The School of Music
presents the 36th program of the 1989-90 season

Music By Women Composers

The Soni Ventorum
Margriet Tindemans, Director

The Collegium Musicum
Jose Nilo Valle, Conductor

The Proconart Ensemble
A sinful Faculty

Perform Works By

Diane Thome
Hildegard of Bingen
Odaline de la Martinez
Thea Musgrave
Claude Arrieu

January 16, 1990
8:00 PM, Meany Theater
Program

1st half not recorded: (tape failure)

**Symphoniea** .............................................HILDEGARD OF BINGEN (1098 - 1179)

- Kyrie Eleison
- Rex Noster
- Instrumental Symphonia
- O Vivens Fons

Rex Noster

Our king is swift to receive the Blood of Innocents. Hence the angels sing and resound in praises. But over the same blood the clouds are grieving. The tyrant, however, was strangled in the heavy sleep of death on account of his malice. But over the same blood the clouds are grieving.

O Vivens Fons

This song is from the morality play "Ordo Virtutum". After a struggle in which all the virtues come to the aid of the unhappy soul, who has given in to the temptations of the devil, the soul is accepted back in the 'Circle' (Ordo) of the Virtues. All sing and rejoice.

The Collegium Musicum
Margriet Tindemans, Director

Cynthia Beitmen, voice
Erin Durrett, voice
Adriana Giarola, voice
Vicki Melin, flute
Gretchen Hubbert, voice
Victoria Seibert, voice
Pamela Silimperi, voice
Catherine Haight, voice
Jon Walwick, lute

**Canciones** (1985) .......................................ODALINE DE LA MARTINEZ (b. 1943)

- No. 1 Remanso
- No. 2 Cancion de Jinete
- No. 3 Ay Que Trabajo Cuesta
- No. 4 Despedida

Emilie Berendsen, soprano
Tom Collier, Percussion
Bern Herbolsheimer, piano

The Golden Echo (I) (1987) .............................................THEA MUSGRAVE (b. 1928)

- for horn and electronic tape

David Kappy, horn

Brillance (1974) ....................................................IDA GOTKOVSKY

- for alto saxophone and piano

Michael Brockman, saxophone
Lisa Bergman, piano

Intermission

Quintet in C (1954) ....................................................CLAUDE ARRIEU (b. 1903)

- Allegro
- Andante
- Allegro scherzando
- Adagio
- Allegro vivace

The Soni Ventorum

Felix Skowronek, flute
William McColl, clarinet
Joseph Bichsel, cello
Emilie Berendsen, soprano
Laila Storch, oboe
David Kappy, horn
Arthur Grossman, bassoon

The Yew Tree (1979) ....................................................DIANE THOME (b. 1942)

- for soprano and large chamber ensemble

The Proconart Ensemble
Jose Nilo Valle, Conductor
Adriana Giarola, soprano

David Brubaker, violin
Paul Susen, viola
Joseph Bichsel, cello
Wendy Wilhelmi, flute
Bev Setzer, clarinet
Kevin Johnson, keyboard

Jennifer Hillaker, violin
Ed Davis, viola
Brian Schult, cello
Liangong Yu, oboe
Kate Jackson, bassoon
Naomi Kato, harp
Dan Oie, percussion
Canciones
by Federico Garcia Lorca

1. Backwater

Night is coming.
The rays of the moon are knocking.
Night is coming.
A large tree wraps itself
With words of songs.
Night is coming.
If you come to see me
through paths of air
Night is coming
You would find me crying
Under the large elm trees.

2. Song of the Rider

Cordoba.
Distant and alone.
Black filly, large moon
and olives in my saddle bag.
Even though I know the roads
I will never reach Cordoba.
Through the plain, through the wind,
black, filly, red moon.
Death stares at me
from the towers of Cordoba.
Ay! What a long road
Ay! My brave filly
That death awaits me
before I reach Cordoba.

3. It's True

It is such toil
to love you like I love you!
Because of my love for you
it hurts to breathe,
my heart hurts, and my hat.

4. Farewell

If I die,
Leave my balcony open.
The boy eats oranges.
(I can see him from my balcony)
The reaper harvests the wheat.
(I hear him from my balcony)
If I die,
Leave my balcony open.

The Yew Tree
"Love's Springtime", by Robert Strassburg

A mountain echo
Resounds
In my heart
This April morn
The white dove of rhythm
Chants
An ethereal minstrel song
With gentle
Unpretending trills
Softly sung
Amid the thorns and butterflies
The sky-lark cries
Spreading far and wide
Love sonnets
Reveries of joy
Most sweet
Seated under a Yew-tree
I receive heaven’s light
Calm and free
Tenderly spun in early spring
Your love delays
With gentle splendor
My life’s excursion
Makes immortal
My rapid passage
My temporal way.
• Hildegard of Bingen, the abbess of the cloister of Rupertsberg near Bingen, Germany, was known for her religious and diplomatic activities as well as her literary and musical works. She wrote poetry, recorded her visions (which started when she was still a child), wrote medical and scientific treatises, hagiography and letters. She had no formal musical training; her music came to her in the form of visions.

Her music is highly individual with an enormous range and full of free melismatic melodies. The poetry is full of brilliant imagery with a rich, imaginative quality. The instrumental symphonia make use of Hildegard’s melodies and is arranged by Vicki Melin.

— Margriet Tindemans

• Odaline de la Martinez is a young Cuban composer and conductor who has lived in England for many years. She founded and directs Lontano, a highly acclaimed contemporary music ensemble, and is an active orchestral conductor as well. Her Canciones, for voice, piano and percussion, is a representative sample of her work, particularly in its use-of Lorca’s texts and its Latin fondness for percussion, here well combined with the piano and voice.

— David Bloch

• Thea Musgrave began her medical studies while concurrently attending courses in musical analysis, advanced composition and counterpoint. She later became a pupil of Nadia Boulanger in Paris, abandoning medicine in favor of “dramatic abstracts.”

Her compositional style has evolved from diatonic lyricism to increasingly chromatic construction and eventually into systematical serial organization.

The Golden Echo (I) was commissioned by The International Horn Society and was published in 1987. It is written for horn and tape, which is used to copy, extend and vary the motifs played by the horn. The horn part is alternatingly lyrical and declamatory, utilizing melodies based loosely on the diminished chord and vertical clusters of notes.

— Lisa Bergman and David Kappy

• Ida Gotkovsky was born in Poland later becoming a French citizen. She is a disciple of the French school of thought “ideal synthesis of musical art.” Her declaration of principles: “To create an universal work and ensure through the disciple of the French school of thought “ideal synthesis of musical art” Her philosophy of nearly a decade during which time my creative attention was centered on the electronic medium. The piece was inspired by my desire to provide a musical setting for the poem by Robert Strassburg entitled, “Love’s Springtime.” The title, The Yew Tree, is a reference to a central image of the poem which occurs at the beginning of its second verse. The poetic line is exploited compositionally as a primary structural demarcation. The work was commissioned by the Orchestra of Our Time in New York City with the support of a National Endowment of the Arts Composer’s Grant awarded in 1979. The Yew Tree is recorded on Crystal Records with soprano Montserrat Alaveda.

— Diane Thome

Compositor of a wide variety of works which span solo, chamber, choral, orchestral, and electronic media. Diane Thome’s music has been presented in Europe, China, Australia, Israel, Canada and throughout the United States. Most recently her work Lucent Flowers, for soprano and chamber orchestra commissioned by the Seattle Symphony, was premiered, receiving outstanding reviews, and recent performances of her music were heard by the Bay Area Women’s Philharmonic, the Pittsburgh New Music Ensemble, the 1989 International Music Conference, and Kol Israel Radio. Her latest recording, released on the Opus One label (No. 136) includes Ringing, Stillness, Pearl Light for piano and tape, Levadi (Alone) for soprano and tape, Stepping Inward for small ensemble, and Veils for solo tape.

— Lisa Bergman and Guy Trudel

Program notes

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• The musical idiom of Claude Arrieu has been described as carefully finished, filled with charm and taste, and as neo-classical, her style both easy and serious—both assessments quite applicable to her Quintet in C for winds. Its five short movements alternate fast and slow tempi ranging from a bustling overture through a casual andante stroll, a jaunty scherzo, nostalgic contemplation with a hint of the blues, and concluding with a toccata-like finale. Arrieu was a student at the Paris Conservatory, graduating in 1932 with the first prize in composition from the class of Paul Dukas. She has written numerous works for wind instruments and in larger forms, including opera and ballet. An area of especial success has been in music for radio, television, and films. Her honors include knighthood in the prestigious French Legion of Honor.

— Teresa Johnson and Felix Skowronek

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3. Dolcissimo; linear. That movement of the atmosphere wherein the colors of the timbres succeed one another is treated here with an extreme tenderness.

4. Final prestissimo; virtuosity, rhythms and dynamism dominate this finale. Present here are many of the intricacies of the saxophone. After an impetuous dialogue, the work ends in strength and in joy.

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