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### Upcoming Concerts

**Dames at Sea;** January 16-20, 8:00 PM; January 21, 3:00 PM; Meany Studio Theater  
**Tim Smith,** piano; January 19, 8:00 PM, Brechemin Auditorium  
**David Breitman,** fortepiano & **Elizabeth Field,** violin; a Musical Poetical Club concert; January 21, 3:00 PM, Brechemin Auditorium  
**University Symphony;** January 24, 8:00 PM, Meany Theater  
**Jazz Festival;** February 3, 8:00 PM, Meany Theater  
**University Wind Ensemble and Symphonic Band;** February 6, 8:00 PM, Meany Theater  
**Keyboard Debut Series;** February 8, 8:00 PM, Brechemin Auditorium  
**University Chorale Invitational;** February 9, 8:00 PM, Meany Theater  
**Terezin Project;** February 13, 8:00 PM, Meany Theater  
**University Symphony** with Montserrat Alavedra; February 14, Meany Theater

The School of Music  
presents the 36th program of the 1989-90 season

## Music By Women Composers

The Soni Ventorum

P 76

The Collegium Musicum

1990

Margriet Tindemans, Director

1-16

The Proconart Ensemble

Jose Nilo Valle, Conductor

And Featured Faculty

— Perform Works By —

*Diane Thome*

*Hildegard of Bingen*

*Odaline de la Martinez*

*Thea Musgrave*

*Claude Arrieu*

January 16, 1990  
8:00 PM, Meany Theater

(1st half NOT recorded on DAT)  
-Taken from VideoTape audio



School  
of  
Music  
University  
of  
Washington

DAT # 11.571

CASS # 11.572

# Program

Cass 11572A

1st half NOT recorded - (tape failure)  
on DAT

Symphoniae ..... 14' ..... HILDEGARD OF BINGEN (1098 - 1179)

Kyrie Eleison  
Rex Noster  
Instrumental Symphonia  
O Vivens Fons

Rex Noster

*Our king is swift to receive the Blood of Innocents. Hence the angels sing and resound in praises. But over the same blood the clouds are grieving. The tyrant, however, was strangled in the heavy sleep of death on account of his malice. But over the same blood the clouds are grieving.*

O Vivens Fons

This song is from the morality play "Ordo Virtutum". After a struggle in which all the virtues come to the aid of the unhappy soul, who has given in to the temptations of the devil, the soul is accepted back in the 'Circle' (Ordo) of the Virtues. All sing and rejoice.

The Collegium Musicum  
Margriet Tindemans, Director

|                        |                         |
|------------------------|-------------------------|
| Cynthia Beitmen, voice | Gretchen Hubbert, voice |
| Erin Durrett, voice    | Victoria Seibert, voice |
| Adriana Giarola, voice | Pamela Silimperi, voice |
|                        | Catherine Haight, voice |
| Vicki Melin, flute     | Jon Walwick, lute       |

Canciones (1985) ..... 17' ..... ODALINE DE LA MARTINEZ (b. 1943)  
for voice, piano and percussion

No. 1 Remanso  
No. 2 Cancion de Jinete  
No. 3 Ay Que Trabajo Cuesta  
No. 4 Despedida

Emilie Berendsen, soprano  
Tom Collier, Percussion  
Bern Herbolzheimer, piano

The Golden Echo (I) (1987) ..... 13' ..... THEA MUSGRAVE (b. 1928)  
for horn and electronic tape

David Kappy, horn

Cass. 11572 B

Brilliance (1974) ..... 9' ..... IDA GOTKOVSKY  
for alto saxophone and piano

1. Declame  
2. Desinvolte  
3. Dolcissimo  
4. Final prestissimo

Michael Brockman, saxophone  
Lisa Bergman, piano

Recorded on DAT  
~~Cass 11572A~~

## Intermission

Quintet in C (1954) ..... 11' ..... CLAUDE ARRIEU (b. 1903)

Allegro  
Andante  
Allegro scherzando  
Adagio  
Allegro vivace

The Soni Ventorum

|                          |                    |
|--------------------------|--------------------|
| Felix Skowronek, flute   | Laila Storch, oboe |
| William McColl, clarinet | David Kappy, horn  |
| Arthur Grossman, bassoon |                    |

The Yew Tree (1979) ..... 10' ..... DIANE THOME (b. 1942)  
for soprano and large chamber ensemble

The Proconart Ensemble  
Jose Nilo Valle, Conductor

Adriana Giarola, soprano

|                         |                           |
|-------------------------|---------------------------|
| David Brubaker, violin  | Jennifer Hillaker, violin |
| Paul Susen, viola       | Ed Davis, viola           |
| Joseph Bichsel, cello   | Brian Schuldt, cello      |
| Wendy Wilhelmi, flute   | Liangong Yu, oboe         |
| Bev Setzer, clarinet    | Kate Jackson, bassoon     |
| Kevin Johnson, keyboard | Naomi Kato, harp          |
| Dan Oie, percussion     |                           |

## Song Texts

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### Canciones by Federico Garcia Lorca

#### 1. Backwater

Night is coming.  
The rays of the moon are knocking.

Night is coming.

A large tree wraps itself  
With words of songs.

Night is coming.

If you come to see me  
through paths of air

Night is coming

You would find me crying  
Under the large elm trees.

#### 2. Song of the Rider

Cordoba.  
Distant and alone.

Black filly, large moon  
and olives in my saddle bag.  
Even though I know the roads  
I will never reach Cordoba.

Through the plain, through the wind,  
black, filly, red moon.

Death stares at me  
from the towers of Cordoba.

Ay! What a long road  
Ay! My brave filly  
That death awaits me  
before I reach Cordoba.

#### 3. It's True

It is such toil  
to love you like I love you!

Because of my love for you  
it hurts to breathe,  
my heart hurts, and my hat.

Who would buy me this little  
belt and this little bit of  
linen to make me handkerchiefs?

It is such toil  
to love you like I love you!

#### 4. Farewell

If I die,  
Leave my balcony open.

The boy eats oranges.  
(I can see him from my balcony)

The reaper harvests the wheat.  
(I hear him from my balcony)

If I die,  
Leave my balcony open.

### The Yew Tree "Love's Springtime", by Robert Strassburg

A mountain echo  
Resounds  
In my heart  
This April morn  
The white dove of rhythm  
Chants  
An ethereal minstrel song  
With gentle  
Unpretending trills  
Softly sung  
Amid the thorns and butterflies  
The sky-lark cries  
Spreading far and wide  
Love sonnets  
Reveries of joy  
Most sweet

Seated under a Yew-tree  
I receive heaven's light  
Calm and free  
Tenderly spun in early spring  
Your love delays  
With gentle splendor  
My life's excursion  
Makes immortal  
My rapid passage  
My temporal way.

## Program notes

• Hildegard of Bingen, the abbess of the cloister of Rupertsberg near Bingen, Germany, was known for her religious and diplomatic activities as well as her literary and musical works. She wrote poetry, recorded her visions (which started when she was still a child), wrote medical and scientific treatises, hagiography and letters. She had no formal musical training; her music came to her in the form of visions.

Her music is highly individual with an enormous range and full of free melismatic melodies. The poetry is full of brilliant imagery with a rich, imaginative quality. The instrumental symphonias make use of Hildegard's melodies and is arranged by Vicki Melin. — *Margriet Tindemans*

• Odaline de la Martinez is a young Cuban composer and conductor who has lived in England for many years. She founded and directs Lontano, a highly acclaimed contemporary music ensemble, and is an active orchestral conductor as well. Her *Canciones*, for voice, piano and percussion, is a representative sample of her work, particularly in its use of Lorca's texts and its Latin fondness for percussion, here well combined with the piano and voice. — *David Bloch*

• Thea Musgrave began her medical studies while concurrently attending courses in musical analysis, advanced composition and counterpoint. She later became a pupil of Nadia Boulanger in Paris, abandoning medicine in favor of "dramatic abstracts."

Her compositional style has evolved from diatonic lyricism to increasingly chromatic construction and eventually into systematical serial organization.

*The Golden Echo* (I) was commissioned by The International Horn Society and was published in 1987. It is written for horn and tape, which is used to copy, extend and vary the motifs played by the horn. The horn part is alternately lyrical and declamatory, utilizing melodies based loosely on the diminished chord and vertical clusters of notes. — *Lisa Bergman and David Kappy*

• Ida Gotkovsky was born in Poland later becoming a French citizen. She is a disciple of the French school of thought "ideal synthesis of musical art." Her declaration of principles: "To create an universal work and ensure through contemporary language vigorous in structure, unity of musical expression through all times."

*Brilliance*, which was commissioned for the Concours du Conservatoire Royal de Bruxelles is in four movements:

1. Declame; a sort of extended lyrical improvisation.
2. Desinvolte; mischievous, humorous, the runaway theme alternates with the piano in a bounding detache.

3. *Dolcissimo*; linear. That movement of the atmosphere wherein the colors of the timbres succeed one another is treated here with an extreme tenderness.

4. Final *prestissimo*; virtuosity, rhythmic and dynamism dominate this finale. Present here are many of the intricacies of the saxophone. After an impetuous dialogue, the work ends in strength and in joy.

— *Lisa Bergman and Guy Trudel*

• The musical idiom of Claude Arrieu has been described as carefully finished, filled with charm and taste, and as neo-classical, her style both easy and serious – both assessments quite applicable to her *Quintet in C* for winds. Its five short movements alternate fast and slow tempi ranging from a bustling *overture* through a casual *andante* stroll, a jaunty *scherzo*, nostalgic contemplation with a hint of the blues, and concluding with a toccata-like *finale*. Arrieu was a student at the Paris Conservatory, graduating in 1932 with the first prize in composition from the class of Paul Dukas. She has written numerous works for wind instruments and in larger forms, including opera and ballet. An area of especial success has been in music for radio, television, and films. Her honors include knighthood in the prestigious French Legion of Honor.

— *Teresa Johnson and Felix Skowronek*

• *The Yew Tree* marks a return to purely instrumental writing after an interim of nearly a decade during which time my creative attention was centered on the electronic medium. The piece was inspired by my desire to provide a musical setting for the poem by Robert Strassburg entitled, "Love's Springtime." The title, *The Yew Tree*, is a reference to a central image of the poem which occurs at the beginning of its second verse. The poetic line is exploited compositionally as a primary structural demarcation. The work was commissioned by the Orchestra of Our Time in New York City with the support of a National Endowment of the Arts Composer's Grant awarded in 1979. *The Yew Tree* is recorded on Crystal Records with soprano Montserrat Alavedra. *Diane Thome*

Composer of a wide variety of works which span solo, chamber, choral, orchestral, and electronic media, Diane Thome's music has been presented in Europe, China, Australia, Israel, Canada and throughout the United States. Most recently her work *Lucent Flowers*, for soprano and chamber orchestra commissioned by the Seattle Symphony, was premiered, receiving outstanding reviews, and recent performances of her music were heard by the Bay Area Women's Philharmonic, the Pittsburgh New Music Ensemble, the 1989 International Computer Music Conference, and Kol Israel Radio. Her latest recording, released on the Opus One label (No. 136) includes *Ringings*, *Stillness*, *Pearl Light* for piano and tape, *Levadi (Alone)* for soprano and tape, *Stepping Inward* for small ensemble, and *Veils* for solo tape.