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*presents its 126th program of the 1991-92 season:*

# SONGS AND DANCES FOR BAND

## THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

with

Emilie Berendsen, soprano

8:00 PM  
MAY 27, 1992  
MEANY THEATER



School  
of  
Music  
University  
of  
Washington

DAT # 12,006

PROGRAM

CASS # 12,007

DAT 102 ARMENIAN DANCES (PART I) ..... Alfred Reed

103 FIVE FOLKSONGS FOR SOPRANO AND BAND ..... 21:50 Bernard Gilmore

- I. Mrs. McGrath (Irish)
- II. All the Pretty Little Horses (American)
- III. Yerakina (Greek)
- IV. El Burro (Spanish)
- V. A Fiddler (Yiddish)

Emilie Berendsen, soprano

104 FOUR SCOTTISH DANCES ..... Malcolm Arnold

- I. Pesante
- II. Vivace
- III. Allegretto
- IV. Con brio

CASS SIDE A

SIDE B

- brief intermission -

105 NINE GREEK DANCES ..... Nikos Skalkottas

- I. Epirotikos (Dance from Epirus)
- II. Kalamatianos (Dance from Kalamata)
- III. Sifneikos (Dance from Sifnos)
- IV. Kritikos (Dance from Crete)

106 LINCOLNSHIRE POSY ..... Percy Grainger

- I. Lisbon (Sailor's Song)
- II. Horkstow Grange (narrating local history)
- III. Rufford Park Poachers (Poaching Song)
- IV. The Brisk Young Sailor (returned to wed his True Love)
- V. Lord Melbourne (War Song)
- VI. The Lost Lady Found (Dance Song)

THE ARMENIAN DANCES, Parts I and II, constitute a four-movement suite for wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. Part I, containing the first movement of this suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built on five different songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Part I of the *Armenian Dances* is built upon five Armenian folk songs which were first notated, purified, researched and later arranged in the score, they are: *Tzirani Tzar* (The Apricot Tree); *Gavaki Yerk* (The Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* and *Gna, Gna* (Go,Go). *The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song. *The Partridge's Song* is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge. *Hoy, Nazan Eem* was published in 1908 in a choral version arranged by Gomidas. This lively, lyric song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune. *Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. *Gna, Gna* is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

Gomidas Vartabed is credited with collecting well over four thousand Armenian folk songs. He was a founding member of the International Music Society (1899-1914), for which he read important papers on Armenian neumatic notation, the structure of Armenian sacred melodies and folk melodies. In April of 1915, at the apex of his career, Gomidas was exiled, together with other Armenian intellectuals, by the Turks during the genocide of one and a half million Armenians. He was released within a short time, but the sufferings and atrocities which he witnessed resulted in a complete mental and physical breakdown from which he never recovered. He died in Paris in 1935. His legacy to the Armenian people, and to the world's ethnic music is invaluable.

Violet Vagramian

FIVE FOLKSONGS FOR SOPRANO AND BAND is a delightful setting of five ethnic folk tunes for the unusual medium of a solo soprano accompanied by the fully instrumented wind ensemble. The texts of the five folksongs follow:

I. MRS MCGRATH (Irish)

"Oh, Mrs. McGrath", the sargent said, "would you like to make a soldier out of your son, Ted, with a scarlet coat and a big cocked hat, now Mrs. McGrath wouldn't you like that?" Wid yer tooriah, etc.

So Mrs. McGrath lived on the shore for the space of seven long years or more, til she saw a ship sailing into the bay, "Here's my son, Ted, would ya' clear the way?" Wid yer tooriah, etc.

"O Captain, dear, where have you been? Have you been sailing on the Meditreian? O have you any tidings of my son Ted? Is the poor boy living or is he dead?" Wid yer tooriah, etc.

Then up comes Ted without any legs, and in their place he has two wooden pegs. She kissed him a dozen times, or more sayin' "Mother of God, it isn't you!" Wid yer tooriah, etc.

"Oh, were ye drunk or were ye blind that ye left your two fine legs behind. For a cannon ball on the fifth of May took my two legs from the knees away."

"All foreign wars I do proclaim  
Between Don John and the king Spain  
For I'd rather my Ted as he used to be  
Than the king of France and his whole navee!"

II. ALL THE PRETTY LITTLE HORSES (American)

Hush-a-bye, don't you cry, Go to sleepy, little baby.  
When you wake you shall have cake  
And all the pretty little horses.  
Blacks and bays, dapples and grays,  
Coach and six o' little horses.

Hush-a-bye, don't you cry, go to sleepy little baby.  
You pa's away - gone astray,  
Gone and left you, little lambie.  
Daddy's eye is runnin' dry  
Gone and left you, little lambie.

III. YERAKINA (Greek)

Yerakina goes to the well to draw water.

Tingalingaling go her bracelets.

She feel into the well and shouted aloud.

Tingalingaling go her bracelets.

Everyone came running and I among them.

Tingalingaling go her bracelets.

"Yerakina, I'll pull you out,  
But you will have to marry me."

Tingalingaling go her bracelets.

IV. EL BURRO (Spanish)

The donkey is dead, he that carried the load

At last the Lord freed him from his life of misery.

He was valiant, he was stubborn  
Our reliever of all drudgery.

Now we carry him, his hoof dragging,  
His nose wrinkled,  
Stubbornly, even his tail seems to say "Goodbye".

All the neighbors came to the funeral  
And Aunt Maria plays the ill-tuned guitar.

The donkey is dead, he that carried the load

At last the Lord freed him from his life of misery.

V. A FIDDLER (Yiddish)

Daddy brought from the fair a new fiddle for me.

Do, re, mi, fa, sol, la, si; I play didl, di, di.

My head is bent on the edge of the fiddle,

My eyes stare at the middle.

Do, re, mi, fa, sol, la, si; I play didl, di, di.

Right foot forward, keeping time,

Do, re, mi, fa, sol, la, si; I play didl, di, di.

Mother glows with pride and wonder:

"Jasha Heifitz couldn't do as well!"

Do, re, mi, fa, sol, la, si; I play didl, di, di.

Bernard Gilmore is currently chairman of the Department of Music at the University of California at Irvine, where he also teaches composition and conducts the orchestra.

Supplying his own program notes for the FOUR SCOTTISH DANCES, Arnold wrote:

"These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey - a slow Scottish dance in 4/4 meter - with many dotted notes, frequently in the inverted arrangement of the 'Scotch snap.' The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the saxophones."

Nikos Skalkottas, a leading Greek 20th century composer, was born in 1904 and died in 1949. A child prodigy, he studied violin at the Athens Conservatory, graduating with the First Prize Gold Medal in 1920. In 1921 he went to Berlin on a series of scholarships and deciding to be a composer, studied with Phillip Jarnach and Arnold Schoenberg. According to his countrymen, Dmitri Mitropoulos, Skalkottas was considered by Schoenberg as second only to Alban Berg

among the musicians who worked with him. Upon returning to Greece in 1933, he took a position as a second violinist in the State Orchestra of Athens. Skalkottas wrote hundreds of works, including symphonies, piano concerti and numerous chamber pieces. One of his better known works is the Cycle-Concert which includes three solo pieces and two quartets for oboe, trumpet, bassoon and piano. In a situation very similar to Charles Ives', almost all of Skalkottas works remained unperformed during his lifetime.

The NINE GREEK DANCES are part of a series of 36 Greek dances that Nikos Skalkottas composed during 1934-36, originally for symphony orchestra. He arranged groups of these for various instruments upon request, such as string orchestra, string quartet, and violin and piano. Sometime during 1940-42 Skalkottas arranged nine of these dances for a military band in Athens. It seems, however, that they were never performed during these years, nor indeed at any time before his death. Perhaps the main reason they were not performed in the band version is that no instrumental parts seem to have been produced. The Skalkottas Archives in Greece contain only his manuscript scores. During the rest of his lifetime he arranged, on request, numbers of these for various instrumental groupings. Although Skalkottas is best known for his numerous 12-tone orchestral works and concerti, he was also an avid collector of Greek folk and dance music - one might say the Bartók of Greece. These particular dances are taken from many regions of Greece, including the Aegean Islands.

Percy Grainger wrote extensive program notes regarding his great masterwork for wind band, LINCOLNSHIRE POSY. Excerpts of those program notes reveal his love for the folk music of turn-of-the-century, rural England:

"This bunch of musical wildflowers (hence the title "*Lincolnshire Posy*") is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five by me, mainly in the years 1905-1906, and with the help of a phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are - with their monotonous mooring and bellying between *mf* and *ff*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain - were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing high notes an octave down. But even more important than these art-skills and personality-impresses...is the heritage of the old high moods of our race (tangible proofs that 'Merry England' - that is, *agricultural* England - once existed) that our yeoman singers have preserved for the scrutiny of mournful, mechanised modern man."

## THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

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Naomi González, fr., music/el. ed.  
Kathleen Kirtley, grd., lib.sci.

### OBOE

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Vivian Wai, jr., comp. lit.

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Jewel Cripe, sr., linguistics

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