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THE SCHOOL OF MUSIC

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12,385

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## The Littlefield Organ Series

# WHEN THE PEDAL MEETS THE METAL

Gerald Webster, *trumpets*  
Paul Klemme, *organ*

12:30 pm, May 13, 1994

8:00 pm, May 14, 1994

Walker-Ames Room

School  
of  
Music

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Washington

DAT  
102

CANCIÓNES DE CLARINES (6') ..... Anonymous, 17th C. Spain  
*Entrada de Clarines*  
*Canción de Clarín, con Eco*  
*Otra Canción*  
*Canción de clarín muy aprisa el Compás, respondiendo el Eco*

103

THREE CHORAL PRELUDES from (9') ..... Johann Sebastian Bach  
"Orgelbüchlein" (1685-1750)  
*Mit Fried' und Freud' Ich fahr dahin*  
*O Mensch, beweine dein Sünde gross*  
*Christ lag in Todesbanden*

104

CONCERTO "ST. MARC" (7') ..... Tommaso Albinoni  
(1671 - 1750)  
*Grave*  
*Allegro*  
*Andante*  
*Allegro*

CASS SIDE A

SHORT PAUSE

- 106 THE HOLLOW MEN, Op. 25 (1944).....(7') Vincent Persichetti (1915-1987)
- 107 TWO CHORAL PRELUDES from Opus 122.....(5') Johannes Brahms  
O Welt, ich muss dich lassen (1833-1897)  
Herzlich tut mich verlangen
- 108 ARIA (1986).....(5') Alexander Arutunian  
b. 1920)
- 109 SUITE IN D MAJOR.....(7') John Stanley (1713-1786)  
Vivace  
Adagio  
Andante largo
- 1011 - ENCORE (1')

### The Music...

*Canciones de Clarines* are four pieces which originally utilized the trumpet stop on the organ (as is the case with the concluding Suite in D major on this evening's program). They are by an unknown Spanish composer and come from a late 17th century manuscript, *Flores de música* compiled between 1706 and 1709 by the Madrid organist Martín y Coll (died after 1734). Three of the four movements can also be found in other compositions. For two of the movements, the composer's name is even certain; the second and fourth movements come from operas of none the less a personage than Jean-Baptiste Lully (1632-1687), *Amadis* (1684) and *Bellérophon* (1679), in which the melodic line is sometimes taken over by a real trumpet. The opening movement is also found in an anonymous *Batalla* in another Madrid manuscript. All four movements employ delightful echo effects and demonstrate various emotive states ("affections"), despite their restricted tonal reservoir.

The "Orgelbüchlein" was probably written between 1717 and 1723 while Bach was in Cöthen. In beginning the work, Bach outlined a plan for 161 choral preludes, but only 45 were ever completed. These **Three Choral Preludes** ("In Peace and Joy I Now Depart"; "O Man, Bewail Thy Greivous Sin"; and "Christ Lays in the Bonds of Death") are appropriate to the liturgical seasons of Lent and Easter.

Twenty years younger than the famous composer Torelli, Tommaso Albinoni lived an extremely long life for the period. Like his contemporary, Vivaldi, he was born in Venice, where is spent almost all of his life. The nickname "Dilettante Veneto" which he gave himself, like (Benedetto Marcello) substantiates the fact that he was the offspring of a bourgeois family living in easy circumstances. Thus, he began to compose, not to earn a living, but rather for sheer pleasure. However, at the beginning of the 18th century, Tommaso's father passed away leaving only debts, so he had to turn "professional". Unfortunately, while the theatrical music of Albinoni has been lost, some nine collections of instrument music were published. The *Concerto St. Marc* was originally for oboe and strings and utilized the old "church" order of four

movements and alternating between slow and fast. Professor Webster has recently completed a new edition of this work for piccolo trumpet and string orchestra (Best Press, 1994)

*The Hollow Men* was inspired by the 1925 poem of the same name by the American born poet, T.S. Elliot. Elliot, who later became a British subject, was awarded the Nobel Prize for Literature in 1948. Persichetti often remarked during his lifetime of his fondness for Elliot's writing, and in 1944, with some influence of war time events in Europe, composed this work which was given its premiere by Arthur Lipkin and the Germantown Orchestra in 1946.

The title, *The Hollow Men* describes the situation and the atmosphere, cf. Dante's account (*Inferno*, III) of Hell's entrance, where dwell in the "starless air", in "air forever dark", and without "hope of death".

The Epigraph, *MISTAH KURTZ -- HE DEAD...* is in reference to Conrad's *Heart of Darkness* and is the phrase used by the black cabin boy announcing Mr. Kurtz's death. Kurtz, a European trader, had gone into the "heart of darkness".

*A penny for the Old Guy* was the cry of English children as they went about towns during early July with straw effigies -- later to be hung and burned -- of that 17th century traitor, Guy Fawkes. To buy fireworks, they asked for pennies. It is WE who are the real hollow men, the poem hints, not the lost violent souls like Fawkes or Kurtz.

Brahms wrote the "Eleven Choral Preludes for Organ", Opus 122 while he was in Austria during the last summer of his life. Many scholars speculate that he composed them for his dear friend, Clara Schumann. The **Two Choral Preludes** ("O World, I Now Must Leave Thee" and "My Heart Is Ever Yearning") have a somber, yet warm quality and are a revealing document of Brahms' personal thoughts during this late period of his life.

The *Aria* by the contemporary 74 year old Armenian composer, Alexander Arutunian was written in 1986 and is originally (along with an accompanying Scherzo movement) for trumpet and piano. A favorite piece by Professor Webster, the work was recently recorded by the artists in Berlin.

John Stanley, blind from the age of three was a pupil of Maurice Green and, like his teacher, became master of the King's Band of Music (from 1779) and organist of the Chapel Royal (from 1782). This *Suite in D Major* comes from two collections of Voluntaries (organ or harpsichord works which utilize trumpet stops or contain trumpet-like melodies based upon the natural overtones series and fanfare-like musical motives) from 1752 and 1754.

### The Instruments...

A collector of trumpets, Professor Webster owns over 40 instruments some of which date from the 1880's. This program features the following trumpets:

A natural or Baroque trumpet which is a copy of a Johann Ehe II instrument from about 1740. This instrument is without valves, is twice as long as the modern trumpet and is pitched in D. The holes simply allow the player to "favor" notes upwards or downwards for purposes of modern intonation.

An E-flat trumpet constructed and modified from a late 1960's Schilke D trumpet by Mr. Webster.

A "Raja" C trumpet made by David Monette of Portland, Oregon. This is the third such instrument which Dave built and was constructed specifically for Mr. Webster.

A piccolo trumpet made in 1993 by Martin Schmidt of Potsdam, West Germany according to design ideas by Professor Webster. The instrument is pitched in high A and has four rotary valves which allow the player to extend the playing register downward.

### **The Musicians...**

**Gerald Webster** has been Professor of Trumpet at Washington State University since 1970 when he came to the Northwest from California via Indiana University via the United States Military Academy at West Point in New York and via Western Illinois University. He has performed throughout the United States and Europe and most recently returned to the campus from an exciting and productive musical career in Berlin and in St. Petersburg, Russia. He is a published author and editor of numerous pedagogical works, trumpet music and a new book which comments on the status of women in the brass playing profession.

**Paul Klemme** completed his Doctor of Musical Arts degree at the University of Washington and joined the WSU faculty in 1988. His expertise is vast since, in addition to his busy schedule of organ performances, he directs the WSU Concert Choir, the Vocal Jazz Ensemble, the Washington-Idaho Chorale, sings in and accompanies the Male Ensemble Northwest (MEN) ensemble and is also, on occasion, a vocal soloist! He has recently completed an extensive annotated catalogue of the entire collected works of the 20th century Dutch composer Henk Badings and has also recorded several of Badings works.

The artists have performed for regional AGO Conventions and have completed several concert tours to Germany which include performances in the famous Berlin Dom. In addition, they have recently published a new edition of the *Concerto in C major* for two trumpets and organ by Antonio Vivaldi (Hoyt Editions, 1994) and the first edition of the *Concerto in D major* for two trumpets and basso continuo by Peter Prellieur (Hoyt Editions, 1994). Next Fall they will be performing in the Mid-west and once again in Germany where they will also present a week long performance practice seminar in Berlin.

### **Notes by Gerald Webster**

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**"When the *Pedal* Meets the *Metal!*"**  
We are happy that you came!!!

The Hollow Men  
MISTAH KURTZ—HE DEAD  
A penny for the Old Guy

T. S. Elliot (1925)

I.

We are the hollow men  
We are the stuffed men  
Leaning together  
Headpiece filled with straw. Alas!  
Our dried voices, when  
We whisper together  
Are quiet and meaningless  
As wind in dry grass  
Or rats' feet over broken glass  
In our dry cellar.

Shape without form, shade without  
color,  
Paralysed force, gesture without  
motion;

Those who have crossed  
With direct eyes, to death's other  
Kingdom  
Remember us—if at all—not as  
lost  
Violent souls, but only  
As the hollow men  
The stuffed men.

II.

Eyes I dare not meet in dreams  
In death's dream kingdom  
These do not appear;  
There, the eyes are  
Sunlight on a broken column  
There, is a tree swinging

And voices are  
In the wind's singing  
More distant and more solemn  
Than a fading star.

Let me be no nearer  
In death's dream kingdom  
Let me also wear  
Such deliberate disguises  
Rat's coat, crowskin, crossed  
staves  
In a field  
Behaving as the wind behaves  
No nearer—

Not that final meeting  
In the twilight kingdom.

III.

This is the dead land  
This is cactus land  
Here the stone images  
Are raised, here they receive  
The supplication of a dead man's  
hand  
Under the twinkle of a fading star.

Is it like this  
In death's other kingdom  
Waking alone  
At the hour when we are

Trembling with tenderness  
Lips that would kiss  
form prayers to broken stone.

IV.

The eyes are not here  
There are no eyes here  
In this valley of dying stars  
In this hollow valley  
This broken jaw of our lost  
kingdoms.

In this last of meeting places  
We grope together  
And avoid speech  
Gathered on this beach on the  
tumid river.

Sightless unless  
The eyes reappear  
As the perpetual star  
Multifoliate rose  
Of death's twilight kingdom  
The hope only  
Of empty men.

V.

*Here we go round the prickly pear  
Prickly pear prickly pear  
Here we go round the prickly pear  
At five o'clock in the morning.*

Between the idea  
And the reality  
Between the motion  
And the act  
Falls the Shadow

*For Thine is the Kingdom*

Between the conception  
And the creation  
Between the emotion  
And the response  
Falls the Shadow

*Life is very long*

Between the desire  
And the spasm  
Between the potency  
And the existence  
Between the essence  
And the descent  
Falls the Shadow

*For Thine is the Kingdom*

For Thine is...

Life is...

For Thine is the...

*This is the way the world ends  
This is the way the world ends  
This is the way the world ends  
Not with a bang but a whimper.*