

C 345
1998
2-17

University of Washington
THE SCHOOL OF MUSIC

presents a faculty recital:

Viola Variations

with

Helen Callus, *viola*

with guest artist

Lee Duckles, *cello*

and faculty guest artists

Rebecca Henderson, *oboe*
William McColl, *clarinet*
Carmen Pelton, *soprano*
Craig Sheppard, *piano*
Carole Terry, *harpsichord*

8:00 PM
Meany Theater
February 17, 1998



School
of
Music

University
of
Washington

DAT 13, 183

Cass 13, 184-13, 185

PROGRAM

Del Me...

AT
D1 **Gamba Sonata #2 in D major for viola (15:50)**
and harpsichord.....**J. S Bach**
Adagio.....**(1685-1750)**
Allegro
Andante
Allegro

D2 **Marchenerzählungen for clarinet, (14:32)**
viola and piano Op.132.....**Robert Schumann**
I. Lebhaft, nicht zu schnell.....**(1810-1856)**
II. Lebhaft und sehr markiert
III. Ruhiges Tempo mit zartem Ausdruck
IV. Lebhaft, sehr markiert

D3 **Quatre Poems for Mezzo-Soprano, (19:27)**
viola and piano Op.5.....**Charles Martin Loeffler**
La Cloche Felee.....**(1861-1939)**
Dansons La Oigwe
Le sons du cor s'afflige vers les bois
Serenade

INTERMISSION

D4 **Duet "mit zwei obligaten Augenglasern" (6:53)**
Allegro.....**L. van Beethoven**
(1770-1827)

D5 **Die Serenaden Op. 35 (25:20)**
Barcarole.....**Paul Hindemith**
An Phyllis.....**(1895-1963)**
Nur Mut
Duett-Prestissimo
Der Aben
Der Wurm am Meer
Trio
Gute Nacht

Cass 13, 184-side A

13, 184-side B

13, 185-side A

PROGRAM NOTES

Hector Berlioz wrote in his famous treatise on orchestration that the viola was the "Cinderella of the orchestra". For centuries played by second rate violinists, the viola and violists gained a reputation of not being as suited to the spotlight as its sibling instruments, the violin and cello, were. Though it was not until this century that viola playing achieved a level of virtuosity equal to that of other instruments, tonight's program shows how composer throughout history exploited the gorgeous potential of the viola. Each of tonight's 'Viola Variations' is based on a different combination of instruments and/or voice in order to display how the viola is used to enhance a wide range of chamber music color palates. One should not be surprised by the diversity of composers that wrote for the viola. Three of the composers on the program were avid violists themselves. J. S. Bach's son, Carl Philipp Emanuel, wrote of his father after his death that, "...he liked best to play the viola..." Beethoven played viola in a court orchestra. And Hindemith is considered one of the great viola virtuosos of the first half of the twentieth century. Not to mention other famous composers such as Mozart, Schubert, Mendelssohn and Dvorak who also tended to favor playing the viola in chamber music settings.

Not only does each 'Variation' utilize a different arrangement of instruments, but it spans several different musical eras. Bach's sonata, written during the Baroque Era, substitutes the viola da gamba with the viola. Considering that Bach was an avid arranger of his own and other composer's music, surely he would have approved of tonight's grouping of original harpsichord with a modern viola. Schumann's *Marchenerzahlungen*, written during the Romantic Era, is probably based on Mozart's earlier trio for the same grouping written during the Classical Era. This trio shows the incredibly beautiful combination of clarinet and viola which Max Bruch was to emulate later in his eight pieces for viola, clarinet and piano and his concerto for viola and clarinet. The Loeffler pieces, written at the end of the Romantic Era with a somewhat Impressionistic feel, are but an introduction to the pieces written arrangement. The rich tone of the viola suits the mezzo soprano sound so well as to blend seamlessly together. Beethoven's duet, written during the Classical Era, displays the virtuosic possibilities of the viola and is especially interesting considering it is written at a time when only violinists would have been thought to scale such heights. It is fitting that Hindemith's *Die Serenaden*, written during the first half of the twentieth century, ends tonight's program as it is written in a baroque style thereby coming full circle back to the Bach that opened the program. The soprano's parting text of "Good night, sweet dreams" with solo viola completes the variations and the program.

[Program notes by Michael Lieberman, an undergraduate viola student in the School of Music.]

JOHANN SEBASTIAN BACH, born in March of 1685 proved to be one of the most influential composers of his time. His introduction of the *Viola da Gamba Sonatas*, composed between 1717 and 1723 brought a new respect to the harpsichord as well as to give the viola da gamba "opportunities to display its virtuosity and the charm of its tone quality."

The sonatas were originally written for Prince Leopold von Anhalt, who was both a gamba player and a harpsichordist. For this reason, the two parts are equal in difficulty and importance. The sonatas are typical trio sonatas with two melodic lines and a basso continuo (bass part in the harpsichord). The harpsichord, however has two roles. The left hand provides the basso continuo while the right hand plays a solo line. The viola plays the main melodic line.

SCHUMANN'S *Marchenerzählungen* for viola, clarinet and piano has proven to be one of the final pieces of music that fails to show his state of mental illness. Schumann, born in 1810 began to deteriorate in the last years of his life. The *Marchenerzählungen* or "fairy stories" does not reflect this state of mind though written three years before his death in 1856.

This work consists of four movements that vary in style greatly. The first movement is characterized by a series of running thirty-second notes and a melodic line that recurs throughout the piece. The second movement has the feeling of a German march, the third is a passionate duet between the viola and clarinet. The final movement brings out the virtuosity and tenderness of each instrument through series of *apreggiated* passages intermixed with slower, more gentle phrases. The piece ends triumphantly with a "vigorous and romping conclusion".

[Program notes by Lisa Killinger, an undergraduate viola student in the School of Music.]

CHARLES MARTIN LEOFFLER was a French born American of German parents. He trained as a violinist in Europe and in 1881 joined the Boston Symphony Orchestra. He retired from the symphony at the age of 42 to devote himself to teaching and composition. Known to be very thorough in his compositions, he poured over his scores, correcting them again and again. There are only a few works that are known today and it is due in large part to this fact that he released so little for publication.

In the *Four Poems* for soprano, viola and piano there is a distinct mix of French impressionism, Russian and Irish Folk song and Spanish elements.

[Program notes by Helen Callus]

Composed in 1796-7, the *Duet* for viola and cello is to be performed "with obligato eyeglasses". BEETHOVEN composed this duet for himself and his close friend Zmeksaall, an amateur cellist. "Baron muck-driver" as Beethoven commonly called him, was often teased for his poor eyesight, hence the title "Eyeglass Duet". In the duet the solo viola line sings over an obligato cello part (a contrapuntal accompaniment).

[Program notes by Alexis Schultz, an undergraduate viola student in the School of Music.]

HINDEMITH is known for writing "Gebrauchmusic" or functional music. *Die Serenaden* comes out of his earliest period of writing such music, a period in which he also abandoned key signatures and time signatures. Written in 1924, *Die Serenaden* was dedicated to Hindemith's wife, Gertrude. Hindemith called the work "A little Cantata on Romantic Texts" using many folk-like melodies and creating a work that is more accessible to listeners and performers.

In keeping with the idea of functional music, Hindemith used a wide range of colors out of just the soprano, oboe, viola and cello. The piece is divided into three sections of two or three pieces each and ends with the words sung by the soprano "Good night, Sweet dreams."

[Program notes by Jeanne Drumm, a graduate viola student in the School of Music.]

HELEN CALLUS was born in England and at the age of 26 joined the faculty of the University of Washington. Her degrees were obtained at The Royal Academy of Music in London and The Peabody Institute in Maryland where she was the Teaching Assistant to Paul Coletti. Ms. Callus has performed in all the major concert halls in London including the Royal Festival Hall, the Queen Elizabeth Hall and the Wigmore Hall. She was principal violist and soloist of many chamber music ensembles in London and a winner of numerous prizes and awards including the Countess of Munster Competition in 1992; Special Prize winner at The Lionel Tertis International Competition in the U.K. (including the Columbia Festival of the Arts), The Sunflower Music Festival in Kansas and the Olympic and Seattle Chamber Music Festivals here in Washington. Before she moved to Seattle she was principal violist and soloist with Concerto Soloists Chamber Orchestra of Philadelphia.

Helen has recently accepted an invitation to join the Bridge Ensemble here in Seattle as its new violist. Among their many plans for the future include a performance of a commission given in the presence of the internationally acclaimed composer Giya Kancheli. The performance in October of this year will be the first chamber music recital to be given at the new Benaroya Symphony Hall in Seattle.

LEE DUCKLES is the Principal Cellist with the Vancouver Symphony Orchestra in British Columbia. A native of Berkeley, California, he received his degree in performance from the University of Illinois and participated in postgraduate masterclasses with cellists Mstislav Rostropovich, Janos Starker, and Harvey Shapiro.

An active chamber music performer, he has appeared in a number of summer music festivals in California, Colorado, Washington, Alaska, and British Columbia. Since, 1978, he has been the Principal Cello at the Cabrillo Music Festival in California where he has premiered a number of works for cello and orchestra and worked with composers Aaron Copland, Hans Werner Henze, Lou Harrison, Phillip Glass, and John Adams.

Mr. Duckles has recorded for the CBC, the Musical Heritage Society of America, and Skylark Records with the salon music ensemble, *Viveza*. He is currently on the faculty of the Vancouver Academy of Music and President of the Vancouver Cello Club.

Prior to her appointment as Artist-in-Residence at the University of Washington and oboist with the Soni Ventorum Wind Quintet, **REBECCA HENDERSON** studied at the Oberlin Conservatory and the Eastman School of Music, and served on the faculties at the University of Alabama and the University of Montana. Active as both a soloist and chamber musician, Ms. Henderson was a prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition. Henderson is a champion of new music for the oboe and has been involved in the commission of several works by American composers. In 1992 she was a featured soloist at the Society of Composers (SCI) National Conference, performing Harold Schiffman's "Concerto for Oboe d'Amore."

WILLIAM MCCOLL is Professor of Clarinet at the University of Washington in Seattle, and a founding member of the Soni Ventorum Wind Quintet. A graduate of the Academy of Music in Vienna, Austria, he has performed with many orchestras, including the Casals Festival Orchestra under Pablo Casals, and, on early instruments, the Handel and Haydn Society (Boston) and The Philharmonia Baroque Orchestra (San Francisco.) He has built several replicas of early clarinets and basset horns and a modern basset clarinet in A. His recordings are on the Crystal, Musical Heritage Society, Decca, and Harmonia Mundi labels

Soprano **CARMEN PELTON** is known for her powerful interpretations of music in many genres, particularly contemporary music. She has appeared in such illustrious venues as the Goodman Theater in Chicago and New Haven's Long Wharf Theater. Her first New York appearance, in the lead role of Susan B. Anthony in Virgil Thomson's *Mother of Us All*, was an off-Broadway hit and led directly to performances at Wolf Trap and the Kennedy Center Honors Program. This summer she will sing at Sergiu Luca's Cascade Head Festival in Lincoln City, Oregon; the Seattle International Festival; Carmina Burana with the Cascade Festival in Bend, Oregon and Mahler's Symphony No. 2 at the Brevard Music Festival. In September her trio of voice, violin and piano, "wrdq: wonton ravioli and the dairy queen," will make their New York City debut in an eclectic program of music "from baroque to funk" at Merkin Concert Hall.

Carmen Pelton is on the Voice Faculty of the University of Washington and the Brevard Music School in North Carolina.

Senior Artist-in-Residence in Piano at the University of Washington School of Music, **CRAIG SHEPPARD** studied with Rudolf Serkin and Sir Clifford Curzon, and graduated from both the Curtis Institute in Philadelphia, and The Juilliard School in New York City. In 1972, he won the silver medal at the Leeds International Pianoforte Competition in England (the same year Murray Perahia won the gold.) He moved to England and quickly established himself as one of the preeminent pianists of his generation, giving cycles of Bach's *Klavierübung* and the complete solo works of Brahms in London and other centers. He has performed with all the major orchestras in Great Britain as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta and Dallas, and with such conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Lord Yehudi Menuhin, and Erich Leinsdorf. Sheppard is also known for his broad academic interests, particularly foreign languages. He has had a high profile in recent summers with the Seattle Chamber Music Festival. In addition to recent performances in London and Malta, he was the featured soloist in the opening concerts of The Seattle Symphony's 1996-97 season. His recordings can be heard on the EMI, Polygram (Philips), Sony, Chandos, and Cirrus labels.

CAROLE TERRY has performed in major cities and universities throughout the United States and around the world and has been busy as a lecturer and master class teacher for major organ conferences and seminars throughout the United States and abroad. Her recordings span many centuries and types of music for both the organ and harpsichord. In the 1996-97 concert season, Terry performed in Kentucky, California, Oregon and Washington. During her sabbatical year (1995-96) she was a featured soloist on the new Fisk organ for the Opus 101 Guest Artist Series at Southern Methodist University, and an organ soloist with the Northwest Chamber Orchestra, in addition to concerts in Florida and Virginia. Her sabbatical tour of Japan included the dedication of a new Noack organ in Nagasaki, and she gave concerts and lectures in Tokyo, Gifu and Hiroshima. This season, in addition to her northwest concerts on both harpsichord and organ, she will be a featured recitalist for the National Pedagogy Conference in Fort Collins, Colorado, where she will highlight unknown pieces of the German organ school from the *fin de siècle*. As Professor of Organ and Harpsichord at the University of Washington, Terry teaches organ repertoire and pedagogy, keyboard harmony, and coaches Baroque Ensemble.

1997-98 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

February 19, University Symphony. Free. 8 PM, Meany Theater.

February 21, Young Internationals Chamber Music. Free. 8 PM, Brechemin Auditorium.

~~February 27, ProConArt. Free. 8 PM, Brechemin Auditorium. CANCELLED~~

March 1, Master Class: Pamela Frank, violin. Free. 6 PM, Brechemin Auditorium.

March 2, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.

March 2, Studio Jazz Ensemble. 8 PM, Meany Theater.

March 3, Percussion Ensemble. 8 PM, Meany Theater.

March 4, Jazz Combos. 8 PM, Brechemin Auditorium.

March 5, Guest Artist Recital: Rudolfas Budginas, piano. Free. 8 PM, Brechemin Auditorium.

March 6, Seattle Opera Preview: *Florenca in the Amazons*. Free. 1:30 PM, Brechemin Auditorium.

March 6, Jazz Combos. 8 PM, Brechemin Auditorium.

March 8, Student Chamber Music Series. Free. 2 PM, Brechemin Auditorium.

March 8, Vocal Jazz Ensemble. Free. 8 PM, Brechemin Auditorium.

March 9, Contemporary Group. 8 PM, Meany Theater.

March 9, Master Class: Maia String Quartet. Free. Time to be determined, Brechemin Auditorium.

March 10, Guest Artist Recital: Maia String Quartet. 8 PM, Brechemin Auditorium.

March 10, Wind Ensemble & Symphonic Band. 8 PM, Meany Theater.

March 12, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

March 13, University Symphony & Combined Choruses. 8 PM, Meany Theater.

~~March 17, Opera Workshop. 8 PM, Meany Studio Theater. CANCELLED~~

April 7, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

April 8, Brechemin Scholarship Winners. Free. 8 PM, Meany Theater.

April 9, Faculty Recital: Julian Patrick, baritone, & Marc Seales, piano. 8 PM, Brechemin Auditorium.

April 14, Faculty Recital: Soni Ventorum Wind Quintet & Guests. 8 PM, Meany Theater.

LOEFFLER, Quatre poems Op. 5

La cloche felee (The cracked bell.)

—Charles Baudelaire

It is bitter-sweet, on winter nights,
to listen, near the flickering, smoking fire,
to distant memories slowly rising
at the sound of the chimes that sing in the mist.

Blessed is then vigorous-throated bell
which, alert and healthy, despite its age,
faithfully projects its religious call,
Like an old soldier keeping watch under his tent!

But my soul is cracked, and when in its
anxiety it wishes to people the cold night
air with its songs, it often happens
that its enfeebled voice

is like the thick rattle of a wounded man
forgotten on the edge of a lake of blood,
under a great pile of corpses, who dies in
immense efforts without moving.

Dansons la gigue! (Let us dance a jig!)

—Paul Verlaine

Let us dance a jig!

I loved her pretty eyes especially
brighter than a star in the sky,
I loved her mischievous eyes.

Let us dance a jig!

She certainly had ways
of distressing a poor lover,
though they were really charming!

Let us dance a jig!

But I find still better
the kiss of her lively mouth,
since she is dead to my heart.

Let us dance a jig!

I remember, I remember
the hours and the conversations
and that is the greatest of my boons.

Let us dance a jig!

Le son du cor (The sound of the horn)

—Paul Verlaine

The sound of the horn grieves towards
the woods with a sadness like that of an orphan
who is dying at the foot of the hill
Amid the vagrant wind's brief gusts.

The soul of a wolf weeps in this voice,
which rises with the sinking sun in an
agony that could be thought caressing, and
which at once ravishes and distresses.

To heighten this muffled lament,
snow falls in long gauzy strands
across the blood-tinged sunset,

and the air seems like an autumn sigh
so gentle is it on this featureless evening
on which an indolent landscape takes its ease.

Serenade—Paul Verlaine

Like the voice of a dead man who would sing
from the depths of his grave,
hear, mistress, my shrill tuneless voice
rise towards your retreat.

Open your soul and your ears
to the sound of the mandoline;
for you, for you I have made
this cruel, caressing song.

I will sing of your eyes of gold and onyx,
innocent of all shadows,
then the oblivion of your bosom,
then the black river of your dark hair.

Like the voice of a dead man who would sing
from the depths of his grave
hear, mistress, my shrill, tuneless voice
rise toward your retreat.

Then I will greatly praise, as is meet,
this blessed flesh
whose heady perfume returns to me
on sleepless nights.

And to end, I will tell how
the kiss from your rosy lips
and your sweetness martyrize me,
my angel—my minx!

Open your soul and your ears
to the sound of the mandoline;
for you, for you I have made
this cruel, caressing song.

HINDEMITH, Die Serenaden, Op. 35

Barcarole—Adolf Licht

Push on, push on, little boat, quickly,
through the lightly moving current.

Rock, rock, gentle wave,
in the golden glow or the stars.

Ring, little song, through the night
in which love waits and watches.

Love, love stands on the beach.
It hurries out teasingly;
longingly, from the shore,
it extends its faithful arms.

Ring, little song, through the night,
in which love waits and watches.

An Phyllis (Phyllis)—J. L. W. Gleim

Phyllis, underneath these beech trees,
I'll look for young violets.
Come and look for them with me.

Phyllis, if we have to look for them
very long on the dark ground,
I'll want to rest with you there.

Nur Mut (Only Courage)—Ludwig Tieck

The happy hour falls from the clouds,
O Man, the hour of contentment.
Let sorrows and anxiety fly away
when love's kiss cheers your heart.

In kisses there is a magic blessing, so be bold!

What is there to be afraid of when the thunder peals,
if only those red lips don't pout!

Der Abend (Evening)—J. von Eichendorff

Man's loud pleasure falls silent.
All the trees of the earth murmur, as in dreams,
what is scarcely known to the heart.

Old times, gentle mourning,
and soft thrills cut through one's breasts
like summer lightning.

Der Wurm am Meer (The Sea Serpent)

—J. W. Meinhold

Like this serpent from the limitless sea,
man emerges from your dark womb, infinity,
and has no idea why.
And so he climbs onto this clump of earth,
wet with tears, and feels around him.
He grasps with difficulty a little grass
and moss for his mouth.

Poor man, how dismal is his lot!
He suspects nothing, and tries so hard.
Then the deluge comes, the waves get larger,
and he sinks again into the sea.

Gute Nacht (Good Night)—S. Aug. Mahlmann

Good night!
Look, love, the moon, wreathed in the
golden splendor of a host of stars,
peers out of the blue distance
and comforts us with smiles.
Good night, and sweet dreams.

Good night!
O love, how beautiful one day
full of fun and dancing and singing,
follows another.
Good night, and sweet dreams.

How happy it makes me, knowing
that you are mine, that I am yours;
you and I, and I and you.
Good night, and sweet dreams.

Good night!
Love, is the night calling me
to warm you at my breast?
O when, lying in my arms,
will you close your blue eyes?
Good night, and sweet dreams.