

The School of Music  
presents the 90th program of the 1989-90 season

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Guest Artist Recital

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C 36  
1990  
5-18

*“Music for Spring”*

Carolyn Canfield Cole  
Violinist

Kevin Aanerud  
Pianist

School  
of  
Music  
  
University  
of  
Washington



May 18, 1990  
8:00 PM, Brechemin Auditorium

DAT # 11,647

CASS # 11,648

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## Program

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Cass 11648 A

Sonata in A, Opus 162 (1817) .....<sup>19</sup>..... FRANZ SCHUBERT (1797 - 1828)

*Allegro moderato*  
*Scherzo — Presto and Trio*  
*Andantino*  
*Allegro Vivace*

Thème and Variations .....<sup>9</sup>..... OLIVIER MESSIAEN (b. 1908)  
for violin and piano (1932)

*Thème — Modéré*  
*Variation 1 — Modéré*  
*Variation 2 — Un peu moins modéré*  
*Variation 3 — Modéré, avec éclat*  
*Variation 4 — Vif et passionné*  
*Variation 5 — Très modéré*

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## Intermission

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Cass 11648 B

Sonate in G, for violin and piano (1917) .....<sup>13</sup>..... CLAUDE DEBUSSY (1862 - 1918)

*Allegro vivo*  
*Intermède — Fantasque et léger*  
*Finale — Très animé*

Pulcinella Suite .....<sup>18</sup>..... IGOR STRAVINSKY (1882 - 1971)  
transcribed for violin and piano (1919)

*Suite Italienne*  
*Introduction — Allegro moderato*  
*Serenata — Larghetto*  
*Tarantella — Vivace*  
*Gavotte — with two Variations*  
*Scherzino — Presto alla breve*  
*Minuet and Finale — Moderato and Molto vivace*

## Program Notes

- Franz Schubert was reported to have said, "I was born for no purpose other than composition." Music poured from him in a never-ending stream: songs, sonatas, symphonies, chamber scores. Schubert's life was his work, and little more. He never married, and he never enjoyed a particularly settled existence. When Ferdinand Hiller asked him if he wrote much, Schubert replied, "I work every morning. When I finish one piece I begin another."

The Sonata in A, Opus 162, is the last of Schubert's four sonatas for violin and piano. The first three, posthumously published as Opus 137 in 1836 and retitled Sonatinas, were written in 1816. The fourth was composed the following year when Schubert was twenty. It, too, was published posthumously, under the title Duo.

The Sonata is a full scale work in four movements, of which the first and the fourth are in sonata form. Schubert's melodic signature appears in the very first bars, with its lightly jogging piano figures and the sweet song of the violin. The second movement, marked *Presto*, is a light-hearted and infectious piece with a lively sense of fun. The following *Andantino*, a short movement requiring less than a hundred measures to tell its story, forms a splendid contrast. Its melody is one of those simple inspirations guaranteed to melt the listener's heart. The finale sounds like an extended scherzo, gay in spirit. Coming from the pen of a boy scarcely out of his teens, the entire sonata exudes confidence and youthful vitality.

Although truly a classicist in his formal compositional grace and balance, his music showed Romantic leanings, portrayed by his exuberant imagination. Had he lived longer, he might have become the Romantic movement's most powerful and articulate musical spokesman.

- Messiaen's love of colors began when he was a child, in the contemplation of nature around him and from viewing stained glass windows. As he grew older, he considered these man-made creations to be manifestations of nature: the construction of nature's light in all its glorious varieties. Messiaen believes sound to be inextricably bound to color; he has stated that he sees spiritually the corresponding colors when he hears a score, and thereby is able to create musical sonorities.

Like Debussy, Messiaen had an anti-developmental aesthetic. In *Thème and Variations*, instead of harmony following a progressive pattern that would serve as a basis for each new variation, he uses devices to develop his thematic material, such as melodic elimination, and diminution of rhythm. Polyphonic devices such as canonic imitation, stretto, and double counterpoint, reveal his ability to write imaginative music that has shape and structure. It is a work that reflects vividly the combination of tradition (the variation) with new discovery.

Messiaen is one of the most important composers of the 20th century. Totally independent of all schools, he nevertheless played an essential part in the development of modern music.

- Debussy's *Violin Sonata in G* was his last completed work. It was to be the third of a cycle of six sonata in which the composer felt it necessary to prove his merit as "French artist". He felt challenged by the influence of composers such as Wagner, and wrote to defy the developmental attitudes of the day. As a result the third sonata moves in a series of flurries and hesitations, like leaves in the wind. Debussy's visits to Budapest inspired the writing of this sonata. Here he found common Gypsy fiddlers who could play with free and apparent artlessness, a people "who could extract secrets from a safe."

Debussy was the founder of what became known as the Impressionist School, where drama and conventional form were avoided, and "light is the chief personage in the picture." The first and second movements of the sonata show this "light", creating images of fantasy and fluid sound, whereas the 3rd is starting to show yet another new technique, the concept of dualism, a technique commonly found later in the 20th century.

The art of Debussy represents a revolt against both the Classics and the Romantics. But upon close analysis, it is realized that Impressionism is not so much an expression of antagonism to Romanticism as a refinement of it.

- Igor Stravinsky once called the *Pulcinella* ballet suite "the first of my purported raids on the past." Originally scored for voice and small orchestra, it was the first of his many experiments in neo-classicism. For *Pulcinella*, the ballet producer Diaghilev may be credited with gathering from various European libraries a collection of themes and sketches, formerly thought to be by Giovanni Pergolesi. These he handed over to Stravinsky to be worked into a modern ballet.

The relationship between the composers is never obscure. The melodies are all by the Neopolitan master, but the instrumentation is purely Stravinsky. The harmony has been recomposed from the starting point of Pergolesi's bass, thereby preserving the 18th-century character and idiom but clearly using non-18th-century harmony. Stravinsky later rewrote several movements for violin and piano, thus increasing its versatility without any compromising of its charm.

Subtle and strange things begin to happen in the *Introduction*. Here and there, slightly irregular phrases and sometimes odd twists of harmony occur. In the following *Serenata*, a lugubrious little pastorella in twelve-eight meter, other devices provide touches of dry-gallows humor. The violin is given stylistically peculiar sound effects for intentionally incongruous results. Breathless, madcap motion never ceases in the *Tarantella*, which imitates the display of motoric activity once so favored in the Baroque period. With the *Gavotte* and pair of variations, Stravinsky takes an initially sweet tune and sends it spinning, briskly setting up expectations only to channel them in other directions. The composer

utilized all manners of delicate distortions from the static harmonies which go nowhere to slightly bizarre ornamentation. The *Minuet* begins in an attitude of almost mock solemnity, but soon gives way to the *Finale*. There are reminders here of *Petrushka*, especially in the vivid splashes of color, percussive effects, and repetitive ostinato patterns. The overall impression, however, is appropriately that of energy generated, accumulated, and finally released in the fitting conclusion to this remarkable suite. — *Carolyn Canfield Cole*

### Carolyn Canfield Cole

Violinist Carolyn Canfield Cole has been a member of the Vancouver Symphony Orchestra since 1982. She is a member of the 1st violin section and frequently serves as Assistant Concertmaster. Since arriving in Vancouver, Ms. Cole has been active in co-founding chamber groups, and performing in many Vancouver series and chamber recitals. She is a member of the newly-formed Artemus Piano Trio, which debuted in the Governor's Chamber Music Festival at the Washington Center for the Performing Arts in Olympia, Washington. Since 1988, Ms. Cole has been on the staff at the Marrowstone Music Festival, at Centrum near Port Townsend, Washington, where she teaches chamber music and coaches orchestral rehearsals.

A native of Seattle, Ms. Cole received her early training from Eugene Natri, of Everett. In 1978 she graduated with a Bachelor of Music from the University of Washington, where she studied with Vilem Sokol and Denes Zsigmondy. In 1979, she received the prestigious Fulbright-Hays Scholarship for a year of study with Max Rostal in Cologne, Germany. In 1989, she was awarded a second year's study. While in Europe, she played in Master Classes given by the renowned violinists Nathan Milstein in Zurich, Switzerland, and Aaron Rosand in Nice, France. She also toured with the Heidelberg Chamber Orchestra.

Carolyn is married to Roger Cole, principal oboist of the Vancouver Symphony Orchestra. They have two boys, Andrew, 6, and Spencer, 3.

### Upcoming Concerts

Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium  
Vanessa; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater  
Carolyn Canfield Cole, violin; May 18, 8 PM, Brechemin Auditorium  
University Singers; May 21, 8:00 PM, Meany Theater  
Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater  
Madrigal Singers; May 22, 8:00 PM, Meany Theater  
Wind Ensemble and Symphonic Band; May 23, 8:00 PM, Meany Theater

Jazz Combos; May 24, 8:00 PM, Brechemin Auditorium  
 Soni Ventorum Wind Quintet; May 25, 8:00 PM, Brechemin Auditorium  
 French and German Baroque Concert; May 29, 8:00 PM, Meany Theater  
 Studio Jazz Ensemble; May 30, 8:00 PM, Meany Theater  
 Young Composers; May 31, 8:00 PM, Brechemin Auditorium  
 University Chorale with Fathers and Friends; June 1, 8:00 PM, Meany Theater  
 Opera Scenes Workshop; June 5, 8:00 PM, Brechemin Auditorium

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