

The School of Music
presents the 97th program of the 1988-89 season



School
of
Music

University
of
Washington

Contemporary Group

William O. Smith

Directors

Stuart Dempster

Works By
UW Composer

C67
1989
6-4

Diane Thome

And

Paul Hindemith

Edison Denisov

Otto Henry

◆

Faculty Guest Artists

Emilie Berendsen, *soprano*

Bern Herbolsheimer, *piano*

The Various Artists Orchestra
And Various Artists

June 4, 1989
8:00 PM, Brechemin Auditorium

DAT# 11.506

CASS# 11.507

Program

Levadi (Alone) (10:35) DIANE THOME
for soprano and tape (1986)

Emilie Berendsen, *soprano*

Bern Herbolzheimer, *piano*

Hommage a Pierre (7:00) EDISON DENISOV

Kathleen Woodard, *flute*

Ed Davis, *viola*

Bev Setzer, *clarinet*

Joe Bichsel, *cello*

Carole Krauss, *clarinet*

Evan Buehler, *vibraphone*

Sandy Green, *horn*

Yuka Sasaki, *piano*

David Tobin, *violin*

Melissa Brennick, *harp*

Kris Falk, *conductor*

Septet (15:55) PAUL HINDEMITH

Kathleen Woodard, *flute*

Bev Setzer, *bass clarinet*

Sarah Weiner, *oboe*

Ron Cole, *trumpet*

Marko Velikonja, *clarinet*

Anthony Miller, *horn*

Krista Lake, *bassoon*

Cass side A
side B

— **Intermission** —

Cassia Blossoms (1988) (9:50) DIANE THOME

Thomasa Eckert, *soprano*

Paul Susen, *viola*

Sally Schlichting, *flute*

Joe Bichsel, *cello*

Bev Setzer, *clarinet*

Anne Marie Scotto, *piano*

Alan Sharp, *violin*

Juilette Olszewski, *harp*

Ciro Scotto, *conductor*

Omnibus (1&2) (9:45) OTTO HENRY

The Various Artists Orchestra

Kris Falk, *conductor*

Edison Denisov was born in the Soviet Union on April 6, 1929. He is a composer and theorist who utilizes the latest techniques of composition in his pieces. *Hommage a Pierre* was written for Pierre Boulez's IRCAM performance group in 1985.

Otto Henry was born in Reno, Nevada on May 8, 1933 and studied composition with Gardner Reed at Boston University. *Omnibus (1&2)* was written in 1971 and it is scored for an unspecified number of instruments. Each performer follows a sequence of notes he/she has selected and performs them in a specified expressive context. Otto Henry currently teaches at East Carolina University in Greenville, North Carolina.

— *Ciro Scotto*

Cassia Blossoms

LI CH'ING-CHAO

forbidden by the curtain
you stretch out below
cleverly helped
by the red railing
by you alone
I divine the dying Spring
whose flowers stand
pale and waiting
meek modest childlike
how you've waited
for those flocks to pass
for that turn of wind and dew
when first you would adorn
the morning
seductive captivating
the wind jealous
the moon laughing
and when long held back
over the Eastern quarter
over the Southern streets
From first light Lord Sun
bakes ponds and inns
until at last
his chariot goes by
who can succeed him?
only you
who are more lucent
than the Brilliant Palace
almost equal the sun
when you first appear
on branches
for you I'll pour
a golden cup
disregard the dying candle
ignore the yellow dusk

— *translation by James Cryer*

Program notes

The poetry of Chaim Nachman Bialik, which inspired the present work, has had a special meaning for me since my sixteenth year when I wrote a ballet based on his poem, *In My Garden*. Having decided to write a solo voice and synthesized tape composition, I began to search out other poems of this great Russian-Jewish writer of the Haskelah, the Jewish enlightenment. The particular text chosen, while it alludes to specific historical events, also contains a multitude of haunting images and associations which awakened deep responses in me. I was also impressed with the rich melodic resources of Ladino songs and I incorporated certain sephardic or sephardic-style melodies in the soprano part while simultaneously providing a tapestry of other voices in the tape. These layerings reappear in various guises and textures throughout the work, suggesting a compositional analog of certain recurrent elements in the poem.

Levadi was commissioned by the Belle Arte Concerts for Montserrat Alavedra. It is dedicated to my mother and my grandmother. The Ladino version of *Levadi* has been released on Opus One records.

— Diane Thome

Levadi (ca. 1898) CHAIM NACHMAN BIALIK

The wind carried all of them away
the light swept all of them away
A new song made the morning of their lives
exult with song:
And I, a soft fledgling, was completely forgotten
from the hearts of all
under the wings of the Shekinah.

Solitary, solitary I remained, and the Shekinah too;
She fluttered her broken right wing over my head
My heart understood her heart; she trembled with anxiety
over me, over her son, over her only son.

She has already been driven from every corner
Only one hidden nook, desolate and small, remained
— the House of Study — and she covered herself
with the shadow, and I was together with her
sharing in her distress.

And when my heart yearned for the window, for the light
and when the place under her wing was too narrow for me,
she hid her head in my shoulder, and her tear
dropped on my Talmud page —

Silently she wept over me and enfolded me
as though shielding me with her broken wing:
“The wind carried them all away, they have all flown off
and I was left alone, alone. . .”

And something akin to a very ancient lamentation
and something akin to a prayer, a supplication and trembling;
My heart heard in that silent weeping
and in that tear, churning — *English translation by T. Rübner*

Cassia Blossoms was inspired by the poetry of China's most celebrated woman poet, Li Ch'ing-Chao. It exists in two versions: a chamber ensemble setting and a chamber orchestral setting. The chamber ensemble score being performed this evening recieved its premiere on August 10, 1988 at the Bennington Chamber Music Conference and Composer Forum of the East.

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