

The School of Music
presents the 53rd concert of the 1989-90 season

C66
1990
2-18



School
of
Music

University
of
Washington

The Collegium Musicum

Margriet Tindemans

Director

New Music
for
Early Instruments

With Special Guests
The Seattle Recorder Society

February 17, 1990, 8 PM
February 18, 1990, 3 PM
Brechemin Auditorium

Program

(All on side A)

Bordun on "Summer is i-cumen in" (1976) WOLFGANG WITZENMANN

The word "bourdon", which, in musical senses, has been used since the 13th century in Western Europe, signifies among other things a sustained note in a polyphonic piece. Dante, in canto 28, verse 18 of the Purgatory, tells of the rustling of the leaves "... che tenevan bordone ale sue rime..." (which made a bourdon to the song of the birds). The bourdon, or drone, in this piece is the fifth f-c in the bass; it is played in the rhythm-sections and gives the composition as a whole its characteristic flavour.

Ayre conditioned (1971) ANDREW CHARLTON

The Canadian composer Andrew Charlton uses recorders, viol and percussion in this light hearted "Ayre".

Sumer is i-cumen in (13th century) ANONYMOUS

This is the famous "Sumer-canon" in its original form. In this program we hear three different modern versions.

Sumer is (1989) PETER SEIBERT

Sumer is makes use of all the musical material in **Sumer is i-cumen in**. In the original work, the "pes" is a short statement that becomes a two-part canon, while the main melody expands into a four-part canon, creating a six-voice work. **Sumer is** makes use of these materials separately. The "pes" starts as it does in the original work but moves into more complex harmonic areas and rhythms, and this forms the opening and closing sections of the work. The center section of **Sumer is** uses all of the original melody, but the notes of the melody form tone clusters, shedding a new light on the famous tune. Peter Seibert, who will conduct his work, is associate professor of recorder at the UW School of Music, Music Director of the Seattle Recorder Society, Director of the Port Townsend Early Music Workshop, and is a faculty member at the Lakeside School.

Intermission

Stantipes (13th century) ANONYMOUS**Chançoneta tedesca (14th century) ANONYMOUS**

These two pieces are examples of the medieval dance music that was written down. The Stantipes is of English origin, and the Chançoneta tedesca ("German song") is found in an Italian manuscript.

Songs for David (1988) BRUCE A. MONROE

Lyrics (I and III): PEGGY MONROE

- I. *Like the Moon*
- II. *Riding the Bull Home*
- III. *A Song for David*

For David Hart (1950 - 1988)

These three short songs use a 14th century **Chançoneta Tedesca** and a 13th century **Stantipes** (the preceding two selections) in the **Cantus Firmus** tradition. In the first movement, the harp uses the **Chançoneta** as an **ostinato**. The **Stantipes** is played, in the third movement, by the recorders in a series of upward modulations. Both **cantus firmi** are heard simultaneously in the coda. The second movement is based on a text by the Chinese Zen poet Kakuan:

Mounting the bull, slowly I returned homeward.
The voice of my flute intones through the evening.
Measuring with hand-beats the pulsating harmony,
I direct the endless rhythm.
Whoever hears this melody will join me.

The flute follows the meaning rather than the meter of the poem while the drum beats out a rhythm derived from that of the two medieval songs.

I. Like the Moon

Like the moon,
You show us one side.
It is lovely — we bathe
happily in its silver, gentle reflections.
But we know a disc is not a sphere;
And we are sure
Our arms can reach clear around.

III. A Song for David

The autumn flowers have bent back to earth,
 their colors melted and dissolved.
 The fat harvest moon has been nibbled to the bone
 by gaunt winter.
 The ground breathes more slowly as chill and
 whetted winds tighten and settle.

In this time of resting quiet
 We see you languish and lessen.
 Your self's precious essence
 Shines steadily through flesh
 more and more translucent.
 How very beautiful you are, suffering;
 the moon's cold landscape,
 the flowers stiff, dark, nesting . . .

We ponder the unknown rhythms of destiny
 And wait with hope for spring.

— Bruce A. Monroe

Music for many recorders (1988) INGRAM MARSHALL

Part 1: "Chanson d'Epervier"
 Part 2: Sumer Rota with Birds

This piece was commissioned and premiered by the "Frames of Mind" program at Evergreen State College, Olympia, in March 1988. It is based on the famous "Sumer-canon." Besides the four solo recorder players it calls for "a large group of recorder-players-as many as 100." We thank the members of the Seattle Recorder Society for coming to our assistance.

— Notes by Margriet Tindemans

New Music for Early Instruments

Not long after the discovery of 'early' instruments as museum pieces and as a means to bring life to masterworks from the past came the realization by modern composers that these instruments had things to offer that 'modern' instruments could not. Different sounds, more flexibility in tuning systems, and an eagerness on the part of the players of these instruments to experiment were some of the factors that attracted many new composers to write specifically for these instruments.

As director of the Collegium Musicum I think it is very important to present 'early' instruments not only as charming, strange and exotic museum pieces but to explore and promote their place in today's musical life. No movement can flourish without proper roots in the society and in the time in which it exists.

This is our second "New Music for Early Instruments" concert in what hopefully will become an annual Collegium event. I hope that upon hearing this concert many Northwest composers will be inspired to contribute to our future programs.

The Collegium Musicum

Margriet Tindemans, Director

Erin Durrett, voice	Peggy Monroe, recorder, harp and percussion
Chris Corfman, recorder	Kristine Rinn, recorder
George Forman, recorder	Leslie Totusek, recorder
Deirdre Jasper, recorder	Sarah Weiner, recorder
Vicki Melin, recorder, traverso	Joe Bichsel, bass viol

Guests

Arthur Hixson, tenor viol
 Ellen Seibert, treble viol
 Peter Seibert, conductor

With special thanks to the members of the
 Seattle Recorder Society

Friends of Music (7/1/89 - 2/08/90)

LIFETIME FRIENDS

The Boeing Company
 Brechmin Family Foundation
 William and Ruth Gerberding
 Hans and Thelma Lehmann
 Edmund and Carolyn Littlefield
 Aura Bonell Morrison

PATRONS (\$10,000-\$24,999)

Meade and Deborah Emory
 Luther and Carol Jones
 Donald and Linda Miller

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

Babb Foundation
 David and Jane Davis
 Edwin W. & Catherine M. Davis

Foundation

PONCHO
 Mrs. V.R. Scheumann
 Seattle Foundation

SUPPORTERS (\$250-\$999)

Anonymous
 James and Jane Beale
 Kenneth Benschopf
 CCNAO in Seattle
 James and Mary Carlsen
 Digital Equipment Corporation
 Richard and Judith Evans
 Ferdinand Eberstadt Foundation
 Ramesh and Shanta Gangolli
 Morris and Evelyn Gorelick
 Richard F. Graham
 Ward and Mary Ingram

Milton and Virginia Katims
 Kathleen O. Long
 Theodore L. Marks
 McCaw Foundation
 Charles and Alice McGregor
 Daniel and Arundhati Neuman
 Maynard and Ellen Pennell
 Andrew and Marianna Price
 Melville and Mary Price
 Alan T. Robertson
 Gilbert J. Roth
 Tom and Lorraine Sakata

CONTRIBUTORS (\$50-\$249)

George and Loma Aagaard
 George H. Allison
 Margarita Andrijic
 Gladys Haug Arntzen

More Friends

<p>Renaldo A. Baggott Henry and Helen Balisky Nirajan and Shantha Benegal Carl and Corrine Berg Andrew Biles Karen Gottlieb Bleaken Kelly and Margaret Bonham Kalman and Amy Brauner James and Donna Brudvik Charles and Carol Canfield Philip and Mary Jo Carlsen Robert and Mary Cleland Kathleen Conger Parker and Mildred Cook John and Eleanor Cowell Mary V. Curtis-Verna Frank and Norma Del Giudice Helen G. Eisenberg Keith and Karen Eisenbrey Leonard and Enid Eshom Margaret V. Evans Frederick Fenster Melvin and Margaret Figley Cornelius Gaddum-Rosse John and Dorothy Givens William O. Goodrich Mary Ann Hagan Eleanor R. Hall</p>	<p>William and Mary Hallauer Dorothy L. Harwood Dorthea C. Hawley Randolph and Dorothy Hokanson James and Jayne Holland Robert F. Jones Jacqueline Karon Michael and Beret Kischner Ladies Musical Club Stan and Judy Lennard David C. Long John and Barbara Long William E. Mahlik Sally Mann David and Marcia McCracken Edward F. McCabe JoAnn McManus Donald and Renate McVittie Eva J. Mehaffey John and Gail Mensher Howard and Audrey Morrill Peter and Anna Marie Morton Kathleen Munro Jon R. Nelson Rose Marie Nelson James L. Odlin Alan and Mary-Louise Peterson Gustav and Claire Raamun</p>	<p>Joyce Renfrow Juanita Richards Martin and Bernice Rind Mrs. John S. Robinson Randall and Willa Jane Rockhill Frederick W. Root Ralph and Virginia Rosinbum Irwin and Barbara Sarason Ralph and Pearl Schau Seattle Civic Opera Assoc. Ruth L. Setterman Felix Skowronek Karl E. Spellman Joseph and Evelyn Sterne Mrs. Emmett Sullivan Jean P. Swanson Ronald O. Thompson Frits and Elizabeth Van Oppen Lew and Nola Wallace Christie Watson Ralph and Virginia Wedgwood Raymond and Eleanor Wilson Richard and Janet Wilkie Robert and Beulah Wood Steven and Mary Jo Wright</p>
--	--	--

Our "Friends of Music" listing is for the current fiscal year 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 at the University of Washington

Soni Ventorum; February 23, 8:00 PM, Brechemin Auditorium

Contemporary Group; February 26, 8:00 PM, Meany Theater

University Jazz Combos; February 27, 8:00 PM, Brechemin Auditorium

Madrigal Singers and Collegium Musicum, February 27, 8:00 PM, Meany Theater

Baroque Chamber Ensemble and Collegium Musicum; March 1, 8:00 PM, Brechemin Auditorium

Fortepiano Recital; A Musical Poetical Club Concert; March 4, 8:00 PM, Brechemin Auditorium

Percussion Ensemble; March 5, 8:00 PM, Meany Studio Theater

University Wind Ensemble and Symphonic Band; March 6, 8:00 PM, Meany Theater

New Music by Young Composers; March 7, 8:00 PM, Brechemin Auditorium

Keyboard Debut Series; March 8, 8:00 PM, Brechemin Auditorium

University Symphony and Combined Choruses; March 9, 8:00 PM, Meany Theater

Concert Band Festival; March 10, 8:00 PM, Meany Theater

Opera Scenes Workshop; March 12, 8:00 PM, Meany Studio Theater cancelled