The Littlefield Organ Series

WHEN THE PEDAL MEETS THE METAL

Gerald Webster, *trumpets*
Paul Klemme, *organ*

12:30 pm, May 13, 1994
8:00 pm, May 14, 1994

Walker-Ames Room

**CANCIÓNES DE CLARINES**
Anonymous, 17th C. Spain
- Entrada de Clarines
- Canción de Clarín, con Eco
- Otra Canción
- Canción de clarín muy aprisa el Compás, respondiendo el Eco

**THREE CHORAL PRELUDES**
Johann Sebastian Bach
"Orgelbüchlein"
- Mit Fried' und Freud' Ich fahr dahin
- O Mensch, bewein dein Sünde gross
- Christ lag in Todesbanden

**CONCERTO "ST. MARC"**
Tomaso Albinoni
(1671 - 1750)
- Grave
- Allegro
- Andante
- Allegro

SHORT PAUSE
THE HOLLOW MEN, Op. 25 (1944)........... Vincent Persichetti
(1915-1987)

TWO CHORAL PRELUDES from Opus 122 (5')............ Johannes Brahms
O Welt, ich muss dich lassen
Herzlich tut mich verlangen
(1833-1897)

ARIA (1986)........................................... Alexander Arutunian
(1920)

SUITE IN D MAJOR (7').............................. John Stanley
Vivace
Adagio
Andante largo
(1713-1786)

10 - ENCORE (1')

The Music...

Canciones de Clarines are four pieces which originally utilized the trumpet stop on the organ (as is the case with the concluding Suite in D major on this evening's program). They are by an unknown Spanish composer and come from a late 17th century manuscript, Flores de musica compiled between 1706 and 1709 by the Madrid organist Martin y Coll (died after 1734). Three of the four movements can also be found in other compositions. For two of the movements, the composer's name is even certain; the second and fourth movements come from operas of none the less a personage than Jean-Baptiste Lully (1632-1687), Amadis (1684) and Bellérophon (1679), in which the melodic line is sometimes taken over by a real trumpet. The opening movement is also found in an anonymous Batalla in another Madrid manuscript. All four movements employ delightful echo effects and demonstrate various emotive states ("affections"), despite their restricted tonal reservoir.

The "Orgelbuchlein" was probably written between 1717 and 1723 while Bach was in Cöthen. In beginning the work, Bach outlined a plan for 161 choral preludes, but only 45 were ever completed. These Three Choral Preludes ("In Peace and Joy I Now Depart"; "O Man, Bewail Thy Grevious Sin"; and "Christ Lays in the Bonds of Death") are appropriate to the liturgical seasons of Lent and Easter.

Twenty years younger than the famous composer Torelli, Tommaso Albinoni lived an extremely long life for the period. Like his contemporary, Vivaldi, he was born in Venice, where is spent almost all of his life. The nickname "Diletante Veneto" which he gave himself, like (Benedetto Marcello) substantiates the fact that he was the offspring of a bourgeois family living in easy circumstances. Thus, he began to compose, not to earn a living, but rather for sheer pleasure. However, at the beginning of the 18th century, Tommaso's father passed away leaving only debts, so he had to turn "professional". Unfortunately, while the theatrical music of Albinoni has been lost, some nine collections of instrument music were published. The Concerto St. Marc was originally for oboe and strings and utilized the old "church" order of four movements and alternating between slow and fast. Professor Webster has recently completed a new edition of this work for piccolo trumpet and string orchestra (Best Press, 1994).

The Hollow Men was inspired by the 1925 poem of the same name by the American born poet, T.S. Elliot. Elliot, who later became a British subject, was awarded the Nobel Prize for Literature in 1948. Persichetti often remarked during his lifetime of his fondness for Elliot's writing, and in 1944, with some influence of war time events in Europe, composed this work which was given its premiere by Arthur Lipkin and the Germantown Orchestra in 1946.

The title, The Hollow Men describes the situation and the atmosphere, cf. Dante's account (Inferno, III) of Hell's entrance, where dwell in the "starless air", in "air forever dark", and without "hope of death".

The Epigraph, MISTAH KURZT -- HE DEAD... is in reference to Conrad's Heart of Darkness and is the phrase used by the black cabin boy announcing Mr. Kurtz's death. Kurtz, a European trader, had gone into the "heart of darkness".

A penny for the Old Guy was the cry of English children as they went about towns during early July with straw effigies -- later to be hung and burned -- of that 17th century traitor, Guy Fawkes. To buy fireworks, they asked for pennies. It is WE who are the real hollow men, the poem hints, not the lost violent souls like Fawkes or Kurtz.

Brahms wrote the "Eleven Choral Preludes for Organ", Opus 122 while he was in Austria during the last summer of his life. Many scholars speculate that he composed them for his dear friend, Clara Schumann. The Two Choral Preludes ("O World, I Now Must Leave Thee" and "My Heart Is Ever Yearning") have a somber, yet warm quality and are a revealing document of Brahms's personal thoughts during this late period of his life.

The Aria by the contemporary 74 year old Armenian composer, Alexander Arutunian was written in 1986 and is originally (along with an accompanying Scherzo movement) for trumpet and piano. A favorite piece by Professor Webster, the work was recently recorded by the artists in Berlin.

John Stanley, blind from the age of three was a pupil of Maurice Green and, like his teacher, became master of the King's Band of Music (from 1779) and organist of the Chapel Royal (from 1782). This Suite In D Major comes from two collections of Voluntaries (organ or harpsichord works which utilize trumpet stops or contain trumpet-like melodies based upon the natural overtones series and fanfare-like musical motives) from 1752 and 1754.

The Instruments...

A collector of trumpets, Professor Webster owns over 40 instruments some of which date from the 1880's. This program features the following trumpets:

A natural or Baroque trumpet which is a copy of a Johann Ehe II instrument from about 1740. This instrument is without valves, is twice as long as the modern trumpet and is pitched in D. The holes simply allow the player to "favor" notes upwards or downwards for purposes of modern intonation.

An E-flat trumpet constructed and modified from a late 1960's Schilke D trumpet by Mr. Webster.
A "Raja" C trumpet made by David Monette of Portland, Oregon. This is the third such instrument which Dave built and was constructed specifically for Mr. Webster.

A piccolo trumpet made in 1993 by Martin Schmidt of Potsdam, West Germany according to design ideas by Professor Webster. The instrument is pitched in high A and has four rotary valves which allow the player to extend the playing register downward.

The Musicians...

Gerald Webster has been Professor of Trumpet at Washington State University since 1970 when he came to the Northwest from California via Indiana University via the United States Military Academy at West Point in New York and via Western Illinois University. He has performed throughout the United States and Europe and most recently returned to the campus from an exciting and productive musical career in Berlin and St. Petersburg, Russia. He is a published author and editor of numerous pedagogical works, trumpet music and a new book which comments on the status of women in the brass playing profession.

Paul Klemme completed his Doctor of Musical Arts degree at the University of Washington and joined the WSU faculty in 1988. His expertise is vast since, in addition to his busy schedule of organ performances, he directs the WSU Concert Choir, the Vocal Jazz Ensemble, the Washington-Idaho Chorale, sings in and accompanies the Male Ensemble Northwest (MEN) ensemble and is also, on occasion, a vocal soloist! He has recently completed an extensive annotated catalogue of the entire collected works of the 20th century Dutch composer Henk Badings and has also recorded several of Badings works.

The artists have performed for regional AGO Conventions and have completed several concert tours to Germany which include performances in the famous Berlin Dom. In addition, they have recently published a new edition of the Concerto in C major for two trumpets and organ by Antonio Vivaldi (Hoyt Editions, 1994) and the first edition of the Concerto in D major for two trumpets and basso continuo by Peter Preuer (Hoyt Editions, 1994). Next Fall they will be performing in the Midwest and once again in Germany where they will also present a week long performance practice seminar in Berlin.

Notes by Gerald Webster

"When the Pedal Meets the Metal!"
We are happy that you came!!!
The Hollow Men
MISTAH KURTZ—HE DEAD
A penny for the Old Guy

T. S. Elliot (1925)

I.
We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar.
Shape without form, shade without color,
Paralysed force, gesture without motion;
Those who have crossed
With direct eyes, to death's other Kingdom
Remember us—if at all—not as lost
Violent souls, but only
As the hollow men
The stuffed men.

II.
Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear;
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.

Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

IV.
The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms.

III.
This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

Sightless unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.

V.
Here we go round the prickly pear
At five o'clock in the morning.

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

For Thine is the Kingdom
Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

Life is very long
Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow

For Thine is...
Life is...
For Thine is the...

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.