

The School of Music
presents the 45th program of the 1991-92 season



School
of
Music
University
of
Washington

Soirée Musicale de Milhaud

MSY
1992
1-9

Centenary Celebration

performed by

Faculty, Students, and
Special Friends

opening remarks by

Honorary French Consul
Maggy Bailly

and a

Tribute to Darius Milhaud by
Janice Giteck

Thursday, January 9, 1992
8:00 PM, Brechemin Auditorium

DAT # 11899
CASS # 11900

Program

DAT
ID1 Opening Remarks — Honorary French Consul Maggy Bailly

Tribute to Darius Milhaud — Janice Giteck

"Personal reflections on a truly great human being"

ID2 *Sonatine for Clarinet and Piano* (1927) (9'50)

- I. *Tres rude*
- II. *Lent*
- III. *Tres rude*

W.O. Smith, clarinetist
Lisa Bergman, pianist

ID3 *Chants Populaires Hébraïques* (1925) (13'30)

- I. *La Séparation*
- II. *Le Chant du Veilleur*
- III. *Chant de Délivrance*
- IV. *Berceuse*
- V. *Gloire à Dieu*

Marvin Regier, tenor
Lisa Bergman, pianist

ID4 *Huitième Quatuor à Cordes* (1932) (17'56)

Vif et souple
Lent et grave
Tres animé

UW Scholarship String Quartet

Violins: Simon Shiao and Sunny Lee Kim

Viola: Haying Li

Cello: Parke Burgess

Intermission

CASS SIDE A

CASS SIDE B

ID5 *Quatre Visages* (for Viola and Piano) 1942-43 (9'41)

- I. *La Californienne*
- II. *The Wisconsinian*
- III. *La Bruxelloise*
- IV. *La Parisienne*

Marlise Klein, violist
Lisa Bergman, pianist

ID6 *Catalogue de Fleurs* (for Voice and Piano) 1923 (6'04)

- I. *La Violette*
- II. *La Bégonia*
- III. *Les Fritillaires*
- IV. *Les Jacinthes*
- V. *Les Crocus*
- VI. *Le Brachycome*
- VII. *L'eremurus*

Carol Sams, soprano
Lisa Bergman, pianist

ID7 *Symphonie #5* (Dixtuor d'instruments a vent) 1922 (7'10)

- I. *Rude*
- II. *Lent*
- III. *Violent*

Soni Ventorum and Friends

Flutes: Felix Skowronek and Megan Lyden

Clarinets: William McColl and Marvin Western

Oboes: Alex Klein and Bridget Nyberg

Horns: David Kappy and Anthony Miller

Bassoons: Arthur Grossman and Katie Jackson

Program Notes

During the 1940's and 1950's many American composition students had the privilege of studying with the renowned French composer Darius Milhaud. He taught mainly at Mills College; Aspen Colorado (summers) and, after 1947, alternate years at the Paris Conservatory. His open-minded acceptance of all types of music from jazz to electronic music was remarkable. He insisted that his students be thoroughly trained in traditional skills, but in their own music he

helped them to find their individual paths (however off-beat they might be). His word of advice that I remember most vividly is "dare". His generosity to young people and new ideas was perhaps equalled only by his friend and mentor Erik Satie.

I am proud to be among the former Milhaud students here tonight who include Janice Giteck, Carol Sams and Diane Thome.

— W.O. Smith

Sonatine for Clarinet and Piano

While Milhaud has been widely associated with his uses of polytonality, he is, above all, a composer of direct, uncomplicated melody. Milhaud has stated "melody should be easily retained, hummed and whistled in the street." He found himself attracted to popular music, jazz, music hall tunes, sambas and was particularly intrigued by their rhythms. All of these qualities, the preoccupation with simple melody, popular rhythms and polytonality are apparent in this work. It was written in 1927 in Aix-en-Provence and was dedicated to the French clarinet virtuoso Louis Cahuzac who premiered it in 1929 for the Société Musicale Internationale.

—W.O. Smith / L. Bergman

Chants Populaires Hébraïques

The **Chants Populaires Hébraïques** were composed on melodies derived from Polish or Ukrainian Jewish tradition, but completely reconstituted. Milhaud has distilled their latent strength and discarded all traces of rhythmic or harmonic banality. The sun of the Midi does not shine on these songs; rather they are the product of an emotional climate dominated by unending struggle and fear for an uncertain future. Always, though, there is faith that God will provide for His chosen people.

— Paul Collaer

Tonight's performance includes the first five songs of this set.

String Quartet No. 8

Milhaud's most loved chamber music combination was the string quartet. Between 1912 and 1951 he wrote eighteen of them. In *Entretiens* he confessed "I had too much chamber music in my childhood to not have conserved the love for it." "The quartet form which leads to meditation leads to expressing the depths of oneself and this within the limits of the four stringed instruments...It is at the same time an intellectual discipline and the crucible of the most intense emotion."

A general trend in Milhaud's string quartet writing is worth noting here; in the early works, all three movements share equal weight. By the 4th Quartet, more attention is focused on the slow, central movement with a shortening of the surrounding allegro movements. By the 8th Quartet, the fast movements are again lengthened. Milhaud, like Hindemith and Schoenberg, follows a classic string writing style and minimizes coloristic effects which might interfere with the listener's attention to melody.

The 8th Quartet was composed in 1932 and is a robust work. The first movement (lively and supple) is in 12/8. A second, rhythmic motive in 5/8 interrupts often with elemental violence. The second movement (slow and grave) is somber and filled with anguish. The third movement (very animated) ends the quartet in a flurry of passion.

— W.O. Smith / L. Bergman

Quatre Visages

The **Quatre Visages** were commissioned by Germain Prévost, violist and friend of Milhaud, who had often performed Milhaud's music as a member of the Pro Arte Quartet of Brussels. The *Visages* were first performed in January 1944 at Wisconsin University with pianist Grant Johansen where Prévost was then teaching.

The *Visages* are from countries familiar to Prévost. The composer entitled them thus, he says "because Prévost loves his friends, young faces and music."

Catalogue de Fleurs

I believe I remember Milhaud admonishing us that you didn't have to use "poetry" to set music to, that you could find texts everywhere. I think he said at one point that he had received some criticism for setting words in a seed catalog to music, but that the texts were "so charming". This of course was the **Catalogue de Fleurs**.

— Carol Sams

Symphonie No. 5

This chamber symphony was written in Vienna-Warsaw in 1922. It was commissioned by Marya Freund and first performed in 1923 for the Society of Wind Instruments in Paris.

As in his other chamber symphonies, each instrument is treated soloistically. It is written for piccolo, flute, oboe, English horn, clarinet, bass clarinet, two bassoons, and two horns. The first movement brings the instruments together in lyric apposition. The slow movement gives a chilly impression with woodwind

harmonies against a background of sustained trills. The last movement lurches us from near slumber to a prancing finish.

In response to having received five of Milhaud's chamber symphonies, Alban Berg wrote: "After first quick glance I was delighted with them and eager to study them further. My first impression is that I find your work extremely 'sympathique' as well as fresh and original. And, thanks to you, I believe I have come to appreciate polytonality..."

— W.O. Smith / L. Bergman

Guest Artist Biographies

Janice Giteck is a west-coast composer who currently teaches at Cornish College of the Arts, serves as music consultant for Seattle Mental Health Institute, and is on the lead artist team METRO Art + Regional Transit Project (ARTP). She has also been on the faculty of the University of California at Berkeley and served as music director for both the Oakland Museum and KPFA Pacifica Radio in Berkeley. Her works have been performed and broadcast throughout the USA, Western Europe, Canada, India and Japan. She has received numerous grants and commissions from national and international arts organizations.

Ms. Giteck has been guest composer for numerous residencies and festivals including the First National Congress on Women in Music at NY University and most recently, Composer to Composer at Telluride Institute in Colorado last July. Her works are available on CD and cassette/MODE records.

Ms. Giteck was a student of Darius Milhaud from 1963-1970 at the Aspen Music School (summers), at Mills College (where she received Bachelors and Masters Degrees) and in Paris while attending the Paris Conservatory (formally as a student of Oliver Messiaen).

Marlise Klein is a graduate of the Cleveland Institute of Music where she studied with Heidi Castleman and was awarded the degrees of Bachelor and Master of Music in viola performance. Born in California and raised in Brazil she won the prestigious Piracicaba National Competition after only three years of instruction.

On a scholarship from the University of Cincinnati she has also studied with Masao Kawasaki, Martha Katz, Michael Tree, Thomas Riebl, Robert Vernon and Barbara Westphal. She has appeared as guest violist with the Alexander String Quartet and appears frequently as soloist and recitalist as well as in festivals such as Aspen, Banff, Sarasota, Blossom and Salzburg. Mrs. Klein is married to oboist and UW Music Faculty member Alex Klein, one of her frequent performance collaborators.

Marvin Regier from Langley, B.C., Canada is presently a member of the UW voice faculty. For the past two years he has been a Graduate Teaching Fellow at the University of Oregon where he is working on his DMA. His dissertation will describe the unique approach of French vocal pedagogues and includes an analysis of the haute-contre solo-cantatas of the 18th century.

Last year Mr. Regier sang lead tenor roles in Oregon for Rogue Opera's production of Verdi's *Rigoletto* and for Eugene Ballet's production of Kurt Weill's *Seven Deadly Sins*. Mr. Regier has been an active soloist and voice teacher in Canada as well as being a member of the Vancouver Opera and Vancouver Chamber Choir. Recently he was a tenor soloist in Mozart's *Requiem* with the Willamette Orchestra and Master Chorus in Salem, Oregon. This Spring he will travel to Eugene to perform with the Oregon Baroque ensemble in a production of *Orphée* by Clément. Lully.

Carol Sams is a well-known Seattle composer and soprano who has performed with many orchestras and groups, including the Seattle Chamber Singers and Broadway Symphony, University of Washington Contemporary Group, Cornish New Performance Group, Washington Composers Forum, City Cantabile Chorale, and others. She teaches voice and chorale at Seattle Central Community College.

Her compositions have been performed throughout the United States and Europe, Asia, Australia, and New Zealand. Recently she received a commission from Tacoma Opera for a new opera. Her first symphony will be played by Orchestra Seattle on February 9, 1992. Naturally, she is very interested in music of our time, and has presented a number of recitals of contemporary music, including first performances of a number of composers.

Ms. Sams studied with Darius Milhaud at Mills College in 1968-69.

Support Music Scholarships at the University of Washington

Make your checks payable to:

Music Scholarships

Send to:

The University of Washington
School of Music, DN-10
Seattle, WA 98195

Friends of Music

LIFETIME FRIENDS

Chester and Marion Beals
The Boeing Company
Brechemin Family Foundation
Nancy A. Clemshaw
David and Jane Davis
Meade and Deborah Emory
Richard and Judith Evans
William and Ruth Gerberding
Demar Irvine
Hans and Thelma Lehmann
Edmund Littlefield
Aura Bonell Morrison
Arthur and Helen Ness
Donald and Carolyn Rowland
Ruth F. Waters

SPONSORS (\$1000-\$9,999)

Anonymous
Mrs. Ward D. Ingram
The O.D. Fisher Chairitable
Foundation
Dale and Alicia Thompson

SUPPORTERS (\$250-\$999)

Association of Major Symphony
Orchestra Volunteers
James and Jane Beale
Kenneth Benshoof
James and Mary Carlsen
Paul and Laurie Flint
Arthur and Leah Grossman
Margaret M. Jacoby
Fred and Constance Jarvis
Sally Mann
Daniel and Arundhati Neuman
Julian Patrick
Tom and Lorraine Sakata
Ruth L. Setterman
Donald and Gloria Swisher

CONTRIBUTORS (\$50-\$249)

Christopher & Diane Angell
Gregory and Susan Ball

Darce R. Barager
Lisa Bergman & David Fluharty
Alastair and Julia Black
Kalman and Amy Brauner
Charles and Carol Canfield
Mrs. N. Peter Canlis
Mrs. Louis Caplan
Philip Carlsen
Kathleen Conger
John and Eleanor Cowell
Carl and Katherine Crosier
Mrs. Clifton Crook
Mary V. Curtis-Verna
William and Helen Dahlberg
Merch DeGrasse
Bill and JoAnne Deacon
Ted and Goodwin Deacon
Frank and Norma Del Giudice
Stuart and Renko Dempster
Dwyla Donohue
Robert Duisberg
John S. Edwards
Helen G. Eisenberg
John and Dorothy Givens
William O. Goodrich
Neal D. Gordon
Karen Gottlieb-Bleaken
Edward and Florence Gross
Gina Marie Haines
William and Mary Hallauer
Peter and Diane Hardwick
Dorthea C. Hawley
Ernest and Elaine Henley
Carl M. Hertz
Marjean Heutmaker
Jack and Celestia Higano
David B. Hirsch
Randolph and Dorothy Hokanson
James and Jayne Holland
Nancy R. Holland
Mrs. Clarence Howell
Robert F. Jones
Mack and Dorothy Koon
Ladies Musical Club
William P. Mahrt

Frank and Sheila Marks
Ronald Wayne Mar
David and Marcia McCracken
Robin L. McCabe
Charles and Alice McGregor
Ann Cheri McLaughlin
John and Gail Mensher
Patricia E. Michaelian
Kenneth and Irene Morrison
Anthony & Jean Novotny
James L. Odlin
Otis Pease and Donna McCampbell
Fevrel W. Pratt
William and Jane Preston
John and Suzanne Rahn
Thomas & Margaretta Reid
Juanita Richards
Martin and Bernice Rind
Mary and John Robinson
Randall and Willa Jane Rockhill
Cornelius and Penny Rosse
Sandra K. Ruconich
Ralph and Pearl Schau
Seattle Opera Association
Jack & Arlene Segal
In memory of Dr. Frank Goodman
Alexander and Jane Stevens
Jean P. Swanson
Catherine B. Szeftel
Jonathan M. Turner
William and Pamela Vokolek
William M. Wanser
Mary Warren
Christie Watson
Ralph and Virginia Wedgwood
Douglas Wieboldt
Antoinette Wills
Raymond and Eleanor Wilson
Hans Wolf
David A. Wood
Steven and Mary Jo Wright

Our "Friends of Music" listing is from 5/01/91 to 12/26/91 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

Upcoming Concerts

Faculty Recital: Stuart Dempster, trombone; January 14, 8:00 PM, Meany Theater
University Symphony - Concerto Competition Winners; January 28, 8:00 PM Meany
Soni Ventorum; February 2, 3:00 PM, Brechemin Auditorium
University Chorale Invitational; February 4, 7:30 PM, Meany Theater
University Wind Ensemble & Symphonic Band; February 6, 8:00 PM, Meany Theater
Faculty Recital: Valerie Yockey, soprano; February 7, 8:00 PM, Meany Theater