

University of Washington  
THE SCHOOL OF MUSIC

presents a

K557  
1992  
10-13

## Faculty Artist Recital

### OBOES AND FRIENDS

Alex Klein, *oboe*

*with*

Lisa Bergman, *piano*  
Carmen Pelton, *soprano*  
Toby Saks, *violoncello*  
Eric Shumsky, *viola*  
Steven Staryk, *violin*  
Carole Terry, *harpsichord*  
Margriet Tindemans, *viola da gamba*  
Pameia Vokolek, *harp*

8:00 PM  
OCTOBER 13, 1992  
MEANY THEATER



School  
of  
Music  
  
University  
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Washington

## PROGRAM

- 102 **Fantaisiestucke, op. 73** ..... 12'05" ..... R. Schumann  
 for oboe d'amore and piano (1810-1856)  
*Zart und mit Ausdruck*  
*Lebhaft, leicht*  
*Rasch und mit Feuer*  
 Lisa Bergman, piano
- 103 **Omaggio a Bellini** ..... 7'45" ..... A. Pasculli  
 for english horn and harp (1842-1924)  
 Pamela Vokolek, harp
- 104 **Quartet K. 370 in F Major** ..... 14'17" ..... W. A. Mozart  
 for oboe, violin, viola and violoncello (1756-1791)  
*Allegro*  
*Adagio*  
*Rondo, Allegro*  
 Steven Saryk, violin  
 Eric Shumsky, viola  
 Toby Saks, violoncello

## INTERMISSION

- CASS SIDE A  
 SIDE B
- DAT 105 **Sonata in g minor, op. 135** ..... 9'49" ..... C. P. E. Bach  
 for oboe and basso continuo (1714-1788)  
*Adagio*  
*Allegro*  
*Vivace*  
 Margriet Tindemans, *viola da gamba*  
 Carole Terry, *harpsichord*
- 106 **Die Serenaden, op. 35** ..... 6'45" ..... P. Hindemith  
 for soprano, oboe, viola and violoncello (1895-1963)  
*Duett (viola, cello)*  
*Der Abend (soprano, oboe)*  
*Der Wurm am Meer (soprano, oboe, viola, cello)*  
 Carmen Pelton, *soprano*  
 Eric Shumsky, *viola*  
 Toby Saks, *violoncello*

Tonight's program presents the double-reed instrument commonly known as the oboe in four different formats: from the two-keyed baroque oboe to the modernized oboe, oboe d'amore and english horn. Derived from the French Haut-bois (high wood), ascendants of the oboe have been traced back to ancient Egypt, and more recently to the popular double-reed instruments of the Middle East and India. Known for its sometimes melancholic, sometimes romantic sweet sound, the oboe is presented tonight in the company of various combinations of instruments, performing works written in the last three centuries and exploring several different—even conflicting—concepts of musical expression.

Like the Romances op. 94 for oboe and piano, and the Adagio and Allegro op. 70 for French horn and piano, the *Fantaisiestucke*, or Fantasy Pieces, op. 73 by Robert Schumann were intended to be performed on a wide variety of instruments, accompanied by the piano. Originally written for clarinet in A and piano, the Fantasy Pieces can be performed on the oboe d'amore (also in A) with virtually no alterations to the original score, with the exception of a single note in the first movement which is below the oboe d'amore's normal range. The three "fantasies" seem to follow a line of expanding energy and blooming expression. The first one (delicately and with expression) creates an atmosphere of melancholy and inner expression; the second (lively, light) develops an almost innocent link between the first and the third (swift and with fire), which matures the earlier themes and leads to its expression in a limitless outburst of happiness.

Both the oboe d'amore and the english horn are a product of the expanding use of instrument families in the late renaissance and early baroque periods. With the arrival of the classical period, only the oboe (and, in a limited way, the english horn) was given formal acceptance in the new ensemble now known as the symphony orchestra. The oboe d'amore almost disappeared until composers in the late 19th century revived it as an exotic blend of the other high double-reed instruments. However, the history of the english horn, if not more glamorous, is quite intriguing. The "English" horn, in reality, came from France, and to complicate matters even further, what we now know as the "French" horn actually came from Germany.

The most widely accepted version of English horn's history says that it developed from two unique oboes in F: The *Taille* and an "Angled" horn. The angled horn was somehow mis-spelled or mispronounced in its French translation of "angle", and gave birth to the "Cor Anglais" which in turn became the "English horn." In the process, the english horn lost its angled look and assumed the straight form of the *Taille*, although with a more sophisticated construction.

In the early to mid-nineteenth century as the modern piano, modern violin and modern orchestra were taking shape, there was a strong movement to extend each instrument's technical and expressive possibilities to new heights. That was also desired in earlier times but was not achieved due to the limitations of the instruments' construction. The works of Paganini, Rossini, Donizetti, Chopin and the oboist Antonino Pasculli came to light in this expansive climate. Considered to this day to be one of the greatest geniuses of the instrument, Pasculli performed throughout Europe at an early age and composed works for oboe which are still a challenge to today's oboists. The "Homage to Bellini" and the "Concerto after La Favorita" have in common the fact that Pasculli's intention was not to create original

compositions, but to use famous tunes of his time in a set of variations which would show his abundant technical merits, something not possible to show in the oboe compositions of his contemporaries.

Carl Phillip Emmanuel Bach, the third son of Johann Sebastian Bach, was one of the few of his fourteen children to follow the music profession. His style, however, is quite different from his father's. Carl Phillip belongs to the period known as Rococo, or an early classical period. Where J. S. Bach would maintain and develop a single motive and character to its fullest, C.P.E. Bach would change the music's flow at almost every phrase, creating extreme contrasts. The sonata in g minor for oboe and basso continuo is being performed tonight on period instruments. The baroque oboe used is a copy of an oboe made by Schlegel ca. 1710 in southwestern Germany (now northeastern France, near Strasbourg) and is known as a standard for baroque oboes. It would remain as such until the advent of the classical oboe in the late 18th century, which made possible the composition of more complex works such as the Mozart Oboe Quartet.

The Quartet K. 370 by Wolfgang Amadeus Mozart was written for a specific player who demonstrated an astonishing technical and musical control of the instrument. Mozart challenged the artist by extending the range of the oboe to its highest possible notes. It has since remained a major part of the chamber music repertoire for oboe.

Of the three serenades Paul Hindemith wrote for soprano, oboe, viola and cello, we will tonight present the second one. The muted string instruments in the "Duett" give a taste of what is to come later as "The Serpent at the Sea." The fast flowing serenade is interrupted only by the silence and passions of "The Evening."

#### DER ABEND (Eichendorff)

Schweigt der Menschen laute Lust  
Rauscht die Erde wie in Träumen  
wunderbar mit allen Bäumen,  
was dem Herzen kaum bewußt,  
alte Zeiten, linde Trauer,  
und es schweifen leise Schauer  
wetterleuchtend durch die Brust.

#### DER WURM AM MEER

Wie dies Gewürm aus unermessnem Meer,  
taucht auch der Mensch aus deinem  
dunklen Schoss,  
Unendlichkeit, und ahnet nicht, woher!  
So klimmt er denn auf seinen Erdenkloss,  
von Tränen feucht, und tastet um sich her,  
ob er ergreift ein wenig Gras  
und Moos für seinen Mund und er  
schwer.  
Der arme Mensch, wie trüb ist  
doch sein Los!  
Er ahnet nichts und mühet sich so sehr,  
da kommt die Flut,  
da wird die Welle gross,  
und er versinkt wiederum ins Meer.

#### EVENING

When men's loud delights fall silent,  
rustles the earth as in dreams  
wondrously with all its trees,  
what to the heart is scarcely known—  
bygone ages, gentle sorrows—  
and soft shudders sweep  
like summer lightning through the breast.

#### THE SERPENT AT THE SEA

As yon reptile from the sea  
so does Man emerge from thy dark-  
mysterious womb,  
Infinity, unsuspecting whence!  
Thus climbs he upon his clump of earth  
tear-stained, gropes about  
in hopes to seize a bit of grass  
and moss for his consumption, which ergreift's so  
he grasps with so much toil.  
Wretched Man, how dim indeed's  
his lot!  
He naught suspects and labors so,  
then comes the flood,  
the wave grows huge,  
he sinks again below the sea.

Brazilian-born Alex Klein, the only oboist in 29 years to win the *First Prize in the Concours Internationale d'Execution Musicale*, of Geneva, Switzerland since Heinz Holliger won it in 1959, is a member of the Soni Ventorum Wind Quintet. He has been awarded eleven first prizes in oboe competitions including the 1987 Aspen Music Festival Wind Competition; the 1986 Lucarelli International Competition for Solo Oboe Players; and the 1986 Fernand Gillet International Oboe Competition.

Klein has performed widely as recitalist and soloist in Europe and in the United States with the Dame Myra Hess Memorial Concert Series, the Philadelphia Orchestra, the Orchestre de la Romande and other orchestras, series and festivals. He was a guest soloist at the 100th Anniversary of the Modern Oboe concert held in Carnegie Hall. Klein comes to the University of Washington from a faculty position in the Oberlin Conservatory of Music, Oberlin, Ohio.

Lisa Bergman made her Carnegie Recital Hall Debut in 1983 and has since performed extensively on both east and west coasts with such artists as Julius Baker, Marni Nixon, and Ransom Wilson. She received Master's Degrees from Juilliard and The State University of New York at Stony Brook and a Bachelor's Degree from the University of Washington, cum laude. Much in demand as a lecturer on the art of accompanying, she is also a member of the University of Washington Music faculty in the fields of accompanying and opera coaching.

As official accompanist, Bergman performed in the 1982 and 1983 Regional Metropolitan Opera Auditions, the 1986 International Clarinet Convention, and the 1989 Western National T.U.B.A. Conference. She has appeared in recitals, festivals, competitions, and conventions in New York, Munich, San Diego, Anchorage, Banff, Aspen, and Portland. Bergman and violinist Linda Rosenthal recently released a recording of violin/piano favorites on CD, LP and Cassette.

During the summer of 1991, she performed on a cruise and in recitals with tenor Rolf Bjorling and soprano Nina Rodsrud. In October she performed with the French clarinetist Michel Lethiec on his Northwest tour. While in London, she recorded her second compact disc with violinist Linda Rosenthal, featuring the violin-piano sonatas of Copland, Piston and Porter, on the Continuum label.

Carmen Pelton, soprano, joined the Voice faculty last month as Artist in Residence for the next two years. Tonight is her introductory concert in Seattle.

First heard at the Aldeburgh Festival in England, Pelton came to international attention when she sang the role of Konstanze in *Abduction from the Seraglio* with Scottish Opera. She has gained recognition as a singer of contemporary music in 20th century works for the theater and ensembles. She performed in the avant-garde *She Always Said, Pablo* at the Goodman Theater in Chicago and was cast by Virgil Thomson in the lead role of *Mother of Us All*, which she sang in subsequent revivals around the United States, as well as on the national telecast of "Kennedy Center Honors."

Prior to joining the UW, she was a Visiting Assistant Professor of Voice at the Eastman School of Music, 1989-90, and taught her own studio in New York City, 1990-present. She will sing on "An Evening Of Bach," on January 12 in Meany Theater.

**Toby Saks**, the well-known UW faculty cellist and music director of the Seattle Chamber Music Festival, is a graduate of The Juilliard School of Music, where she studied with Leonard Rose. She launched her career by winning first prize at the International Pablo Casals Competition, and is a Laureate of the International Tchaikovsky Competition. She has been the recipient of numerous grants, including Fulbright and Martha Baird Rockefeller grants. Saks has toured the United States, Canada, Europe, the USSR and Israel, and participated in international music festivals. A former member of the New York Philharmonic, she has been on the University of Washington's music faculty since 1976.

Born in 1953, **Eric Shumsky** received his first violin lessons at the age of six from his father, celebrated violinist Oscar Shumsky. Later he studied viola with Lillian Fuchs at The Juilliard School of Music, and played in chamber music concerts in New York and other major cities under a grant from the Ford Foundation. Mr. Shumsky has been a recipient of the Zurich Tonkünstler Prize.

With his father, Shumsky recorded the major repertoire for the violin and viola. He has recorded for the Jecklin, Spectrum, Pan, Adda, and EMI labels. Mr. Shumsky has been a member of the American Piano Quartet and the Ensemble Arpeggione. He has appeared with the Cherubini, the Beijing, the Manhattan, and the Viotti String Quartets, among others. He has soloed with orchestras in over 75 cities in Europe, America, and the Far East, including the Salzburg Sinfonietta, the City of London Symphonia, the Scottish Chamber Orchestra, and the International Soloists of Paris, of which he is the director. He is currently an Associate Professor at the University of Washington.

Since being discovered in 1956 by Sir Thomas Beecham, **Steven Staryk** has been concertmaster of the Royal Philharmonic of London, the Amsterdam Concertgebouw, the Chicago Symphony, and the Toronto Symphony, and has toured Europe, the Far East and North America as soloist and founding member of Quartet Canada. He is one of the world's most prolific recording violinists with more than 190 entries in his discography. Staryk joined the University of Washington faculty in 1987, and as Head of the String Division, has attracted talented young violinists from as far away as the People's Republic of China and the former Soviet Union, as well as North America.

**Carole Terry** is a Professor of Organ and Harpsichord at the University of Washington. As a concert organist, harpsichordist, and chamber music recitalist, she has performed extensively at major universities (Stanford, Harvard, Berkeley, UCLA, and Cornell) and cities across the United States, as well as in Spain, Switzerland, Germany, and Austria. She played the dedication concerts of the St. James Cathedral organ in 1982, the St. Alphonsus Parish Church organ in 1984, and the University of Washington's Littlefield Organ in October 1990.

Terry holds a Doctor of Musical Arts degree from Stanford, with a specialization in performance on early keyboard instruments. She earned her Master of Music from the Eastman School of Music and her Bachelor of Music from Southern

Methodist University. Her training includes studies on the organ, clavichord, and early piano

**Margriet Tindemans** is internationally recognized as the foremost specialist in early bowed instruments, and in medieval instrumental music and vocal accompaniment. She has performed with numerous European early music ensembles including Syrinx, Kuyken Consort, Les Filles de Ste. Colombe, Baroque Trio Amsterdam, the Huelgas Ensemble, and most notably, since 1978 with the internationally acclaimed ensemble *SEQUENTIA* of Koln (Cologne), West Germany. She now directs the U.W. School of Music's *Collegium Musicum*.

Tindemans began her musical studies on recorder and violin in The Netherlands at the Conservatory in her native town of Maastricht, and later in Pecs, Hungary. She studied Viola de Gamba in Brussels with Wieland Kuyken. She has taught workshops, master classes, and academies, and has assisted Mr. Kuyken with viol courses in Holland, Belgium, West Germany, France, and Switzerland, and has been viol professor at the Conservatories of Antwerp, Leuven, Maastricht, and Tilburg.

Between *Sequentia* and her numerous other performances, Tindemans has appeared extensively in Europe, North and South America, and Asia. She currently has eleven LP recordings in circulation—seven on the Harmonia Mundi label (examples include *Die Fruhen Trouveres* and *Spruchdichter des 13. Jahrhundert* recorded with *Sequentia*). Seven more recordings featuring Ms. Tindemans are slated for release on the Nonesuch and Colombe labels.

A member of the School of Music faculty since 1968, **Pamela Vokolek** is the School's harp instructor and Director of its Harp Ensemble. She is a versatile performer whose full performing schedule includes opera, chamber music, symphony orchestra, and theater. A first-call free-lance musician, she views consistent performing as vital to her teaching. Her interest in new music has resulted in many Seattle premiers on the School's Harp Concerts each spring. Studies with Lynne Palmer, Alice Chalifoux and Carlos Salzedo have continued to inspire her thirty years of harp teaching. She graduated magna cum laude from the University of Washington in 1962 and has served on the Board of Directors and as Committee Chairman for the American Harp Society.

#### UPCOMING 1992-93 CONCERTS:

October 18, "Catch a Rising Star" Music Scholarship Students Benefit Concert. Brechemin Auditorium, 3:00 PM.

October 25, **Soni Ventorum Wind Quintet**. Brechemin Auditorium, 3:00 PM.

October 30, **Littlefield Organ Halloween Concerts**. Walker-Ames Room, Kane Hall, 3:00 PM and 8:00 PM.

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OBOES AND FRIENDS

NOTE:

**The last piece to be performed this evening:**

<sup>107</sup> Concerto after Motives from Donizetti's.....<sup>11'26"</sup> A. Pasculli  
Opera, "La Favorita," for oboe and piano

Lisa Bergman, *piano*

<sup>108</sup> Encore -  
The Swan - Saint-Saens (2'50)