

University of Washington
THE SCHOOL OF MUSIC

presents the

C66
1993
3-17



School
of
Music

COLLEGIUM MUSICUM

Margriet Tindemans, Director

University
of
Washington

CONTEMPORARY MUSIC

BY

GERMAN COMPOSERS

8:00 PM

MARCH 17, 1993

BRECHEMIN AUDITORIUM

DAT #
12,137

CASS #
12,138

PROGRAM

CONTEMPORARY MUSIC FOR EARLY INSTRUMENTS
BY GERMAN COMPOSERS

DAT
102 ABENDKONZERT: TRIO FOR RECORDERS 9'40 Paul Hindemith
Lebhaft (1895-1963)
Fugato: langsam
Lebhaft

Deirdre Forman, George Forman, Sally Weeks, recorders

103 KAMMERMUSIK for oboe, recorder and viol 13'34 Felicitas Kukuck
Breit und festlich (b. 1955)
Der Tanz der Götter (Li-Tai-Po)
Lebhaft

Gail Perstein, recorder; Cheryl Carrera, oboe;
Margriet Tindemans, viol

104 NINE TURKISH FOLK TUNES 12'59 Cesar Bresgen
Köyden köye yol gider (b. 1913)
Gelin Aysem türküsü
Efe
Burçak Tarlasi
Daldalan
Madi-mah Türküsü
Havuz basinn gülleri
Halay

CASS SIDE A
SIDE B

105 THE ETERNAL DAY 17'10 Erich Katz
Song of the Dawn (d. 1973)
Morning Hymn
Song of Happiness
Song of Sadness
Song of Love
Song of Despair
Song of Consolation
Song of the Eve

In the first half of this century, Germany was one of the centers of the renewed interest in early music and early instruments. Many composers were involved in a movement that wanted to bring music and music education to people of all classes and levels. Early instruments like the recorder and the viol were thought to be particularly suited to this goal.

In today's program we will bring you a selection of pieces by German composers, many of whom came to the United States because of the political situation in the 30's and 40's.

Both Bresgen and Katz followed Hindemith's ideal of "Gebrauchsmusik": music had to be functional, practical, and be useful. Music for amateurs at all levels played an important role in this concept. (Hindemith later rejected the term "Gebrauchsmusik"; he described his music for amateurs as Sing-und Spielmusik: music to sing and play).

Paul Hindemith wrote the Trio for recorders for the Plöner Musiktage in 1932. This was a music Festival that took place in the Spring of 1932 in Plön. Hindemith wrote pieces for every time of the day, like 'Morgenmusik' for brass instruments; 'Tafelmusik' for flute, trumpets and strings; and several others. The Trio for recorders was part of the Evening Concert, together with some orchestral works.

Erich Katz, THE ETERNAL DAY

The Eternal Day: that is every day, from morning to night, and those few things of importance which happen in the day's course.

1. *Song of the Dawn*
Gone is the night and a new day is near. Let us forget the dreams of darkness. Let us summon the weapons of light and walk upright as on a clear morning.
2. *Morning Hymn*
Morning of Eternity, light from light that ceased never, let our faces turn to Thee, shine again as thou doest ever. By the power of Thy light rend the darkness of our night.
3. *Song of Happiness*
At Sunrise blessed are my eyes, blessed with your Glory. Rejoicing and full of happiness.
4. *Song of Sadness*
Changed into sadness are the joyous sounds of my flute and my sweet music has sorrow turned to a weeping song. Oh, spare me, o Lord, for hollow and bare are my days.
5. *Song of Love*
You are mine, I am yours, this you shall believe me. You are well locked in my heart's shrine, and lost is the tiny key. You shall now forever therein be.

6. *Song of Despair*
Oh my vineyard. The one chosen for me. With my own hands I have planted thee. How hast thou changed thy sweetness to bitterness. Oh my vineyard.
7. *Song of Consolation*
All that did rejoice until the summer passed, now must turn to sadness in the long and bitter Wintertime. Yet you may well wonder how I found those words, words of hope and comfort which I found for you, my dearest friends. I will always speak such words that you say: surely, this is true.
8. *Song of the Eve*
Gone is the light and darkness is around. Let us forget the haste of daytime. Let us rest peacefully this night and ever after unto the end of our days.

Felicitas Kukuck lives in Germany, and wrote several pieces that combine early instruments with modern instruments.

The German/Austrian composer Cesar Bresgen has been influenced by Hindemith, Stravinsky, Bartók and Orff. His early involvement in the youth movement resulted in numerous pedagogical compositions. Part of these are his 'Balkanstudien', based on folksong and dance melodies.

The German composer Erich Katz moved to England in 1939, and came to the USA in 1943. He taught at Santa Barbara City College until his death in 1973. The texts to his songs are free adaptations from various sources, mostly from the Bible, and from medieval and Baroque poetry. The melody of No. 7 is based on an original tune by Minnesanger Neithard von Reuenthal (14th century).

COLLEGIUM MUSICUM

Sally Weaks, *recorder*
George Forman, *recorder*
Deirdre Forman, *recorder, voice*
Stephen Morris, *viol*
Brian Gray, *viol*
Kim Zabelle, *viol*
Glynn Olive, *voice*
Rebecca Wittman, *voice*
Julie Clifton, *voice*
Cheryl Carrera, *oboe, recorder*
Gail Perstein, *recorder*
Peggy Monroe, *percussion*