

near the community of Indian River, Ontario, where he continues his writing, research, and composition. The *Minnelieder* (love songs), written in Vienna in 1956, was one of Schafer's first compositions, and while it is hardly representative of his most recent work, its bright, vivacious charm and its long, undulating musical lines prove the young Schafer already a creator of enormous talent and masterful technique. (The solo voice, originally written for mezzo-soprano, is being sung here this evening by soprano Carmen Pelton.) He has since drawn on various major trends in composition including 12-note serialism, indeterminacy, the use of space and mixed media, and in the *Minnelieder* we note an early manifestation of yet another interest: his predilection for texts in dead languages, the result of a wish to emphasize phonetic rather than semantic content and yet at the same time illuminate fundamental emotions.

1998-99 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).

October 30, Guest Master Class: Jon Kimura Parker, piano. 2 PM, Brechemin Auditorium.

October 31, Littlefield Organ Halloween Concert. 8 PM, Walker-Ames Room.

November 1, Faculty Recital: Robert Davidovici, violin, and Craig Sheppard, piano. 8 PM, Brechemin Auditorium.

November 10, Faculty and Guest Artist Recital: DUALITIES, with Rebecca Henderson, oboe, Lisa Bergman, piano, and guest Sheryl Cohen, flute. 8 PM, Brechemin Auditorium.

November 11, UW Opera: HÄNSEL AND GRETEL. 8 PM, Meany Theater.

November 12, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

~~November 12, UW Opera: HÄNSEL AND GRETEL. 8 PM, Meany Theater.~~
CANCELLED.

November 13, UW Opera: HÄNSEL AND GRETEL. 8 PM, Meany Theater.

November 15, UW Opera: HÄNSEL AND GRETEL. 2 PM, Meany Theater.

November 18, Jazz Artists Series. 8 PM, Brechemin Auditorium.

November 23, Concerto Competition. 7 PM, Meany Theater.

November 24, University Singers. 8 PM, Meany Theater.

University of Washington
1998-1999

School of Music

DAF-13,312
CD 1-13,313
CD 2-13,314

presents a Faculty Recital:

S67
1998
10-27

The Soni Ventorum

Felix Skowronek, *flute* Rebecca Henderson, *oboe*
William McColl, *clarinet* David Kappy, *horn*
Arthur Grossman, *bassoon*

with faculty guest artists

Craig Sheppard, *piano*
and
Carmen Pelton, *soprano*

October 27, 1998

8:00 PM

Meany Theater

PROGRAM

CD 1

[1] Suite for Woodwind Quintet.....(13:35).....Darius Milhaud 1
"La cheminée du roi René," Op. 205 (1939) (1892-1974)

Cortège
Aubade
Jongleurs
La Maosinglade
Joutes sur l'Arc
Chasse à Valabre
Madrigal - Nocturne

14dB

[2] Quintet in E^b Major, Op. 16 (1797).....(27:02).....Ludwig van Beethoven 2
for oboe, clarinet, horn, bassoon and piano (1770-1827)

Grave - Allegro, ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

10dB

INTERMISSION

CDZ

1

"Minnelieder," Love songs from Medieval (31:26) R. Murray Schafer 3
German for mezzo-soprano and wind quintet (1956) (b. 1933)

DAVID

4dB

- Sommer
- Verlangen
- Uf der Lindenwipfel
- Mahnung
- Wip und Wederspil
- Frouwen Wonne
- Verwirrung
- Gefunden
- Einsam
- Herzenschlüzel
- Der Falke
- Minne stets de Alte
- Des Dichters Grabschrift

Program notes—

Darius Milhaud, one of France's and indeed the world's best-known composers of the 20th century, was born in Aix-en-Provence in southern France, and his affinity for the region remained with him all his life. He spent most of the 1940s as professor of composition at Mills College in Oakland, California, where his benign influence was felt by many. After 1947, he divided his time between France and the USA and in this country became actively associated with the Aspen Music Festival in Colorado. The Suite for Wind Quintet, "*La cheminée du roi René*" is one of Milhaud's most amiable and unpretentious creations, a series of atmospheric miniatures in which occasional modal touches discreetly suggest medieval times. In early 1939, Milhaud and two other composers were asked to provide music for a three-part film by Raymond Bernard, called "*Cavalcade d'Amour*". Milhaud chose the film's first part, set in the middle ages, and wrote his music in June 1939. That summer he composed "*La cheminée du roi René*", using themes from his aforementioned film score. The *roi* of the peculiar title is the legendary king René d'Anjou, Comte de Provence (1409-1480); the *cheminée* is a sheltered meadow not from from Aix-en-Provence, where the royal court sometimes adjourned to relax in the open air. Milhaud's suite relates imaginary episodes during the King's journey to his favorite picnic spot. Among these are the curiously-titled "*La Maousinglade*" (an area near Aix-en-Provence where Milhaud had his house), "*Joutes sur l'Arc*" (nautical tourneys on a small river nearby), and "*Chasse à Valabre*" (the latter being a little old castle where King René was accustomed to go for his hunting parties). (From notes by Phillip Ramey).

MINNELIEDER

1. SUMMER

Nothing seems so good to me or
praiseworthy
As the palest rose and the true love of
my man.
You, little forest bird
Singing in the wood, carry off my
heart.
If my lover fails, these summer joys
will all depart.

2. LONGING

I stood late at night in a tower;
There I heard a knight sing sweetly.
He sang the Kürenberg song above the
throng;
He must leave this place or prove his
love.

3. ON THE LINDEN BOUGH

On the linden bough above sings a
little bird.
Clear throughout the forest, reminding
my heart
Of a place where I once lived. I saw
the rose in bloom,
And all my thoughts fled to a woman.

4. WARNING

I entreat and admonish the love
Which has completely overpowered
me,
I beg it to bring my beloved
And multiply my joys.
Even though it fares me as the swan,
Who sings only before his death,
Losing everything thereby.

5. WOMAN AND THE FALCON

Woman and the falcon have so much
in common,
They will follow anyone who attracts
them.
A noble knight courts a good woman.
As I think about this, the comparison
seems perfect.

6. THE JOYS OF WOMAN

All my joys in woman belong to one
girl.
To her I send my messages of love.
I would gladly court her openly if it
were not so dangerous.
I know not if she loves me; I have
never loved so deeply.

7. CONFUSION

Ah, mistress, will you not save me?
Have little pity.
I can no longer stand it.
Must I forgo your love?
I am pure; my heart is broken,
Mistress, you have caused this
Your eyes and your red mouth.
Ah mistress, the labour of love is
heavy,
I am singing beneath it.
One word you speak against me:
Change it, o precious woman!
No! Yes! ...

8. GEFUNDEN

As soon as I heard you praised I
wanted to know you.
For the sake of your virtue I remained
pure until I met you.
Now that I have seen you, I find all
this praise to be true
Esteemed lady, in whose face one finds
favour,
You are one of the greatest, I must
confess;
Extolled are your eyes,
Which can look on one with such
goodness.

9. ALONE

When I stand alone, in déshabillé
And think of you noble knight,
I blush like the rose among thorns,
And my heart is filled with sadness.

10. HEART'S KEY

Thou art mine, I am thine,
You surely know that.
You are locked
Within my heart,
I have lost the little key
You must forever stay there.

11. THE FALCON

A woman stood alone
Waiting on the heath,
Waiting for her love to return;
She saw a falcon flying:
"Oh falcon, how fortunate you are,
You fly wherever you please,
You may choose in the forest
Any tree you wish.
Thus did I also,
I chose myself a man,
The most handsome of all
The envy of all other women.

Alas, why won't they let me have
him?
I never stole anything from them."

12. ENDURING LOVE

I would sooner suffer
Seven miserable years than
Sing a single word against her.
She perceives that very well,
And wants me to go on lamenting.
This love is just as it has always
been.

13. THE POET'S EPITAPH

Has anyone seen my mistress
As I have seen her
Standing in the window?
She whose beauty
Dispels all sorrow
Like the sun glowing at dawn.
When her beauty was concealed,
How sad I felt;
Now this is past.
Carve delicately
On the stone
Guarding my grave
How I loved her,
And she deceived me.
Whoever then passes by
Will read this tragic story,
In my epitaph.
How without reason,
She betrayed her friend—
...The string is broken!

Beethoven's youthful Op.16 is ostensibly patterned after Mozart's K.452 (and often adversely compared with that masterpiece), but for all their outward similarities of tonality and structure -- not to mention their identical instrumentation -- the two compositions are actually quite different. A notable difference lies in the concept of the piano's role in each. Beethoven, perhaps with his own dynamic pianism in mind, assigned a definitely assertive character to the keyboard. Indeed, on one occasion, as reported by his pupil Ferdinand Ries, Beethoven took this "assertiveness" a step further: --

"In the final Allegro there occur several holds [actually only one such fermata] before the resumption of the theme. At one of these Beethoven suddenly began to improvise, took the Rondo as a theme and entertained himself and the others for a considerable space; but not his associates. They were displeased, and Ramm [the celebrated Munich oboist, dedicatee of Mozart's works for that instrument] enraged. It really was comical to see those gentlemen waiting expectantly to go on, continually lifting their instruments to their lips, then quietly putting them down again. At last Beethoven was satisfied and dropped again into the Rondo. The entire audience was delighted".

The Quintet begins with a slow introduction: a *Grave* whose stylized, sprightly, and rhythmic motion suggests remnants of French overture familiar from the works of Bach, Handel, et al. In the movement proper, the piano introduces both main themes, and the development takes wing on the same idea which brings the exposition to a close -- in this instance, staccato runs. The coda, bursting exuberantly into a second development section, continues with energetic thematic fragments, the return to calmer waters signaled by a *roulade* for French horn: one more similarity with the Mozartean "model". A piano solo states the main idea of the rondo-form second movement, and a touch of the "concertante" style is noticed herein: the piano's statement of the principal theme is always followed by a restatement by the other four instruments in a kind of "mini-tutti". The lively finale, also a Rondo, is suggestive of the hunt (and also of the finale of his B-flat Piano Concerto Op.19, composed around the same time). (*From notes by Harris Goldsmith*).

Murray Schafer, born in Sarnia, Ontario is known as one of Canada's foremost composers and educators, having received numerous foundation and grant awards, including support enabling him to undertake research into worldwide acoustic ecology. After studies at the Royal Conservatory of Music in Toronto, Schafer lived for several years in Europe where he made a considerable reputation as a musical journalist for radio, magazines and books. On his return to Canada in 1962, Schafer was appointed artist in residence first at Memorial University in Newfoundland and subsequently at Simon Fraser University in British Columbia, where he remained until 1976. During his last years there he received an award from UNESCO which enabled him to undertake his World Soundscape Project, leading to the publication in 1977 of *The Tuning of the World*, the first systematic study of environmental sound. He later moved to a 100-acre farm