



School
of
Music

University
of
Washington

presents the 77th concert of the 1988-89 season

C66
1989
4-16

Collegium Musicum

Margriet Tindemans, *Director*

"New Music for Early Instruments"

featuring works by

Mark Kuss

Jos Mertens

Kevin Volans

*April 16, 1989
8:00 PM, Meany Theater*

Program

Cass side A

MARK KUSS L'Homme Armé (1988) 4

Mark Kuss, *recorder* Irene Senedak, *recorder*
Margriet Tindemans, *viola da gamba*

JOS MERTENS Gebed Voor Dufay (1974) 6

Voices

Cynthia Beitmen
Christa Cady
Erin Durrett
Tamara Friedman

Gretchen Hubbert
Molly Seibert
Irene Senedak
Pamela Salimperi

Viols

Margriet Tindemans
Teresa Wang
Ellen Seibert
Joseph Bichsel

MARK KUSS Overlay (1987) 3

Recorders

Mark Kuss Irene Senedak
Leslie Totusek Sara Weiner

MARK KUSS Trio (1987) 6

Viola da gambas

Margriet Tindemans Ellen Seibert
Joseph Bichsel

Intermission

Cass side B

KEVIN VOLANS White Man Sleeps (1982) 25

Mark Kuss, *percussion* Vincent Ranger, *harpsichord*
Tamara Still, *harpsichord* Margriet Tindemans, *viola da gamba*

New Music for Early Instruments

Not long after the discovery of 'early' instruments as museum pieces and as a means to bring to life masterworks from the past came the realization by modern composers that these instruments had things to offer that 'modern' instruments could not. Different sounds, more flexibility in tuning systems, and an eagerness on the part of the players of these instruments to experiment were some of the factors that attracted many new composers to write specifically for early instruments.

As director of the Collegium Musicum I think it is very important to present 'early' instruments not only as charming, strange and exotic museum pieces but to explore and promote their place in today's music life. No movement can flourish without proper roots in the society and in the time in which it exists.

I will try to make this concert an annual Collegium event and I hope that upon hearing this concert many Northwest composers will be inspired to contribute to our future programs.
— Margriet Tindemans

The idea of writing new music for original instruments is in fact not particularly new. Poulenc, d'Indy, Milhaud and others were experimenting in this vein back in the early part of this century. Their orientation in choice of instruments was much more limited than ours is today, confined as it was to organ, harpsichord, recorder and percussion. Now there are fortepianos, virginals, clavichords, gambas, lutes, crumhorns, shawms, etc., and they usually come equipped with performer.

My interest in writing for original instruments lies in their potential for unusual color combinations and for the variety of articulations and attacks they seem to offer. They also bring with them the history on an incredible literature which is also a shaping force in writing for them. My "L'homme Armé" setting is a simple piece — one in which rhythm predominates. "Trio" is more complicated. It is reminiscent of Bartok, both in handling and language. "Overlay" is a kind of musical joke developed from the conjoinment of minimalism and a susato-style dance.

— Mark Kuss

"Prayer for Dufay" was composed for the 1974 Flanders Festival to commemorate the 500th anniversary of Guillaume Dufay's death. It was written for the Belgian children's choir "Concinite" and for the viol consort "Syrinx" of which Margriet Tindemans was director at the time.

The text is a French translation of a Latin text from the motet "Omnium bonorum plena" by Loyset Compère. It is a prayer to the Virgin Mother to protect and have mercy on all singers, above all on Guillaume Dufay, star of music, light to all singers.

— Margriet Tindemans

"White Man Sleeps" is the third of some fourteen "African Paraphrases". The piece is partly eclectic, and partly invented folklore. As well as writing imaginary North African music, I drew from and modified (filtered, slowed down, interlocked, etc.) the music of the Tswana, San, Nyanga and Sotho people of Southern Africa. The piece is played in African tuning. The title "White Man Sleeps" comes from a dance step in Nyanga panpipe music, where the dancers leave off playing their (loud) panpipes and dance to the accompaniment of rattles only, in order to allow the landowner to sleep, for a few moments. The piece consists of five dances, the third of which is the above mentioned Nyanga dance. The second dance is inspired by San bow music depicting the gaits of various animals. "White Man Sleeps" was written for and dedicated to Margriet Tindemans, who premiered the piece in London in 1982.

— Kevin Volans

Early Music Special Events

Fortepiano Festival

Music for Voice, Clarinet and Fortepiano; Nancy Zylstra, *soprano*, William Mcoll, *clarinet*, Bonnie Garrett, *fortepiano*; May 1, 8:00 PM, Brechemin Auditorium. Free.

Spring Concert of The Musical - Poetical Club; Lieder, solo piano and chamber music by Haydn, Mozart and Beethoven performed on period instruments; Graduate students, Faculty and Guests; May 7, 3:00 PM, Brechemin Auditorium. Free.

Collegium Concert

Collegium Musicum, May 19 & 20, 8:00 PM, Brechemin Auditorium

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