

its 21st program of the 1988-89 season:



RETROSPECTIVE CONCERT

OF

THE MUSIC

of

GERALD
KECHLEY

January 7, 1989
8:00 PM, Meany Theater

Compact Disc

K46

1989

1-7

Pub

School

of

Music

University

of

Washington

11394

PROGRAM

VARIANTS for Woodwind Quartet (1978)

18117

- Theme: Proem
- Variant I: Recitative
- Variant II: Interlude
- Variant III: Aria
- Variant IV: Finale

The Soni Ventorum Wind Quintet

- Felix Skowronek, flute
- Laila Storch, oboe
- William McColl, clarinet
- Arthur Grossman, bassoon

THREE ROSSETTI SONGS

10148

- Sing no sad songs (1972)
- Grant us calm (1969)
- Who has seen the wind? (1972)

- Carol Sams, soprano
- Felix Skowronek and Pamela Butler Ryker, flutes

VARIANTS II (1987)

17122

- Thetical Genesis
- Homage I: Cantilena
- Homage II: Ostinato
- Homage III: Romanza
- Thetical Addendum

Joel Salsman, piano

INTERMISSION

CD 1 #14,982
 CD 2 #14,983

A CAPPELLA CHORUSES

1640

- Sing no sad songs (1949)
- Psalm 121, from *The Golden Lion* (1959)
- Maker of all the earth, from *The Golden Lion* (1959)
- The Good-morrow (1987)

Pacific Northwest Chamber Chorus
 Joan Catoni Conlon, director

11395

TRIO (1964)

1750

Allegro ritmico - Andante espressivo - Allegro scherzando

- Sue Davis, violin
- Richard Aaron, cello
- Joel Salsman, piano

MARCH SLIGHTLY INCOGNITO (1979)

3112

- George Shangrow, piano
- Matthew Kocmierski, percussion

SONG TEXTS

THREE POEMS BY CHRISTINA GEORGINA ROSSETTI

SING NO SAD SONGS

When I am dead, my dearest,
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on as if in pain:
And dreaming through the twilight
That doth not rise nor set
Haply I may remember,
And haply may forget.

GRANT US CALM

Lord, grant us calm, if calm can set forth Thee;
Or tempest if a tempest set Thee forth;
Wind from the east or west or south or north,
Or congelation of a silent sea,
With stillness of each tremulous aspen tree.

Still let fruit fall, or hang upon a tree;
Still let the east and west, the south and north,
Curb in their winds, or plough a thundering sea;
Still let the earth abide to set Thee forth,
Or vanish like a smoke to set forth Thee.

WHO HAS SEEN THE WIND?

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling,
The wind is passing through.

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads,
The wind is passing by.

PSALM 121

I lift my eyes to the hills from whence my help does come,
My help comes from the Lord.
He who keeps you will not slumber.
The sun shall not smite you by day, nor moon by night.
He will keep your life, your going out and your coming in.
From this time forth and for evermore.

MAKER OF ALL THE EARTH

Maker of all the earth, and Ruler of the height,
Who robing day in light has poured soft slumbers o'er grief's night,
That to all our limbs the power of toil may be renewed,
And hearts be raised that sink and cower,
And sorrow be subdued.
Alleluia.

St. Ambrose (340-397)

Translation by Edward B. Pusey

THE GOOD-MORROW

I wonder by my troth, what thou, and I
Did, till we lov'd? were we not weaned till then?
But suck'd on childish pleasures, happily?
Or slumbered we in the seaven sleepers den?
T'was so; But this all pleasures fancies bee.
If ever any beauty I did see,
Which I desir'd, and got, t'was but a dreame of thee.
And now good morrow to our waking soules,
Which watch not one another out of feare;
For love, all love of other sights controules,
And makes one little roome, an everywhere.

My face in thine eye, thine in mine appeares,
And true plain hearts doe in the faces rest,
Where can we find two better hemispheres
Without sharpe North, without declining West?
What ever dyes, was not mixt equally;
If our two loves be one, or, thou and I
Love so alike, that none doe slacken, none can die.

From John Donne

Variants for Woodwind Quartet was written for and at the suggestion of the Soni Ventorum Woodwind Quintet. In reducing the quintet by one, I was demonstrating no particular bias in excluding the horn, but at that moment in history, a quartet was what was needed. Before all is said and done, one of the things I still wish to do is write a string quintet (with exclusion of one) as a sequel to *Variants*. In exploiting the many virtuositities of the Soni Ventorum, I have asked them to take alternate instruments in the "Aria", namely Alto Flute, English Horn, and Bass Clarinet. Sorry, no Contrabassoon. Too big.

Variants II was written for and at the suggestion of Joel Salsman, who to date has dominated the field in performing this piece. It is my first solo piece for piano in some years, and at his insistent urging, took courage in hand and wrote what I could never play. Each time I remain amazed and delighted that he can. Here are the notes for the first performance:

A few years ago I composed a five movement work for woodwind quartet called *Variants*. It is in five contrasted movements, with each of the final four beholden to the initial movement for its existence. The work is not a theme and variations in the traditional sense, but a freer association of ideas derived from an expressive quality, or a grouping of notes, at times as few as two. I was tempted at first to apply this variation process to a single tone, but soon abandoned that attempt as a bit too minimal.

Variants II for solo piano returns now to a similar path with some new detours. The "Thetical Genesis" provides two ideas for subsequent dissection, and the piece then proceeds to do so by paying homage to unnamed (though not necessarily obscure) composers and styles, and allows an opportunity to explore a range of qualities I have admired over the years.

Finally, the "Thetical Addendum" presents things I forgot to do in the earlier movements.

Grant us calm, from the Three Rossetti Songs, was written in 1969 while in London as a Christmas gift for Jeri Sorrentino (I have a predilection for writing for friends). At the time, the advice of the title seemed appropriate considering the state of anxiety the Christmas syndrome sometimes produces. The other two songs were written a couple of years later to complete the set. One of these is a setting of the text, *Sing no sad songs*, which I had used for a choral version 20 years earlier, suggesting either that this text has a special meaning for me, or that I was desperate to find something in a hurry. Finding a text is often more troublesome than setting it once found.

A substantial part of my musical life has revolved around singing and vocal music. As a card carrying madrigal conductor for 30 odd years at the University and music director of the East Shore Unitarian Church for a like period, I have been intimately involved in performance of a wide variety of vocal music. A large part of my compositional activity demonstrates this love of voices and their special personal quality in conveying musical ideas. That performing groups under my direct control would offer a ready and available resource for performance of whatever I wrote, might seem, in retrospect, to have some bearing on this output. This can only remain speculative at this point.

The *a cappella choruses* span the years from 1949 (still a student of sorts) to 1988 (post student status). As I can barely recall, *Sing no sad songs* was first heard as sung by my fellow students in the Madrigal Singers in Anderson Hall, the home of the Forestry School, and then in the summer following at Tanglewood, in the Berkshire Hills, where I studied composition with Aaron Copland during a Guggenheim Fellowship year. *The Golden Lion* choruses date from 1959, when the opera was first performed under Stanley Chapple and Ralph Rosinbum. "Maker of all the earth" occurs at the end of Act I and "Psalm 121" is heard off stage at the close of the opera. "The Good-morrow" is a setting of the John Donne sonnet, and was written in 1987 for the wedding celebration of Otis Pease and Donna McCampell in 1988. It was premiered on that occasion by the Pacific Northwest Chamber Chorus, directed by a long time friend and colleague, Joan Catoni Conlon.

Trio 1964 was commissioned by the Washington State Historical Society for their Museum Concerts in Spokane. The piece has no inherent historical overtones, although it does have a few musical ones. The first performance was given by Richard Ferrin, violin, Eva Heinitz, cello, and Donald King Smith, piano. I remember the first performance was to have had my then colleague, Emanuel Zetlin, as violinist, but illness intervened. In subsequent performances, my Emeritus colleague, Randolph Hokanson, was the pianist. The *Trio* is in three connected movements.

March Slightly Incognito (originally titled *Very Slightly Incognito*) was written for a concert of music by Northwest composers commissioned by the Seattle Arts Festival, and performed during Bumbershoot '79. George Shangrow was a part of that first performance. If this piece requires any explanatory note, God help us all!

UPCOMING CONCERTS:

- January 10, University Masters Series: Robin McCabe, *piano*, 8:00 PM, Meany Theater
- January 25, University Symphony, 8:00 PM, Meany Theater
- January 30, Studio Jazz Ensemble, 8:00 PM, Meany Theater
- January 31-February 5, UW Opera: *THE JUNIPER TREE*, 8:00 PM Tuesday-Saturday, 2:00 PM Sunday, Studio Theater
- February 4, Jazz Festival, with special guest Kenny G, *saxophone*, 8:00 PM, Meany Theater
- February 5, Margriet Tindemans, *viola da gamba*, and Carole Terry, *harpsichord*, 8:00 PM, Brechemin Auditorium
- February 6, Emilie Berendson, *soprano*, 8:00 PM, Brechemin Auditorium
- February 7, University Wind Ensemble and Symphonic Band, 8:00 PM, Meany Theater
- February 21, University Masters Series: Eric Shumsky, *viola*, 8:00 PM, Meany Theater
- February 22, University Chorale Invitational, 7:30 PM, Meany Theater
- February 16-19, *SING FOR YOUR SUPPER*, 8:00 PM Thursday-Saturday, 3:00 PM Sunday, Brechemin Auditorium
- February 28, Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater
- March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium
- March 6, The Contemporary Group, 8:00 PM, Meany Theater
- March 7, University Percussion Ensemble, 8:00 PM, Studio Theater
- March 8, University Wind Ensemble & Symphonic Band, 8:00 PM, Meany Theater
- March 9, Young Composers, 8:00 PM, Meany Studio Theater
- March 10, University Symphony & Combined Chorus, 8:00 PM, Meany Theater
- March 11, Concert Band Festival, 8:00 PM, Meany Theater
- March 14, Opera Workshop, 8:00 PM, Meany Studio Theater
- March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany Theater
- April 4, University Harp Ensemble, 8:00 PM, Meany Theater