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

Contemporary Group

William O. Smith  Directors  Stuart Dempster

Works By
UW Composer  1989
Diane Thome  6-4
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
Program

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

Emilie Berendsen, soprano
Bern Herbolsheimer, piano

Hommage a Pierre ........................................ EDISON DENISOV
(7:00)

Kathleen Woodard, flute
Bev Setzer, clarinet
Carole Krauss, clarinet
Sandy Green, horn
David Tobin, violin

Ed Davis, viola
Joe Bichsel, cello
Evan Buehler, vibraphone
Yuka Sasaki, piano
Melissa Brennick, harp

Kris Falk, conductor

Septet .................................................. PAUL HINDEMITH
(1:58)

Kathleen Woodard, flute
Sarah Weiner, oboe
Marko Velikonja, clarinet

Bev Setzer, bass clarinet
Ron Cole, trumpet
Anthony Miller, horn
Krista Lake, bassoon

Intermission

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

Thomasa Eckert, soprano
Sally Schlichting, flute
Bev Setzer, clarinet
Alan Sharp, violin
Paul Susen, viola
Joe Bichsel, cello
Anne Marie Scotto, piano
Juliette Olszewski, harp

Ciro Scotto, conductor

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

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.

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
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

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**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 received its premiere on August 10, 1988 at the Bennington Chamber Music Conference and Composer Forum of the East.
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