

P45
1996
5-11

University of Washington
THE SCHOOL OF MUSIC

presents the

PELTON-CHOU-SALERNI TRIO

DAF 12,828

CASS 12,829

Carmen Pelton, *soprano*
Paul Hsun-Ling Chou, *violin*
Paul Salerni, *piano*

Saturday, May 11, 1996

5:00 PM

Brechemin Auditorium

PROGRAM

- DAF
1D1 FORGOTTEN METAPHOR *for violin and piano* 6'38 Jan Jirasek
(b. 1955)
- 1D2 SUITE *for violin and voice* 10'46 Heitor Villa-Lobos
(1887-1959)
- 1D3 TOCCATA and SCHERZO *for violin and piano* 5'27 Albert Gliinsky
(b. 1952)
- 1D4 QUARTET FOR THE END OF TIME 7'40 Olivier Messiaen
"Louange a l'Immortalite de Jesus"
for violin and piano (1908-1992)

CASS SIDE A

INTERMISSION

B

- 1D5 DEUTSCHE ARIEN *for violin, voice and piano* 15'32 G. F. Handel
Singe, Seele, Gott zum Preise
Süsse Stille, sanfte Quelle
Meine Seele hört im Sehen (1685-1759)
- 1D6 MARCH *for violin and piano* 3' Morton Gould
(1913-1996)
- 1D7 YOUKALI *for voice and piano* 6'42 Kurt Weill
(1900-1950)
- 1D8 MONEY *for voice, violin and piano* 4'28 Paul Salerni
(b. 1951)
- 1D9 Speaking of Love - 2'23 - Salerni

Czech composer Jan Jirasek was born in 1955 in Rychnov. He studied at the Janáček Academy of Music in Brno from 1981-1985 and worked for the Music Department of the Czechoslovak Radio. Due to communist oppression, Jirasek's music was not heard in public until one week before the Velvet Revolution. Since 1990, he has held the position of program director of the Audiostudio at the Czech Radio in Prague. Jirasek's works have received acclaim at concerts and festivals worldwide. Recently, the Munich Philharmonic gave life to his completion of Carl Orff's unfinished "Passion according to St. Luke."

Jirasek claims his music has no specific model. "As for taking a model, I am convinced that one can only express one's self." He titles his pieces to connect with the musical ideas to be expressed in the music. "There is no need to look for hidden meanings in the titles—the music itself explains them. Each title will suggest a specific state of mind, an experience, a special world, to the sensitive, perceptive listener. And if the listener's feelings or mood agree at least in part with that evoked by the title, I am quite satisfied."

He says of his **FORGOTTEN METAPHOR**: "I never imagined that I would write a piece for violin and piano or for any other solo instrument and piano. During my trip to the United States in April 1994, I was asked by Paul Salerni and Paul Chou to write a piece for this combination of instruments. I didn't want to accept the task at the beginning. On one hand, I was anxious that I might fail. On the other hand, it offered a challenge. What finally convinced me to accept the commission was the excellent concert given by this duo in Lamberton Hall at Lehigh. I changed my mind about the possibilities of the combination of violin and piano. The title "Forgotten Metaphor"—the human race learns and forgets the same lessons again and again. All which is or was valuable, positive and nice must not be forgotten, otherwise we will never step out of the circle of violence, negative thinking, etc. I feel that I have to give at least a little to that part of the universe which sustains all positive values in our world."

Born in New York City, Albert Glinsky studied composition with Joan Tower and David Diamond. He holds Bachelor and Master of Music degrees from the Juilliard School and a Ph.D. from New York University. Glinsky has received grants from the National Endowment for the Arts, the Smithsonian Institution, the Jerome Foundation, the New York State Council on the Arts, the Pennsylvania Council on the Arts, and **Meet the Composer**—just a few of his numerous awards. He has served on the faculty of Montclair State College and is currently **Composer-in-Residence** and **Associate Professor of Music** at Mercyhurst College in Pennsylvania.

Glinsky composed **TOCCATA-SCHERZO** on a commission from the D'Angelo School of Music for the 1988 D'Angelo Young Artists Competition. The first performance took place in July of that year. Written in a simple three-part form, the work is intended as a showcase for both the technical precision and the lyrical prowess of the violinist. The musical materials of the work stem from various indigenous forms of American music. In September 1993, violinist Maria Bachmann released his *Tocatta-Scherzo* on a CD on the new RCA/BMG label *Catalyst* as part of the worldwide distribution of the inaugural offerings of the label.

Olivier Messiaen's human life began in 1908 with his birth in Avignon. His musical life began in 1917 with his first piano lessons. Messiaen continued to compose and perform throughout his life, winning numerous awards for counterpoint and accompanying. His music emphasizes rhythmic diversity: it incorporates Hindu, Greek, medieval and western rhythmic patterns, but also reflects the rhythmic influences of Stravinsky and Debussy. As a very devout Catholic, Messiaen used spiritual ideas and scriptural quotations in his works. Messiaen's love for birds and their songs (he belonged to several ornithological societies) permeates his music. Although Messiaen passed on in 1992, perhaps into the realm of more heavenly music, he left listeners a legacy of music that is clearly "of the birds" and not "for the birds."

Messiaen composed *Quatuor pour la fin du Temps* (**QUARTET FOR THE END OF TIME**) while imprisoned at Görlitz (Poland) in 1940. Fate handed him a violinist, a clarinetist and a cellist for whom he began a trio to be played in the concentration camp washrooms. Later, Messiaen added himself on piano to complete the quartet. These four musicians played at the first performance before an audience of about 5000 prisoners at the height of World War II. The composer recalled, "Never have I been heard with as much attention and understanding." He also denied that the piece was a response to his imprisonment, rather it reflected his apocalyptic thoughts. As the score inscription indicates, "in homage to the Angel of the Apocalypse, who raises his hand heavenwards saying, 'There will be no more time.'" His attention to diverse rhythmic devices appears in the Indian patterns that dominate the structure of the piece. In the preface to the score and, possibly, in reference to the title, the composer remarked that "the rhythms in each measure contribute to an elongation of time."

from NEUN DEUTSCHE ARIEN, HWV 202-210, George Frideric Handel

Sing, soul, in praise of God
[Singe, seele, Gott zum Preise]

Sing, soul, in praise of God,
Who in such wise fashion
Adorns everything in such splendor.
Who delights us with the power to see,
When He covers tree and meadow with
flowers
May He be lauded, may He be praised.

Sweet tranquility, placid source
[Süsse Stille, sanfte Quelle]

Sweet tranquility, placid source
of calm repose,
The soul, my very soul
is gladdened
When after this time
Of futile industry
I shall see peace before me
that is always ready to receive us.

My soul hears in seeing
[Meine Seele hört im Sehen]

My soul hears in seeing
How, to uplift the Creator,
All about us rejoices and laughs.
Just listen, the budding splendor of
Spring
is the language of nature,
With which it clearly, through our eyes
Speaks to us wherever we look.

Morton Gould, American composer and conductor, wrote his first piece when he was six years old. In his youth, he performed in piano recitals in and around New York. He studied with Vincent Jones and Abby Whiteside at the Institute of Musical Art in New York. For a period of seven years, between 1935 and 1942, he acted as composer, arranger, and conductor for the New York radio station WOR. In 1965, he received a Grammy Award for his recording of Charles Ives' music with the Chicago Symphony Orchestra. Just before he died earlier this year, he was recognized for his exemplary contributions to music with the Pulitzer Prize in composition. He is remembered for his mastery of orchestration and his talent for marrying classical forms with popular idioms. He wrote the SUITE performed today in 1945.

Kurt Weill, born in Dessau, Germany in 1900, is remembered most for his contribution to musical theatre, specifically Broadway. His musical experience began at an early age and revolved around his attendance at the Hofoper of Dessau. He studied at the Hochschule for Musik under Humperdinck, Koch, and Krasselt. His 1928 collaboration with Bertolt Brecht on *Die Dreigroschenoper* brought him and his wife, leading lady Lotte Lenya, international acclaim. After a short time in France, he moved to the United States in 1935 where he remained until his death in New York in 1950. He left behind a reputation of deep feeling for entertaining the mass audience. His works are primarily vocal/theatrical but also include film scores, orchestral and chamber works, and songs.

YOUKALI; TANGO HARANERA [*English synopsis by Susan Grayson*]

Wandering at the will of the sea, my vagabond bark led me to the end of the world. It's quite a small island, but the sprite who dwells there politely invites us to tour it.

Youkali is the land of our desires. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night; the star we follow, it's Youkali. There we keep our promises. It is the land of shared love. It means the hope in all human hearts, the rescue we all wait for. Youkali is the land of our desires. It means happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

And life, tedious and banal, drags us along. Yet the poor human soul, seeking oblivion everywhere, knew how, in leaving this earth, to find the mystery where our dreams are buried, in some Youkali.

Youkali is the land of our desire. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night, the star we follow; it's Youkali. There we keep our promises. It is the land of shared love. It means the hope in all human hearts, the rescue we all wait for. Youkali is the land of our desires. It means happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

Paul Salerni, MONEY [*Text by Dana Gioia*]

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Money is a kind of poetry.—Wallace Stevens

Money, the long green,
cash, stash, rhino, jack
or just plain dough.

Chock it up, fork it over,
shell it out. Watch it
burn holes through pockets.

To be made of it! To have it
to burn! Greenbacks, double eagles,
megabucks and Ginnie Maes.

It greases the palm, feathers a nest,
holds heads above water,
makes both ends meet.

Money breeds money.
Gathering interest, compounding daily.
Always in circulation.

Money. You don't know where it's been,
but you put it where your mouth is.
And it talks.

Soprano **CARMEN PELTON** is a native of Wisconsin and a graduate of the University of Wisconsin and the Eastman School of Music, where she was a student of Jan DeGaetani. Ms. Pelton came to international attention when she made her concert debut in the early 1980s at England's Aldeburgh Festival and was immediately invited to appear with the Scottish Opera. She has since performed with the Saint Paul Chamber Orchestra and the San Francisco Symphony, as well as a performance for the President of the United States at the Kennedy Center Honors Program. Her many contemporary and music theater performances have included such venues as the Goodman Theater in Chicago, New Haven's Long Wharf Theater, the Smithsonian's 20th Century Consort, and most of the other major new music ensembles in this country. Opera roles include many of Mozart's heroines, with performances of Fiordiligi, Donna Anna, and the Queen of the Night at the opera companies of Tulsa, Omaha, Glimmerglass, Long Beach, and Kansas City. Recent performances have included Gorecki's Third Symphony with the Columbus Symphony, Crumb's Ancient Voices of Children with DaCamera in Houston, and a recording of Nicholas Maw's La Vita Nuova with the 20th Century Consort. Carmen Pelton is Assistant Professor of Voice at the University of Washington's School of Music.

"...She has a fluid, lovely voice, seamless through the registers up to a pure and easy top, with fine technique and musicianship." SAN FRANCISCO CHRONICLE

"Carmen Pelton jumped all vocal hurdles with ease, brilliance and plenty of breath, zinged climactic notes above the staff (including at least four high D's) without strain, and brought warm tone to sustained passages." LOS ANGELES TIMES

PAUL HSUN-LING CHOU began playing the violin at age three, participating in the Suzuki program at Oberlin College in 1964. He continued his musical studies under the guidance of Mr. and Mrs. Louis Krasner and then Russian violinist Rafail Sobolevsky. Chou holds a Bachelor of Music with high distinction from Indiana University where he studied the violin with Franco Gulli, Henryk Kowalski, and the viola with Georges Janzer. He also received a Master of Music from the State University of New York at Stony Brook where he studied chamber music and solo repertoire with Lazar Gosman, Timothy Eddy, and Bernard Greenhouse. Chou has an international performance career concertizing as soloist, recitalist and chamber musician. Recent tours include performances in the People's Republic of China and Canada. Appearances in the United States have included performances in Boston, Seattle, Los Angeles, and New York as well as in Pennsylvania's Lehigh Valley. As a soloist, he has appeared as the featured conductor at district and all county orchestra festivals in Pennsylvania and New York. He has also been affiliated with Young Audiences, a national organization committed to introducing the visual and performing arts into public and private schools. Mr. Chou is currently on the faculty in the Music Department at Lehigh University where he is the Director of the Orchestra Program.

"Chou's virtuosity is stunning, combining electric energy with elegance and tenderness." EASTON EXPRESS-TIMES

"[Chou] played with breathtaking speed and unerring precision and marksmanship. It was a brilliant performance." ST. AUGUSTINE TIMES

PAUL SALERNI is Professor of Music at Lehigh University where he teaches composition, theory, and the history of jazz. He is the founder and director of the Lehigh University Very Modern Ensemble (LUVME), an ad hoc ensemble of students and professionals that has given over 40 new music concerts in the last 11 years. He received a Ph.D. in composition from Harvard University where he studied with Earl Kim, Ivan Tcherepnine, and Fred Lerdahl. He has had composer fellowships from the Sheldon Foundation and the Pennsylvania Council on the Arts, has been the guest composer at the Idyllwild School for Music and the Arts, and has had several commissions. His song cycle, Sad Stories, was premiered in New York City on the Washington Square Contemporary Music Series in 1993, his most recent cycle on poems by Dana Gioia was premiered in Seattle in 1994 and subsequently performed in Philadelphia by the Contrasts Chamber Artists. Salerni has been active as a conductor and performer of twentieth-century music, having premiered works by Earl Kim, Bob Moran, and Steven Sametz. For the past five years, Salerni has collaborated with violinist Paul Chou and has concertized in the United States and Canada. The duo has also performed in the People's Republic of China where they were featured in Shenzhen, Tsing Hua University in Beijing, and at the Second International Music Festival at the Shenyang Conservatory.

"His piece ... pulsed with life, witty musical ideas, and instrumental color..." PHILADELPHIA ENQUIRER

"Salerni's piece, based on his infant son's successful efforts to become bipedal, is clever, tuneful, jazz-influenced and a real charmer." BETHLEHEM GLOBE TIMES