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UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

THE CHARLOTTE BRECHEMIN DISTINGUISHED STUDENT CONCERT

for the benefit of

THE SCHOOL OF MUSIC SCHOLARSHIP FUND

Tuesday, December 11, 1979

Meany Theater, 8:00PM

Reel 1 - # 9640

PROGRAM

Georg Philipp Telemann
(1681-1767)

Five Heroic Marches

La Majeste

La Grace

La Vaillance

L'Amour

La Gaillardise

Dawn Stremel, trumpet

Claude Debussy
(1862-1918)

"Chansons de Bilitis" (Louys)

I. *la flute de Pan*

II. *la Chevelure*

III. *le tombeau des Naiades*

Synopsis

"The music I desire must be supple enough to adapt itself to the lyrical effusions of the soul and the fantasy of dreams." --C. Debussy

Chansons de Bilitis (Pierre Louys)

I. *la flute de Pan* (The Panpipes)

For the days of the Hyacinthes he gave me a panpipe...
mother will never believe that I have stayed so long
in search of my lost sash.

II. *la Chevelure* (the Hair)

He told me... I dreamt that I had your hair around my neck...
that you became as much myself as my dream...

III. *le tombeau des Naiades* (The tomb of the water nymphs)

The woods covered with hoarfrost... I will follow the

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trace of the satyr... He told me: The satyrs are dead... and the water nymphs... With the head of his hoe he broke the ice of the spring where, long ago, laughed the water nymphs... He raised large fragments to the pale sky and peered through.

Carmen Leon, *mezzo soprano*
Ray Bannon, *piano*

Claude Debussy

Sonata No. 3 in G Minor 14
Allegro vivo
Intermede-Fantastique et leger
Finale-Tres Anime

Reel 2-#9641

Kristin Means
(b. 1957)

Laura Kobayashi, *violin*
Elaine Koga, *piano*

"Aubade"
6

"Aubade," for clarinet, piano and percussion, was commissioned for and performed on the Seattle Composers' Concert at Bumpershoot, September 1979. Like earlier pieces, Aubade is an exploration in opening up elements of pitch, rhythm, and structure. Unlike earlier pieces, it was written using the artwork of Kathleen McLaughlin as a point of departure. Mosso, one of McLaughlin's works, was 'read' like a score; it provided me certain structural elements and inspiration for smaller motivic gestures as well. The work is dedicated to Ms. McLaughlin." —K.M.

Julie Oster, *clarinet*
Ryan Whitney, *piano*
Michael Day, *percussion*

Samuel Barber
(b. 1910)

Sonata for Violoncello and Piano, Op. 6
Allegro ma non troppo
Adagio
Allegro appassionato 15

Pamela Roberts, *'cello*
Katherine Coller, *piano*