

APT 13,310  
CD 13,311

University of Washington  
THE SCHOOL OF MUSIC

presents a Faculty Recital:

P45  
1998  
10-19



Carmen Pelton, *soprano*

*FAIRY TALES AND  
ECSTATIC MUSIC*

*with guests*

Lisa Bergman, *piano*\*\*\*  
Jessica Demorest, *child soprano*  
Gunnar Folsom, *percussion*\*  
Rebecca Henderson, *oboe*\*\*\*  
Hokum W. Jeebs, *musical saw*  
Steve Korn, *percussion*\*  
Barry Lieberman, *double-bass*\*\*\*  
Steven Novacek, *mandolin*\*\*\*  
Karen Thomas, *conductor*\*  
Robert Tucker, *percussion*  
Pamela Vokolek, *harp*\*\*\*

\*\*\*U. W. faculty / \*\*U. W. student / \* U. W. graduate

Meany Theater

8:00 PM

October 19, 1998

School  
of  
Music  
University  
of  
Washington

PROGRAM

CD

11 Applause

2 from *Songs of a Fairy-Tale Princess*, Opus 31 (8:55)  
..... Karol Szymanowski (1882-1927)

- 3. *The Little Gold Slippers* m2
- 4. *The Dance*
- 6. *The Feast*

Lisa Bergman, piano

3 INTRO/Barry (5:30)

4 *The Ugly Duckling*.....~~(10:15)~~..... Jon Deak (b. 1945) m8

PART ONE, for soprano and double-bass (10:15)

Barry Lieberman, double-bass

5 PART TWO, for soprano, double-bass and string quartet (13:23)

- David Lawson, violin
- Julie Chapman, violin
- Barry Lieberman, double-bass
- Lisa Killinger, viola
- Richard Evans, 'cello

INTERMISSION

6 *Ancient Voices of Children*.....(24:25)..... George Crumb (b. 1929) m0

- I. *The little boy was looking for his voice*
- DANCES OF THE ANCIENT EARTH
- II. *I have lost myself in the sea many times*
- III. *From where do you come, my love, my child?*  
(Dance of the Sacred Life Cycle)
- IV. *Each afternoon in Granada, each afternoon a child dies*  
GHOST DANCE
- V. *My heart of silk is filled with lights*

- Lisa Bergman, piano
- Jessica Demorest, child soprano
- Gunnar Folsom, percussion
- Rebecca Henderson, oboe
- Hokum W. Jeebs, musical saw
- Steven Korn, percussion
- Steven Novacek, mandolin
- Pamela Vokolek, harp
- Karen Thomas, conductor
- Robert Tucker, percussion

from *Songs of a Fairy-Tale Princess*

Karol Szymanowski's music of this period (1915) combines the techniques of Debussian impressionism with those of Skryabinesque expressionism. A special quality of Szymanowski's synthesis is the retention of the expressive function of melody, though its character and structure are changed. Almost all of the works written at this time share qualities of ecstasy and fervour, maintaining the utmost intensity of expression.

*from The New Grove Dictionary of Music and Musicians*

*Les petits souliers d'or*

Celui qui m'aime et m'adore  
Ah! quitta mon palais hostile transi par  
la brume d'automne.  
Dans mes souliers dorés, mes pieds  
muertris saignent  
sur le sentier de larmes, par où a fui.  
Ah! pour toujours—celui qui m'aime,  
celui qui m'adore!

*The Little Gold Slippers*

He who loves and adores me—  
Ah! he left my hostile palace chilled by  
the mists of autumn.  
In my gold slippers my bruised feet are  
bleeding on the path of tears by  
which he left.  
Ah! for always—he who loves me, he  
who adores me!

*La Danse*

Lorsque dans tes bras mon bien-aimée,  
radieuse, légère,  
Je danse au soir dans mon jardin.  
Les belles roses suivent riantes  
La ronde joyeuse de notre jeune amour!

*The Dance*

While in your arms my beloved,  
radiant, light, Ah!  
Ah! I dance in the evening in my  
garden.  
The beautiful roses smilingly follow  
us  
in the joyous dance of our young love!

*Le Festin*

Un festin m'attend dans les salles,  
royalement parées  
mais le palais me semble une noire  
prison  
Car sous les feux de l'aube parait le  
beau soleil.  
Un chant joyeux sonne à l'horizon  
Ah! au son de la flûte mon aimé, danse  
la ronde des prés en fleurs, Ah!

*The Banquet*

A banquet awaits me in the halls  
royally bedecked  
but the palace seems to be a black  
prison  
For under the flames of dawn appears  
the handsome sun.  
A song of joy sounds on the horizon—  
Ah! at the sound of the flute my  
beloved, dance the dance of the  
meadows in bloom! Ah!

*Ancient Voices of Children*—texts by Federico Garcia Lorca

In George Crumb's mature style, exemplified in *Ancient Voices of Children* of 1970, he shows a special concern for sonorous elements, of which tone qualities and their combination are of primary importance. He often calls for the use of new techniques for playing traditional instruments (such as bottleneck banjo techniques), of instruments associated with other musical cultures or traditions (such as the musical saw), and of experimental sound sources. All of the remarkable sonorous effects of Crumb's music are produced from scores that are carefully notated and reflect a highly disciplined craft.

Crumb's works typically unfold in a succession of opulent images, each one complete, that are strung into a coherent whole through contrast, cross-reference, and judicious balance. Crumb acknowledges his debt to Debussy and Bartók, concentrating on the relationship of the very particular sounds he imagines to the musical ideas they support and embody. In preferring the appropriate to the surprising, musical effectiveness to connected flamboyance, Crumb has joined those composers who have declined merely to astonish their listeners, seeking instead to enrich them. This is suggested by his statement "Music might be defined as a system of proportions in the service of a spiritual impulse."

*Excerpted from The New Grove Dictionary of American Music*

I. El niño busca su voz.  
(La tenía el rey de los grillos.)  
En una gota de agua  
buscaba su voz el niño.

No la quiero para hablar;  
me haré con ella un anillo  
que llevará mi silencio  
en su dedo pequeño.

II. Me he perdido muchas veces por el  
mar  
con el oído llena de flores recién  
cortadas,  
con la lengua llena de amor y de  
agonía,  
Muchas veces me he perdido por el  
mar,  
como me pierdo en el corazón de  
algunos niños.

The little boy was looking for his  
voice.  
(The king of the crickets had it.)  
In a drop of water  
the little boy was looking for his  
voice.

I do not want it for speaking with;  
I will make a ring of it  
so that he may wear my silence  
on his little finger.

I have lost myself in the sea many  
times  
with my ear full of freshly cut flowers,  
with my tongue full of love and agony.  
I have lost myself in the sea many  
times  
as I lose myself in the heart of certain  
children.

III. ¿De dónde vienes, amor, mi niño? From where do you come, love, my  
 De la cresta del durí frío. child?  
 ¿Qué necesitas, amor, mi niño? From the ridge of hard frost.  
 La tibia tela de tu vestido. What do you need, my love, my child?  
 ¡Que se agiten las ramas al sol the warm cloth of your dress.  
 y salten las fuentes alrededor! Let the branches ruffle in the sun  
 En el patio ladra el perro, and the fountains leap all around!  
 en los árboles canta el viento. In the courtyard a dog barks,  
 Los bueyes mugen al boyero in the trees the wind sings.  
 y la luna me riza los cabellos. The oxen low to the ox-herd  
 ¿Qué pides, niño, desde tan lejos? and the moon curls my hair.  
 Los blancos montes que hay en tu What do you ask for, from so far away?  
 pecho. The white mountains of your breast.  
 ¡Que se agiten las ramas al sol Let the branches ruffle in the sun  
 y salten las fuentes alrededor! and the fountains leap all around!  
 Te diré, niño mío, que sí, I'll tell you, my child, yes,  
 tronchada y rota soy para ti. I am torn and broken for you.  
 ¡Cómo me duele esta cintura How painful is this waist  
 donde tendrás primera cuna! where you will have your first cradle!  
 ¿Cuándo, mi niño, vas a venir? When, my child, will you come?  
 Cuando tu carne huele a jazmín. When your flesh smells of jasmín-  
 ¡que se agiten las ramas al sol flowers.  
 y salten las fuentes alrededor! Let the branches ruffle in the sun  
 and the fountains leap all around!

IV. Todas las tardes en Granada, Each afternoon in Granada,  
 todas las tardes se muere un niño. a child dies each afternoon.

V. Se ha llenado de luces My heart of silk  
 mi corazón de seda, is filled with lights,  
 de campanas perdidas, with lost bells,  
 de lirios y de abejas, with lilies, and with bees,  
 Y yo me iré muy lejos, and I will go very far,  
 más allá de esas sierras, farther than those hills,  
 más allá de los mares, farther than the seas,  
 cerca de las estrellas, close to the stars,  
 para pedirle a Cristo to ask Christ the Lord  
 Señor que me devuelva to give me back  
 mi alma antigua de niño. my ancient soul of a child.

Since coming to international attention at the Aldeburgh Festival in England where she was cast as Fiordiligi in Mozart's *Così fan tutte* by Sir Peter Pears, soprano CARMEN PELTON has appeared in a wide range of works with the San Francisco Symphony, St. Paul Chamber Orchestra, Scottish Opera, Goodman Theater in Chicago, Smithsonian's 20th Century Consort, New York Festival of Song and a performance for the President of the United States at the Kennedy Center Honors Program.

Ms. Pelton's work is featured on a newly released TELARC recording of the Atlanta Symphony conducted by Robert Shaw, as well as numerous recordings of contemporary chamber pieces on the CRI and ASV labels. Her performances this coming season include a return engagement with the Atlanta Symphony and Mr. Shaw, concerts in Houston and with violinist Sergiu Lucas' chamber group, *CONTEXT*, a debut with the Colorado Symphony as soloist in Barber's *Knoxville: Summer of 1915* and Mahler's Fourth Symphony, and performances in Washington, D.C. with the Choral Arts Society at the Kennedy Center. Locally, Ms. Pelton will perform with the Seattle Choral Company in December, singing an unusual program of Vivaldi's works including the solo cantata *Ostro picta, armata spina*; in February she will appear with Gallery Concerts of Seattle in a program of Haydn chamber pieces.

Ms. Pelton received her education at the University of Wisconsin at Madison and at the Eastman School of Music, where she was a student of Jan DeGaetani. In the summer months she is a faculty member and performing artist at the Brevard Music Center in North Carolina.

Guest artist HOKUM W. JEEBS, musical saw, has made a career playing unusual musical instruments, including the serpent, harmonium and calliope. As an 'eccentric' musician he has appeared with Orchestra Seattle and the San Francisco and Seattle Symphonies. Currently he is artistic director of Hokum Hall, a professional vaudeville and music theatre in West Seattle. For more information: [www.hokumhall.org](http://www.hokumhall.org)

## 1998-99 UPCOMING EVENTS

*Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.*

*Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.*

*To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).*

October 27, Faculty Recital: Soni Ventorum Wind Quintet with Carmen Pelton, soprano, and Craig Sheppard, piano. 8 PM, Meany Theater.

October 30, Guest Master Class: Jon Kimura Parker, piano. 2 PM, Brechemin Auditorium.

October 31, Littlefield Organ Halloween Concert. 8 PM, Walker-Ames Room.

November 1, Faculty Recital: Robert Davidovici, violin, and Craig Sheppard, piano. 8 PM, Brechemin Auditorium.

November 10, Faculty and Guest Artist Recital: DUALITIES, with Rebecca Henderson, oboe, Lisa Bergman, piano, and guest Sheryl Cohen, flute. 8 PM, Brechemin Auditorium.

November 11, UW Opera: HÄNSEL AND GRETEL. 8 PM, Meany Theater.

November 12, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

~~November 12, UW Opera: HÄNSEL AND GRETEL. 8 PM, Meany Theater.~~  
CANCELLED.

November 13, UW Opera: HÄNSEL AND GRETEL. 8 PM, Meany Theater.

November 15, UW Opera: HÄNSEL AND GRETEL. 2 PM, Meany Theater.

November 18, Jazz Artists Series. 8 PM, Brechemin Auditorium.

November 23, Concerto Competition. 7 PM, Meany Theater.

November 24, University Singers. 8 PM, Meany Theater.

November 29, Faculty and Guest Artist Recital: "The Next Generation," with Barry Lieberman, bass, and friends. 2 PM, Brechemin Auditorium.

November 30, Guest Master Class: Julianne Baird, soprano. 3:30 PM, Brechemin Auditorium.

November 30, Voice Division Recital. 7 PM, Brechemin Auditorium.

November 30, Contemporary Group and University Composers' Workshop. 8 PM, Meany Theater.

December 1, Baroque Ensemble Advent Concert. 8 PM, Walker-Ames Room.

December 1, Wind Ensemble and Concert Band. 8 PM, Meany Theater.

December 2 and 3, Jazz Combos. 8 PM, Brechemin Auditorium.

December 6, Faculty Recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.

December 6, Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium.

December 7, University Chorale and Chamber Singers. 8 PM, Meany Theater.

December 7, Percussion Ensemble. 8 PM, Meany Studio.  
December 8, University Symphony Centennial Concert. 8 PM, Meany Theater.  
December 9, Studio Jazz Ensemble. 8 PM, Meany Theater.  
December 13, Student Chamber Music Series. 2 PM, Brechemin Auditorium.  
January 8, Guest Master Class: Nathaniel Rosen, cello. 1 PM, Meany 268.  
January 8, Seattle Opera Preview: DON GIOVANNI. 1:30 PM, Brechemin Auditorium.  
January 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.  
January 24, Faculty and Guest Artist Recital: "The Next Generation," with Barry Lieberman, bass, and friends. 2 PM, Brechemin Auditorium.  
January 25, Voice Division Recital. 7 PM, Brechemin Auditorium.  
January 31, Faculty Recital: Robert Davidovici, violin, and Craig Sheppard, piano. 8 PM, Brechemin Auditorium.  
February 3, Guest Artist Recital: Thom Bergeron, saxophone. 8 PM, Brechemin Auditorium.  
February 4, University Symphony with winners of the November 23 Concerto Competition. 8 PM, Meany Theater.  
February 8, Guitar Ensemble. 8 PM, Brechemin Auditorium.  
February 9, Choral Conductors Showcase. 8 PM, Kane 130.  
February 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.  
February 12, Jazz Artist Series. 8 PM, Brechemin Auditorium.  
February 16, Opera Workshop. 7:30 PM, Meany Studio.  
February 16, University Symphonic Band and Concert Band. 8 PM, Meany Theater.  
February 18, University Symphony. 8 PM, Meany Theater.  
February 19, University Symphony Shared Concert, with Pacific Lutheran University Orchestra. 8 PM, Lagerquist Hall, Pacific Lutheran University, Tacoma.  
February 19, Seattle Opera Preview: VANESSA. 1:30 PM, Brechemin Auditorium.  
February 23, Music for the Millennium. 8 PM, Meany Theater.  
February 25, Composers' Workshop. 8 PM, Brechemin Auditorium.  
March 1, Voice Division Recital. 7 PM, Brechemin Auditorium.  
March 1, Studio Jazz Ensemble. 8 PM, Meany Theater.  
March 2, Percussion Ensemble. 8 PM, Meany Theater.  
March 3 and 4, Jazz Combos. 8 PM, Brechemin Auditorium.  
March 5, Guest Pianist Series: Arthur Rowe. 8 PM, Brechemin Auditorium.  
March 7, Faculty Recital: Soni Ventorum Wind Quintet. 2 PM, Brechemin Auditorium.  
March 7, Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium.  
March 8, Contemporary Group. 8 PM, Meany Theater.  
March 9, University Wind Ensemble. 8 PM, Meany Theater.  
March 10, Faculty Recital: Holly Herrmann, piano. 8 PM, Brechemin Auditorium.  
March 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.