

University of Washington
THE SCHOOL OF MUSIC

B468

1997

2-11

DATE 12, 952

CASS 12, 953

12, 954

presents a faculty recital:



Emilie Berendsen, *mezzo-soprano*
Lisa Bergman, *piano*

In Celebration
Leon Lishner
(1913-1995)

with faculty guest artists

Rebecca Henderson, *oboe*
William O. Smith, *clarinet*

and guest speakers

Professor Joseph Butwin
Dave Larson
Professor Emeritus Paul Dietrichson

February 11, 1997
8:00 PM
Meany Theater

School
of
Music

University
of
Washington

Speeches: Butwin } 12' PROGRAM
Larson }

ID2 THE ANGEL (1959; William Blake)..... 2'30 Stefan Wolpe
ID3 THE HOUR GLASS (1958; W. B. Yeats) 3'52 (1902-1972)
ID4 APOLLO AND ARTEMIS 3'00
(Sophocles, 1955 trans. Ezra Pound)

ID5 DUO IM HEXACHORD (1936) 10'38
Sostenuto-Allegro
Pastorale-Molto lento
Fugue-Allegro moderato
Adagio

ID6 from VIER LIEDER, Op. 29 (1938) 3'42
Recht (Noach Stern)
Mazkeret (poet unknown)

ID7 from BEARBEITUNGEN OSTJÜDISCHER
VOLKSLIEDER (1923-25) 5'34
Onder dem Kinds Wiegele
Es Kimt Gefloigen di Gilderne Pawe

INTERMISSION

Speech: Dietrichson - 10'

ID9 ABENDPHANTASIE (1943; Friedrich Hölderlin) 5'..... Viktor Ullmann
ID10 ZWEI CHINESISCHE LIEDER (1943) 4'14 (1898-1944)
Wanderer erwacht in der Herberge
Der müde Soldat

ID12 from SOLO-CANTATE (1943); H. G. Adler 2'17
Immer inmitten

ID13 SUITE, Op. 17 (1939) 10' Pavel Haas
Furioso (1899-1944)
Con fuoco
Moderato

ID14 SEDM PISNO V LIDOVÉVM TÓNU, Op. 18 14'
(1939-40; F. L. Čelakovského)
Což je vic!
Dárek z lásk
Krotká holubička
Zrušení slibu
Připověd
Slzy a vzdychání
Statečný jonák

CASS 12,953-SIDE A

12,953-SIDE B

12,954-SIDE A

12,954-SIDE B

STEFAN WOLPE

from VIER LIEDER

Rechot [Fragrances],
(Noach Stern; trans. Hilda Morley)

Lilacs, which blow into blue,
recall distant days which have faded,
and revive all the days of my dreams
in one land
and, in that other land,
vanished illusions.

Now the ripening fruits give their
scent to the trees
and they hang there in fragrance,
to give us delight and to affirm with
their scent and their gold
all the gladness of life on this land.

Mazkeret [Epitaph],
(anonymous; trans. Hilda Morley)

No bud, if it bloom, though it fade,
ever bloomed in vain;
nor bird that sang once,
sang out before it died,
could have sung in vain.

And no man that has bloomed,
though his spirit may give way,
ever bloomed in vain;
though his song be ended,
yet he sang not ever, never in vain.

from BEARBEITUNGEN OSTJÜDISCHER VOLKSLIEDER

Onder dem Kinds Wiegele
[Under the Child's Cradle]

Under the child's cradle
Stands a little golden goat,
The goat went out to sell
Raisins and almonds,
Raisins and figs—
The child will be quiet and sleep.

Sleep, please sleep in peace,
Close your beautiful little eyes!
Close them and then open them again.
Father is coming to wake you up.
Father, Father, do not awaken him.
Let the child continue to sleep.

Sleep is a good thing.
Moyshele will study Torah.
He will study Torah
And write many books.
And, God willing,
He will remain a good and pious man.

Es Kimt Gefloigen di Gilderne Pawe
[The Golden Peacock Flies In]

A golden peacock flies in
from a foreign land.
On the way she lost a golden feather,
she is very ashamed.

It is not so much the golden feather
as the peacock herself.
It is not so much the son-in-law
as the daughter herself.

Just as it is bitter, my dear mother,
for a small bird without a nest,
So it is bitter, my dear mother,
to depend on the in-laws' keep.

Just as it is bitter, my dear mother,
to live in a room without a door,
So it is bitter, my dear mother,
for me without you.

VIKTOR ULLMANN

Abendphantasie [Evening Reverie]

In the shade outside his cottage, in
silence
the ploughman sits, content with his
smoking hearth.
In the peaceful village the vesper bell
calls a welcome to the traveller.

Now the boatmen return to port,
in distant towns the bustling market
falls silent; in a quiet garden
friends gather for a sociable meal.

But where am I bound? Mortal man
lives by work and wages;
alternate labor and rest give him content;
why, then, within my breast will this
thorn never sleep?

Zwei chinesische Lieder [Two Chinese Songs]

1. The traveller wakes at the inn

I awake slightly dazed,
unused to a strange bed.
Is it frost that has spread
a white carpet overnight?
I gaze at the moon,
lower my head
and think of my destination.

2. The weary soldier

A poor girl, denuded, white as a sheet
stands at the roadside as I walk far past.
So stand they all, rank upon rank
and head after head.

What can I remember of holy waters,
what of a village sunset?
I am skewered by a thousand knives
and weary, weary of too much death.

The children's eyes are like golden rain,
the cup of wine glows in their hands.
I want to lie down under the trees
and never be a soldier again.

Spring blossoms forth in the evening
sky;
roses bloom in thousands, and the
golden world glows in stillness;
O take me there, purple-tinged clouds!
And up there let my love and sorrow
melt into light and air!

But the spell fades, as if dispersed
by my foolish plea;
darkness falls, and beneath the skies
I am, as ever, alone.

Come to me now, sweet slumber!
My heart demands too much;
yet Youth, you restless dreamer,
you too will finally burn out!
Old age will bring me peace and
contentment.

Always Amidst [Immer inmitten]

Always amidst, always amidst,
all miracles worlds traversed,
home far away, roots hard by,
the soul has endured so much,
soon it will stray into the moss, be
torn by thorns,
always amidst, always amidst.

Always amidst, always amidst,
between despair and passionate pleas
man finds his way to the house of
safety,
slowly forgetting what it was he
fought for,
'til his ghostly revels come to an end,
always amidst, always amidst.

Always amidst, always amidst,
death rides sleepily into life;
its thundering hooves die way
strangely.

None can say what tomorrow will
bring
always amidst, always amidst.

PAVEL HAAS

Seven Songs in Folk Style [Sedm Písni v Lidovém Tónu]

I. I Don't Care [Cá je vic!]

If you don't want me, I don't care!
This means nothing to me.
Indeed, for you, my dear,
I wouldn't drop a tear.
The hill I'll climb
and another girl find.

II. Love's Token [Dárek z láski]

Crossing the little bridge
I found a necklace
strung with five strands
given to a sweetheart;
a souvenir from her beloved,
it must have broken her heart.

III. Gentle Dove [Krotká holubička]

The dove left the oak
and flew to her love.
Over the pond,
pasturing the little horses,
I will join him.

Turtle doves are
billing and cooing;
why shouldn't we
bill and coo
when we are both still young.

IV. Broken Pledge [Zrušení slibu]

Standing by the chapel,
sobbing without tears
'til her heart bleeds:
"He who breaks the pledge of love,
woe to his soul."

V. Promise [Připověď]

Saturday night was over
and I led the little horses to clover.
Blue eyes, are you sleeping?
Your promise near the forest
I'll come and take in the moonlight.

VI. Tears and Sighs [Slzy a vzdychání]

If all the tears I shed for you
were put together—which my love
released for you, my dear—
I believe all the meadows
would be flooded.

And if all the sighs
were put together—which my love
released for you, my dear—
I believe the tower bells
would start ringing.

VII. Strapping Young Man

[Statečný jonák]

I have a groom, Mother!
My word!
Just touch him
and sparks fly.

He enters the inn
and everyone makes way for him.
To whatever he sings,
they will soon dance.

He drinks to everyone,
and also to me.
Whoever he dislikes,
he will drive out.

Stefan Wolpe was a disciple, though not a pupil, of Ferruccio Busoni, but Wolpe felt a greater kinship with the artists and craftsmen of the Bauhaus than he had with his teachers at the Berlin Musikhochschule and took part in many artistic movements of the 1920s: Dada Neue Sachlichkeit, Gekämpfmusik and others. He also wrote songs for theatrical productions, continuing this later in Palestine where he lived from 1934 until moving to New York in 1938. During his tenure as chairman of the C. W. Post College music department at Long Island University, Wolpe set THE ANGEL from William Blake's SONGS OF EXPERIENCE. From a performance of Yeats' play, THE HOUR GLASS (1902), Wolpe made a declamatory setting of a scene where the Wise Man's students request him to explain the meaning of the sentence: "There are two living countries, the one visible and the other invisible; and when it is winter with us, it is summer in that country." Himself a skeptic, the Wise Man is confronted by an Angel who forces him to change his attitude. Between 1952 and 1956, while director of music at Black Mountain College in Virginia, Wolpe set part of Ezra Pound's translation of Sophocles' TRACHINIAE. WOMEN OF TRACHIS, as Pound calls it, portrays the death and apotheosis of Heracles. Trachis is a Thessalian town in central Greece, where Deianeira, Heracles' wife, lived. APOLLO AND ARTEMIS is written for a chorus of women which Deianeira asks to celebrate the messenger Likhas' appearance, bringing news of her husband. The chorus invokes Apollo and Artemis (twin children of Zeus), Io (priestess of Hera), and Sagraeus (Dionysus.) Ortygia was the ancient name of Delos, where Apollo and Artemis were born.

During his four years in Jerusalem, Wolpe taught in the Palestine Conservatory of Music. He also traveled to collective settlements, giving lessons and conducting choirs for which he composed and arranged Hebrew songs, strongly influencing his pupils and all who came into contact with him. Concert works written during this period include his very impressive and challenging Suite im Hexachord. Although Wolpe was not a follower of Arnold Schoenberg's 12-tone approach, he often utilized a technique of manipulating nuclear groups of tones. Such groups, when consisting of six notes (half of the twelve available chromatic pitches), allowed for much flexibility within the constraints of these "hexachords." The basis of his oboe and clarinet duo is a variation technique applied to a three-note motive which moves by the interval of the second, both major and minor. This severe tonal discipline, by which Wolpe controls his material, nevertheless creates an impressive array of intervallic, motivic and gestural units.

While in Palestine Wolpe wrote many original settings of Hebrew poetry, among them LILACS and EPITAPH. The former expresses the poet's feelings aroused by the contrast between his original European and adopted homelands. In 1957 he wrote the following text, referring to a recording of his 1938 EIGHT SONGS FROM THE HEBREW:

"They are not the results of an analysis of the folklore of the country, but when I was in that country, I felt the folklore which I heard there to be profoundly latent within me. To this day I cannot forget how the cadences of the languages there struck me, how the light of the sky, the smell of the country, the stones and the hills around Jerusalem, the power and the sinewy beauty of the Hebrew's

language, all turned into music, which suddenly seemed to have a topographical character. It seemed new to me, and yet I felt it as an old source within me. The musical language is, naturally, related to a wider heritage than that which seems to be purely instinctual. The whole orbit of the material yielded to my techniques of composition, which are, naturally, of contemporary origin. The musical languages stretches, therefore, from strict patterns belonging to a particular locality to their most extended transformations."

In general, Stefen Wolpe was not interested in musical folklore. Nevertheless he did arrange thirteen Yiddish folksongs which were published in Berlin in the 1920s under the title BEARBEITUNGEN OSJUDISCHER VOLKSLIEDER. His settings in many ways mirror his regular stylistic traits: that of a level of sophistication far beyond simple harmonizations usually associated with folk song arrangements. This is evident in the arrangements of the two Yiddish songs, ONDER DEM KINDS WIEGELE and ES KIMT GEFLOIGEN DI GILDERNE PAWE, included in this evening's program.

Viktor Ullmann, born in 1898 in Těšín (Silesia), on the Czech-Polish border, was educated in Vienna. In the 1918-19 academic year he studied in Arnold Schoenberg's advanced music seminars and from 1921 through 1926 he served as one of Alexander Zemlinsky's conducting assistants at the New German Opera in Prague. He was active in the Vienna and Prague branches of Schoenberg's Society for Private Musical Performances. In the 1926-27 season Ullmann was chief conductor at the Aussig opera house in northwestern Bohemia. An important influence on his life and work was his dedication to Rudolph Steiner's anthroposophical movement. He participated in the German-oriented musical life of Prague: teaching, lecturing, writing and composing. Unsuccessful in his efforts to leave Europe, the March 15, 1939 German invasion of the Czech Lands trapped Ullmann in the Czech capitol until his deportation with his family to the Terezín concentration camp in the fall of 1942. There he served as music critic, concert organizer and lecturer. In his more than two years in the ghetto he wrote his last three piano sonatas, his third string quartet, orchestral works, choral arrangements and his operatic allegory of the Third Reich, DER KAISER VON ATLANTIS. Continuing his life-long composition of art songs, he set lyrics by Trakl, Hölderlin and others, including verses written in Terezín by his friend Dr. H. G. Adler, a scholar and poet from Prague. Ullmann's music exhibits his occasional closeness to Mahler and Debussy, especially in ABENDPHANTASIE, to Berg in IMMER INMITTEN and to early Schoenberg in the two Chinese songs. A tendency of harmonic richness tending towards jazz and cabaret is also clearly felt. These Terezín songs, expressing Ullmann's feelings during his internment, can well be accompanied by the concluding words of his article, Goethe and Ghetto, written in Terezín:

"...it must be emphasized that Theresienstadt has served to enhance, not to impede, my musical activities, that by no means did we sit weeping on the banks of the waters of Babylon, and that our endeavor with respect to Arts was commensurate with our will to live. And I am convinced that all those who, in life and in art,

were fighting to force form upon resisting matter, will agree with me." (trans. by Max Bloch)

On October 16, together with his composer colleagues Pavel Haas, Hans Krása and Gideon Klein, and hundreds of others, Ullmann boarded a cattle car in Terezín and was transported to Auschwitz. He perished in the gas chamber the very next day. His legacy now lives on, renewed through publication of all his works by Schott Edition, recordings of his music, regular international performances and scholarly studies of his life and work.

Pavel Haas, born 1899 in Brno, was one of the most talented pupils of Leoš Janáček, whom he emulated in his deep admiration of Moravian folk music, the spirit of which infuses much of his work. Composer of songs, chamber and orchestral music, works for chorus, for solo piano, and an opera, Haas was anti-fascist already in the 1930s. After the Germans occupied Czechoslovakia in 1939 he wrote a solo cantata, for voice and piano, expressive of his feelings through a provocative text of his own. Fear of its discovery, however, led to his destroying it and delegating the performance of the solo part to oboe instead. The melodic line of the resultant Suite, while obviously vocally conceived, nevertheless well suits the oboe's intensity, and the effectively written piano part makes rich use of the composer's penchant for adding sharp dissonances to otherwise tonally oriented harmonies. Especially dominant in this work is the use of motives from the 14th-century Hussite choral, YOU WHO ARE GOD'S WARRIORS, and the St. Wenceslaus hymn, which saturate much of the musical fabric. Hoping for an ultimate victory, Haas suggests the sonority of bells in the final movement.

Haas' many solo songs include SIX MORAVIAN SONGS, Op. 1 (1919), various other cycles and single songs, and his FOUR SONGS TO TEXTS OF CHINESE POETRY, written in Terezín in 1944, his last completed work. Following the suite for oboe and piano, while still in Brno, Haas wanted to write something which would be more palatable to listeners for whom contemporary music was especially difficult. Once more he turned to folk music, only this time he chose to compose his own "folk" melodies. His texts were selected from REFLECTIONS ON CZECH SONGS, by the well-known poet František Ladislav Čelakovského (1799-1852), a professor of Slavic studies who all his life collected Slavic folk songs, studied them, and then wrote his own in a similar vein. Haas set seven of which give the essence of Czech country life in the late 1830s. Some are epic, elegiac, humorous and satirical, and Haas' melodies effectively mirror the genuine folk idiom. The piano parts complement the vocal lines, adding much expressiveness to them by means of felicitous figurations, dissonances added to otherwise conventional harmonies, cross-accents and contrasting rhythmic groupings. Extensive codas conclude each song, reiterating earlier material in the first, third and fifth numbers. The sixth concludes, as in the suite, with the imitation of bells. The verses of the seventh song are connected by increasingly wild dance music.

Notes by Emilie Berendsen and David Bloch

The School of Music is honored to present a musical tribute in memory of Leon Lishner, a consummate artist and gifted teacher who served the University of Washington from 1964 until his retirement in 1979. We are blessed with the exceptional legacy of memorable performance and inspired musicianship he passed on to his students.

Robin McCabe, Director
School of Music

LEON LISHNER was born on July 4, 1913 in Brooklyn, New York, of Russian immigrant parents. He attended the Shalom Aleichem Folk Shul, New York City College, and The Juilliard School of Music. After his graduation from Juilliard in 1942, he was drafted into the army and at the end of his service was present at the liberation of the Ohrdruf concentration camp in southern Germany, an experience which greatly shaped his interest in the music that came out of the ghettos and concentration camps of Europe.

Lishner's professional career spanned more than 50 years. He sang 80 different opera roles, many of them with the New York City Opera. He appeared in the premier performances of four Gian Carlo Menotti operas (*Amahl and the Night Visitors*, *The Consul*, *Saints of Bleeker Street*, and *The Labyrinth*.) He was also known for his fine interpretations of Mozart's basso characters.

Before coming to the University of Washington in 1964, Lishner taught at the University of Nebraska and the Oberlin Conservatory of Music. His retirement in 1979 was in name only, as he continued to be active locally and nationally as a teacher and performer until his death on November 21, 1995.

In addition to Lishner's many premier recordings of the works of Menotti, Stravinsky and Wolpe, are albums of Yiddish art songs and folk music—a subject particularly close to his heart. Several of these albums have been recently reissued as CDs and include *The Yiddish Art Song*, *Yiddish Dreams; A Heritage of Jewish Song*, and his final recording, *Our Town is Burning: Cries from the Holocaust*, recorded in Meany Hall in June, 1994.

Who of those present at his final appearance in Meany Hall on December 10, 1993, will ever forget his performance of Franz Schubert's song cycle *Der Winterreise*, with Lisa Bergman as his pianist?