

H633
1993
10-17

University of Washington
THE SCHOOL OF MUSIC

presents

Songs, Piano and Chamber Music

by

Dorothy Cadzow Hokanson

with

Randolph Hokanson, *piano*

Valerie Yockey, *soprano*

Sunny Lee, *violin*

Joel Barbosa and Deborah Smith, *clarinet*

3:00 PM

Brechemin Auditorium

October 17, 1993



School

of

Music

University

of

Washington

DAT # 12,227

CASS # 12,228

PROGRAM

DAT ID# 2 - INTRO

ID 3 FOUR EARLY SONGS

(6'40)

GOLDEN DAWN (Marjorie Pickthall)
THE MYSTERY (Ralph Hodgson)
MANTLE OF BLUE (Padraic Colum)
GOLDENHAIR (James Joyce)

Valerie Yockey, soprano
 Randolph Hokanson, piano

ID 4 THREE PIECES for Piano

(5'05)

ESCAPADE
SLEEP SONG
JOY RIDE

Randolph Hokanson, piano

ID 5 CANONS for two Clarinets

(9'35)

Joel Barbosa and Deborah Smith

ID 6 DIALOGUES for Violin and Piano

(9'40)

Sunny Lee, violin
 Randolph Hokanson, piano

INTERMISSION CASS side A
 side B

ID 7 SONATA NO. 2 for piano

(12')

ALLEGRO
LENTO ESPRESSIVO
ALLEGRO CON SPIRITO

Randolph Hokanson, piano

ID 8 TWO ARIAS from the opera "Undine"

(6'50)

ARIA, ACT III, SCENE I
ARIA, ACT III, SCENE II

Valerie Yockey, soprano
 Randolph Hokanson, piano

ID 9 LITANY for Piano

(4'25)

Randolph Hokanson, piano

ID 10 THREE SONGS on poems by Shel Silverstein, "Where the Sidewalk Ends"

(7'15)

WHERE THE SIDEWALK ENDS
IT'S DARK IN HERE
TICKLE ME, PICKLE ME, TICKLE ME
TOO

Valerie Yockey, soprano
 Randolph Hokanson, piano

DOROTHY CADZOW HOKANSON was born in Canada and received her early training in music from her mother. She attended the University of Washington, where she studied composition with George McKay, and then went on to the Juilliard School with a three-year fellowship for graduate studies in composition. In New York she did freelance arranging and worked on several Broadway productions with Robert Russell Bennett, for whom she also made orchestrations for the NBC program, "Stars of the Future."

Returning to Seattle to join the faculty of the University of Washington School of Music, Dorothy taught composition, theory, and orchestration. In 1958 the University produced her opera, *Undine*, under the direction of Stanley Chapple. And, a television score was written for a University production, "An Evening with Archy," based on episodes from Don Marquis' *Archy and Mehitabel*.

An orchestral suite entitled *Northwestern Sketches* was first heard in performance by the Toronto Symphony Orchestra conducted by Sir Ernest MacMillan, and broadcast nationally over CBC.

Vocal scores, in addition to the opera, have included a number of song cycles, two of which were written for children with the author, Margaret Wise Brown. These two cycles were used in an outreach project initiated in 1992 by The Ladies Musical Club and the Classical Music Supporters to take music to several Seattle elementary schools.

The Piano Sonata No. 2 was composed for Randolph Hokanson, who has performed the work in London, Stockholm, and Toronto, as well as in the Northwest.

The Dialogues for Piano and Orchestra have been recently performed in New York, where Aloysia Friedmann and Gary Hammond, two former Seattle musicians, played them on their debut recital program in Carnegie Recital Hall.

RANDOLPH HOKANSON, pianist, is a native of the Pacific Northwest, having been born in Bellingham. From an early age he studied piano with Paul McNeely in Seattle. After graduation from high school, he was sent abroad to study under scholarship with the eminent English pianist, Harold Samuel. Later, he studied with Dame Myra Hess in London, and in New York with Carl Friedberg of the Juilliard School. He also worked for a short period with Wilhelm Kempff in Italy.

Prior to his appointment as Professor of Music at the University of Washington, Mr. Hokanson was under Columbia Artists management for eight years, during which time he toured extensively throughout the United States and Canada. As guest soloist with orchestras, he was performed under such conductors as Sir Thomas Beecham, Pierre Monteux, Arthur Fiedler, Walter Susskind, Sergiu Comissiona, Milton Katims, and Stanley Chapple. In recent years he has appeared in European countries, and in the eastern states, performing on college campuses as soloist and as chamber music artist. On the west coast he has been a frequent soloist with the Seattle Symphony, the CBC Chamber Orchestra of Vancouver, and with the Bach Festivals of Carmel and Mount Angel.

During his tenure at the University of Washington, Mr. Hokanson distinguished himself as a teacher and as a chamber music artist. He is also well-known by Seattle audiences for his series of Beethoven and Schubert recitals. He is the author of "At Home with Beethoven," a set of audio tapes devoted to illustrated commentaries and performances of four Beethoven sonatas, recently published by the University of Washington press. He has also recorded works of Bach and Schubert.

Soprano VALERIE YOCKEY has appeared as soloist with many chamber groups, including recent concerts in Boston, New York and Connecticut with harpsichordist John Gibbons; composer Daniel Pinkham, the Bach Aria Festival, the Fairfield Chamber Players, and Wesleyan University.

She is well known to Northwest audiences for her many performances with the Kronos Quartet, the Northwest Chamber Orchestra, the Marzena New Music Performance Series, the Seattle Men's Chorus, the Northwest Chamber Chorus, and On the Boards productions.

As a recitalist she has collaborated with both modern and period instrumentalists to explore vocal music from many eras, and many recitals have included premieres of new works.

Recording projects have included Respigi's "Il Tramonto" with the Bravura Sting Quartet, sound tracks with composer Norman Durkee, and a Virtual Reality Project entitled "Angels" with composer, Diane Thome.

Yockey has served on the faculties of the University of Washington and the Cornish College. She holds an MM in Historical Performance, with honors, from the New England Conservatory of Music.

SUNNY LEE was born in Seoul, Korea, and attended Seoul National University where she was first violinist with the University String Quartet and Concertmaster of the Seoul National University Symphony. Following her 1988 graduation, Miss Lee came to the United States to study with Professor Steven Staryk. She has been a Brechemin Scholarship winner and a member of the University Scholarship String Quartet. Her many concert appearances here include performances as soloist with the Thalia Symphony Orchestra, the Belle Arte concerts in Bellevue, and the Seattle Chamber Music Society. Recently she was awarded a Ladies Musical Club scholarship and Debut recital Tour throughout the State.

JOEL BARBOSA, clarinetist, is a native of Brazil, studying at the University of Washington as a doctoral candidate in Music with a scholarship from the Brazilian government. He has also been a scholarship recipient at the Brazilian Winter Festival "Campos do Jordao." Barbosa studies with William McColl.

DEBORAH SMITH is a junior in the Music degree program and a student of William McColl. She is first chair clarinetist in the University Wind Ensemble and plays in the University Symphony. Smith has been awarded scholarships by the School of Music as well as from outside sources. She teaches privately, and is in the Elementary Band program of the Northshore School District.

UPCOMING 1993-94 CONCERTS:

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 18, Voice Division Recital, 7 PM, Brechemin Auditorium.

October 29, Littlefield Organ Halloween Concert, 12:30 and 8 PM, Walker-Ames Room, Kane Hall.

November 10, 12, 13, 14, UW Opera: GIANNI SCHICCHI and MAHAGONNY SONGPLAY. 8/8/8/3 PM, Meany Theater.

November 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

*Music of
Dorothy Cadzow Hokanson*

Poems and Program Notes

Four Early Songs

I. Golden Dawn

*Day came like a dove
To the apple trees and the wheat,
Her feathers were golden as love
And silver her feet.*

*A song or a shower
Shook the sweet leaf-shadows apart,
And like the white moth on the flower
Clung to the dream to my heart.*

*And I know not now
What the dawn made dear to me there,
But gold was the light on the bough
And silver the air. Marjorie Pickethall*

III. Mantle of Blue

*O! Men from the fields!
Come softly within.
Tread softly, softly,
O! Men coming in.*

*Mavourneen is going
From me and from you,
To Mary, the Mother,
Whose mantle is blue!*

*From reek of the smoke
And cold of the floor,
And the peering of things
Across the half-door.*

*O! Men from the fields!
Soft, softly come thro'.
Mary puts round him
Her mantle of blue. Padraic Colum*

II. The Mystery

*He came and took me by the hand
Up to a red rose tree,
He kept His meaning to Himself
But gave a rose to me.*

*I did not pray Him to lay bare
The mystery to me;
Enough the rose was Heaven to smell,
And His own face to see. Ralph Hodgson*

IV. Golden Hair

*Lean out of the window
Goldenhair,
I heard you singing
A merry air.*

*My book was closed
I read no more
Watching the fire dance
On the floor.*

*I have left my book
I have left my room
For I heard you singing
Through the gloom.*

*Singing and singing
A merry air,
Lean out of the window
Goldenhair. James Joyce*

Dialogues for Violin and Piano

In this two-movement work a tone-row is used, first heard in the violin against a variant in the piano. The row is employed throughout the two movements to create a variety of moods, the first reflective, moving toward restless energy, and returning to retrospection at the close. The second dialogue is humorous in intent, cast in a consistent 3/8, 5/8 meter. The two instruments share the row in many forms, in pointillistic fashion. The middle section suggests a parody of a waltz. An ostinato section employing full chords follows, leading back to the row heard in its original form, but in a different mood. After the climax and a brief violin cadenza, the dialogue of the opening returns, with a surprise ending.

Sonata No. 2 for Piano

Written for Randolph Hokanson, the Piano Sonata has been performed in London, Stockholm, and Toronto, as well as in the Northwest. In more or less traditional sonata form, the work employs thoroughly twentieth century harmonic combinations and rhythms, and a stringent use of cross-relations in the counterpoint. The development of motives is terse, used primarily to create driving motion in the outer movements. By contrast, the slow movement is introspective, with long lyrical lines. There is a single brief burst of light toward the end, before the return to its predominantly somber mood.

Two arias from the opera "Undine"

The opera is based on the story of Lamotte-Fouqué about a water spirit who marries a mortal. In this aria from Act III, scene 1, Undine's uncle, Kühleborn, appears out of a fountain. Undine begs him to go away, but he has followed her life on earth, and is distressed to find her unhappy. This, Undine says, is something he cannot understand—that on earth, "happiness and sorrow are the same".

In Act III, scene 2, Undine has returned to the sea world, but she is unhappy. According to the inevitable plan, Huldebrand's death has come about with his marriage to another woman, a mortal, and a "a man who has married an undine, can never marry another woman, and live". Undine is gradually drawn back to her original life, but she sings of her sadness—"A part of me is a stream in a green churchyard. The heart of me lies near a white headstone."

Three songs on poems by Shel Silverstein

I. Where the Sidewalk Ends

There is a place where the sidewalk ends
And before the street begins,
And there the grass grows soft and white,
And there the sun burns crimson bright,
And there the moon-bird rests from his flight
To cool in the peppermint wind.

Let us leave this place where the smoke blows black
And the dark street winds and bends.
Past the pits where the asphalt flowers grow
We shall walk with a walk that is measured and slow,
And watch where the chalk-white arrows go
To the place where the sidewalk ends.

Yes we'll walk with a walk that is measured and slow,
And we'll go where the chalk-white arrows go,
For the children, they mark, and the children, they know
The place where the sidewalk ends.

II. It's Dark in Here

I am writing these poems
From inside a lion,
And it's rather dark in here.
So please excuse the handwriting
Which may not be too clear.
But this afternoon by the lion's cage
I'm afraid I got too near.
And I'm writing these lines
From inside a lion,
And it's rather dark in here.

III. Ickle Me, Pickle Me, Tickle Me Too

Ickle Me, Pickle Me, Tickle Me too
Went for a ride in a flying show.
"Hooray!"
"What fun!"
"It's time we flew!"
Said Ickle Me, Pickle Me, Tickle Me too.

Ickle was captain, and Pickle was crew
And Tickle served coffee and mulligan stew
As higher
And higher
And higher they flew,
Ickle Me, Pickle Me, Tickle Me too.

Ickle Me, Pickle Me, Tickle Me too.
Over the sun and beyond the blue.
Hold on!"
Stay in!"

"I hope we do!"
Cried Ickle Me, Pickle Me, Tickle Me too.

Ickle Me, Pickle Me, Tickle Me too.
Never returned to the world they knew,
And nobody
Knows what's
Happened to
Dear Ickle Me, Pickle Me, Tickle Me too.