

No. 8
Betty.

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE CONTEMPORARY GROUP

WILLIAM BERGSMA AND WILLIAM O. SMITH, *directors*

Wednesday, January 28, 1976

Studio Theater, 8:00 PM

PROGRAM

Tape No. 1-7971
VILLA-LOBOS 10:17

Bachiana Brasileira No. 5 for soprano and orchestra of violoncelli

Aria (Cantilena) 1938

Dança (Martelo) 1945

CH 2-22-76.

Carol Webber, *soprano*

Page Smith

Michael Castle

Sara Lickey

Pamela Roberts

Martin Bonham

Anne Brennand

Cheryl Lindley

Roupen Shakarian, *conductor*

JOHN VERRALL 16:35

Introduction, Variations and Adagio for flute, oboe, violin, violoncello and piano

Fast, with energy: An ancient tune, with a gentle motion

CH 2-22-76.

Adagio; slowly, thoughtfully

Felix Skowronek, *flute*

Laila Storch, *oboe*

Irwin Eisenberg, *violin*

Charles Brennand, *'cello*

Stanley Chapple, *piano*

INTERMISSION

Tape No. 2 - 7972

ISTVÁN LÁNG 14:52

Rhymes for chamber ensemble

Semplice
Veloce
Rustico e sarcastico
Mesto
Un poco più mosso e rubato
Delirante
Quieto e rubato
Mesto
Rustico e sarcastico
Calmo

(Sections played without pause)

Felix Skowronek, *flute*
William McColl, *clarinet*
Alan Iglitzin, *viola*
Charles Brennand, *'cello*
Mary Kay Long, *piano*

IGOR STRAVINSKY 18:23

Danses Concertantes (1940-1942)

Marche - Introduction
Pas d'Action
Thème variè
Pas de Deux
Marche - Conclusion

Felix Skowronek, *flute*
Laila Storch, *oboe*
William McColl, *clarinet*
Arthur Grossman, *bassoon*
Christopher Leuba, *French horn*
Richard Reed, *French horn*
Gary Buchanan, *trumpet*
Stewart Dempster, *trombone*
Mike Clark, *timpani*

violin

viola

Stanley Ritchie
Irwin Eisenberg
Linda Melsted
Cheryl Smith
Elizabeth Dziekonski
Brian Boughten

Alan Iglitzin
Carol Landon
Marvin Warshaw
Peter Kenote

string bass

'cello

Steve Kerns
Scott Weaver

Charles Brennand
Martin Bonham
Paul Horne

Roupen Shakarian, *conductor*

The Bachianas Brasileiras, comprising nine suites, were written in homage to the great genius of J. S. Bach. They were inspired by the musical atmosphere of Bach in respect to harmony and counterpoint and by the melodic atmosphere of the folk music of Brazil's northeastern region.

All the melodies are original, but written in the style of Brazilian folklore. Each movement of the Bachianas has two titles: one traditionally European and the other Brazilian.

Heitor Villa-Lobos

Among the many remarkable features which have contributed to the popularity of the Fifth Bachiana is the imaginative way in which Villa-Lobos has set the texts. The sweeping melody which forms the outer sections of the Cantilena is sung without words, the poem being declaimed in the middle section as an accompanied recitative. The plaintive text of the second movement is set in a strongly rhythmic manner (Martelo = "hammer"). Villa-Lobos once remarked that this movement "suggests the birds of Brazil," and the text in fact names several, but not the one evoked by the music's opening section: the pica-pao (woodpecker), a favorite of the composer's, which also figures prominently in the third Bachiana.

Jerome Kohl

Bachiana No. 5 - Texts and Translations

Aria (Cantilena)

Tarde, uma nuvem rósea lenta e transparente,
Sobre o espaço sonhadora e bela!
Surge no infinito a lua docemente,
Enfeitando a tarde, qual meiga donzela
Que se apresta e alinda sonhadamente,
Em anseios d'alma para ficar bela,
Grita ao céu e a terra, toda a Natureza!
Cala a passarada aos seus tristes queixumes,
E reflete o mar toda a sua riqueza.
Suave a luz da lua desperta agora
A cruel saudade que ri e chora!
Tarde, uma nuvem rósea lenta e transparente,
Sobre o espaço sonhadora e bela!

Evening, a rosy cloud, lazy and transparent,
Dreamy and beautiful in the firmament!
The moon gently emerges from the infinite,
Adorning the evening like a gentle girl
Who prepares and adorns herself dreamily,
Anxious to remain beautiful.
She cries out to the sky and the earth, to all Nature!
The bird-flocks leave off their sorrowful lament,
And the sea reflects all her wealth.
Softly the light of the moon now awakens
The cruel longing which laughs and cries!
Evening, a rosy cloud, lazy and transparent,
Dreamy and beautiful in the firmament!

translated by Jerome Kohl

DANÇA (Martelo)

Ireré, meu passarinho do Sertão do Cariri
Ireré, meu companheiro, cadê viola?
Cadê meu bem? Cadê Maria?
Ai triste sorte a de violeiro cantadô!
Ah! Sem a viola em que cantava o seu amô,
Ah! Seu assobio é tua flauta de Ireré:
Que tua flauta do Sertão quando assobia,
Ah! A gente sofre sem quéré!
Ah! Teu canto chega lá do fundo do sertão, ah!
Como uma brisa amolecendo o coração, ah!
Ireré, solta teu canto! Canta mais! Canta mais!
Pra-alembra o Cariri!

Canta, cambaxirra! Canta, juriti! Canta Ireré.
Canta, canta sofrê. Patativa! Bentevi! Maria acorda que é dia.
Cantem todos voces, passarinhos do sertão!
Bentevi! Eh! Sabia!
La! lia! lia! lia! lia! lia!
Eh! Sabia da mata cantadô,
Lia! lia! lia! lia!
La! lia! lia! lia! lia! lia!
Eh! Sabia da mata sofrédô!
O vosso canto vem do fundo do sertão
Como uma brisa amolecendo o coração.

Manoel Bandeira

Ireré, my little bird of the wilderness of Cariri,
Ireré, my companion, what of my guitar?
What of my love? What of Maria?
What a sad fate has come to the singing guitarist!
Without the guitar to which he sang of his love,
His whistling is the flute of Ireré:
That wilderness flute which, when sounding,
Unintentionally causes people to suffer!
Ah! Your song comes out from the depths of the wilderness,
Like a breeze softening the heart, ah!
Ireré, let free your song! Sing again! Sing again!
Out across the Cariri!

Sing, cambaxirra! Sing, juriti! Sing, Ireré,
Sing, sing of suffering. Patativa! Bentevi! Waken Maria for it is day.
May all your voices sing, little wilderness birds!
Bentevi! Eh! Sabia!
La! lia! lia! lia! lia! lia!
Eh! Singing Sabia of the forest,
Lia! lia! lia! lia!
La! lia! lia! lia! lia! lia!
Eh! Mournful Sabia of the forest!
Your song comes out from the depths of the wilderness,
Like a breeze softening the heart.

translated by Jerome Kohl

JOHN VERRALL: Introduction, Variations and Adagio

Introduction, Variations and Adagio, commissioned by the Musical Offering Quintet and funded by a grant to the composer from the National Endowment for the Arts, was premiered by the Musical Offering Quintet in Saint Paul, Minnesota, on March 9, 1975. The work derives its basic material from the Appalachian folksong, "The Daemon Lover" which not only serves as the theme for the variations but, in fragmented form, for the introduction and the adagio. The resources for color available in the unusual combination of instruments involving highly differing and characteristic colors are great and are rendered practical by reason of the power of the piano sound to bind them together. The composer, Professor Emeritus of the University of Washington, will be joining a group of players from the Gulfport (Mississippi) Symphony next month to perform the work there.

John Verrall

ISTVÁN LÁNG: RHYMES FOR CHAMBER ENSEMBLE (1972)

István Láng is not yet a familiar name outside of his native Hungary where, however, he has already established a reputation as a prolific composer in all forms. His music utilizes some aspects of serial technique, and is also marked by the use of free, almost improvisatory rhythms.

Rhymes was composed in May of 1972 and is dedicated to the Fires of London. The title refers to the construction of the piece, in which eleven sections are arranged around the central quartet in five symmetrical pairs with regard to instrumentation, tempo and general character:

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|---|--|---|
| | VI. Delirante (flute,
viola, 'cello, piano) | |
| V. Un poco più mosso
e rubato (clarinet) | | VII. Quietamente e rubato
(clarinet) |
| IV. Mesto
(flute, 'cello) | | VIII. Mesto
(flute, 'cello) |
| III. Rustico e sarcastico
(clarinet, viola, piano) | | IX. Rustico e sarcastico
(clar., viola, piano) |
| II. Veloce
(viola, 'cello) | | X. Presto
(viola, 'cello) |
| I. Semplice (tutti) | | XI. Calmo (tutti) |

Certain constructive devices are also common between pairs (IV and VIII, for example, are augmentation canons), as are some motivic devices, but there are no extensive "thematic" recurrences of material.

Jerome Kohl

IGOR STRAVINSKY: DANSES CONCERTANTES (1942)

Dances Concertantes was composed from 1940 to 1942, on commission for the Werner Janssen Orchestra of Los Angeles, which gave the first performance on February 8, 1942. Although it is cast in the form of a ballet, Stravinsky conceived it originally as concert music, though it has since been presented with choreography on several occasions.

With Stravinsky, the concept of "dance" is associated with strong, metrically varied rhythms, and the five connected movements of this piece contain many passages in which the strong accent normally found at the beginning of a bar is systematically avoided.

Jerome Kohl