recorded in an old cistern with a 45" reverberation, and was released in May 1989 on New Albion Records (NA 022).

One of the world's most lauded orchestral soloists and Principle Flutist of the Boston Symphony Orchestra for many years, **Doriot Anthony Dwyer** made history as the first woman to hold a principle chair in a major symphony orchestra. In addition to her performances with the Boston Symphony, she has appeared as soloist with other leading orchestras under such noted conductors as Claudio Abbado, Leonard Bernstein, Carlo Maria Giulini, Erich Leinsdorf, and Michael Tilson Thomas. She was asked by Bernstein to give the American premiere of his "Halil" in 1981, with the Boston Symphony under his direction. Ms. Dwyer has been an important force in enlarging the flute repertoire, having been a tireless champion of both new music and neglected older masterpieces. She has been responsible for the composition of new works written and dedicated to her by such composers as Ellen Taaffe Zwilich, Walter Piston, John La Montaine and William Bergsma. As a recitalist and chamber musician, Ms. Dwyer is a frequent soloist with the Boston Symphony Chamber Players, and has appeared with such distinguished ensembles as the Portland and Manhattan String Quartets. In recognition of her unique accomplishments as a woman and artist, Doriot Anthony Dwyer was nominated to the Women's Hall of Fame at the Seneca Falls Historical Museum in Seneca, New York, and accepted the Woman of Achievement Award on behalf of her relative Susan B. Anthony.

Martin Friedmann has served as first violinist with the Seattle Symphony since 1979. This past summer he was on the faculty of Centrum's Mid-Summer Music Retreat held at Fort Warden State Park. In the late 1980s Mr. Friedmann performed regularly on the Seattle Symphony's Chamber Music Series; one of his performances on the series was the String Quartet No. 4 by the late composer William Bergsma. Before joining the Seattle Symphony in 1979, he served as Director of the Music Department for the Cornish College of the Arts for ten years. Before coming to Seattle in 1968 from Puerto Rico, he garnered extensive experience in solo and chamber music performance as concertmaster with the

Vienna Chamber Orchestra, Robert Shaw Chorale and Peter Britt Festival Orchestra, and at the Marlboro and Casals Music Festivals. He began his musical studies in his native Vienna, continuing later at The Juilliard School, where he was a student of William Bergsma, among others. Many years later, Mr. Friedmann was again a student of Mr. Bergsma while earning his doctorate at the University of Washington. Other teachers at the University of Washington included Ivan Galamian, Ricardo Odnoposoff and Emanuel Zeltin.

Susan Gulkis, originally from Southern California, is Principal Violist of the Seattle Symphony. She moved to Seattle at the beginning of the 1992-93 season from San Francisco, where she served as Principal Violist of the San Francisco Opera Orchestra. Ms. Gulkis studied at the Curtis Institute of Music, where she received a Bachelor of Music degree in 1988. An active chamber musician, she has played with numerous chamber orchestras, including the Brandenburg Ensemble, Concerto Soloists of Philadelphia, The New American Chamber Orchestra, and The New European Strings. Currently on the faculty of the Waterloo Music Festival, she has also participated in summer festivals at Tanglewood, Taos, Blossom, Music Academy of the West, The La Jolla Chamber Music Society, and the Seattle International Music Festival. She is a founding member of The Bridge Ensemble, whose appearances this season include the University of Washington's prestigious International Chamber Music Series.

Randolph Hokanson, pianist, is Emeritus Professor of Music at the University of Washington, where he taught for 35 years. Joining the faculty after an extensive solo career, Mr. Hokanson lent his talents generously to the making of music and musicians at the University. Among a great variety of performances he gave over the years, his cycles of the complete sonatas of Beethoven attracted special notice. The University of Washington Press has published his *At Home with Beethoven*, a series of audio-tapes with illustrated commentaries and complete performances of several Beethoven sonatas. He has featured in numerous works of William Bergsma at the University, including *Tangents* for piano, *Fantastic Variations on a Theme from Tristan*, for viola and piano, and *Changes for Seven*, for woodwind quintet, piano and percussion. Mr. Hokanson continues to be an active performer and is scheduled to present an all-Schubert recital at the Shorecrest Performing Arts Center on October 28.

Professor Toby Saks, the well-known UW faculty cellist and music director of the Seattle Chamber Music Festival, is a graduate of the Juilliard School of Music, where she studied with Leonard Rose. She launched her career by winning first prize at the International Pablo Casals Competition, and is a Laureate of the International Tchaikowsky Competition. She has been a recipient of numerous grants, including a Fulbright and a Martha Baird Rockefeller grant. She has toured the United States, Canada, Europe, the USSR and Israel, and participated in International Music Festivals. A former member of the New York Philharmonic, Saks has been on the University of Washington's music faculty since 1976.

Born in Sacramento, California, **William O. Smith** started playing clarinet at age 10 and progressed to study theory and harmony at 16. Later, he studied at Juilliard in New York City, and with Darius Milhaud at Mills College in Oakland. While at Mills, he met fellow student Dave Brubeck and formed an octet with him. He received an M.A. in music in 1952 and became a teacher at colleges while continuing to play and write all kinds of music including jazz. Smith won the *Prix de Rome* and later settled in Rome while working on a Guggenheim grant. While in Italy, Smith represented the U.S. at the International Congress of

Electronic Music in Venice, giving the premiere of a work for jazz combo and prerecorded tape. He became increasingly interested in electronic music. With pianist John Eaton he formed the American Jazz Ensemble, which toured the U.S. annually. The group introduced the Synket, a vowel machine for production and transformation of sounds. Smith is a man of prodigious talent as composer and clarinetist. His works include *Concerto for Clarinet & Combo*, recorded with Shelly Mann, and *Divertimento*, with Red Norvo, both on the Contempo label. He appeared with Brubeck on *The Riddle* (Columbia), *Dave Brubeck Octet*, *Near Myth*, *Brubeck a la Mode* (Fantastik). His recordings have been released by American Jazz Ensemble: Epic, and RCA.

Valerie Yockey, soprano, has appeared extensively as a recitalist and as soloist with chamber groups in Boston, New York, and the Pacific Northwest with artists including John Gibbons, Daniel Pinkham, Leon Lishner, George Shirley, and the Kronos Quartet. Performances with period instruments of the Baroque and Classical eras and songs of contemporary composers have been the focus of recent concerts. She has served on the voice faculties of the University of Washington and the Cornish College of the Arts, and has hosted many classical radio programs on KUOW.

Considered by musicians and critics alike to be one of the best choruses in the Northwest, the Pacific Northwest Chamber Chorus brings together 45 talented men and women who share experience and skill in ensemble singing and dedication to the performance of distinctive choral works. Founded in 1968, the Chorus is in its 27th season. It has been directed since 1971 by Dr. Joan Catoni Conlon of the University of Washington School of Music.

From the Andes to Ankara, from Ipanema to Iceland, through its many recordings and tours, Soni Ventorum has established a brilliant reputation for outstanding chamber music that has captivated audiences throughout the world. The quintet was formed in 1961 when Pablo Casals invited its members to become the woodwind faculty of his newly founded Conservatory of Music, Puerto Rico. The Soni Ventorum has been at the University of Washington since 1968. The Quintet has recorded works by Mozart, Villa-Lobos, Morris, Hamerik, Goodman, Reicha, Danzi, Cambini, Poulenc, Taffanel, Martinson, Arrieu, Bozza, Aitken, Smith, Gerster, Gabaye, Bernstein, Ketting, and Francaix on the following labels: Lyrichord, Desto, Ravenna, Musical Heritage Society, Crystal, and Laurel.