



Design: Cindy Bouwers

ENCOUNTERS

Saturday
September 29, 1990
Convocation Hall
8:00 pm

The Department of Music

presents

ENCOUNTERS I

The first of a series of four concerts.

Artistic Directors:

Malcolm Forsyth, William H Street

PROGRAMME

Liebeslieder Walzer,
op. 52 (1868-9)
Johannes Brahms
(1833-1897)

1. *Rede, Mädchen, allzu liebes*
2. *Am Gesteine rauscht die Flut*
3. *O die Frauen*
4. *Wie des Abends schöne Röthe*
5. *Die grüne Hopfenranke*
6. *Ein kleiner, hübscher Vogel*
7. *Wohl schön bewandt*
8. *Wenn so lind dein Auge mir*
9. *Am Donaustrande*

Capriccio for Brass
Quintet (1977)
Leonard Salzedo
(b. 1921)

Debra Ollikkala (soprano)
Kuniko Furuhata (alto)
Lary Benson (tenor)
Leonard Ratzlaff (baritone)
Marnie Giesbrecht and
Joachim Segger (piano, four hands)

10. *O wie sanft*
11. *Nein, es ist nicht auszukommen*
12. *Schlosser auf*
13. *Vögelein durchrauscht die Luft*
14. *Sieh', wie ist die Welle klar*
15. *Nachtigall, sie singt so schön*
16. *Ein dunkler Schacht ist Liebe*
17. *Nicht wandle, mein Licht*
18. *Es bebet das Gesträuche*

Fordyce Pier (trumpet)
Dawn Hage (trumpet)
Kay McCallister (horn)
John McPherson (trombone)
Scott Whetham (tuba)

**The Dong with a luminous
nose** (1979)
Malcolm Forsyth
(b. 1936)

Harold Wiens (baritone)
Michael Bowie (viola)
Michael Massey (piano)

INTERMISSION

Carnaval, op.9 (1833-35)
Scènes mignonnes sur quatre notes
Robert Schumann
(1810-1854)

Helmut Brauss (piano)

Préambule Quasi maestoso
Pierrot Moderato
Arlequin Vivo
Valse noble Un poco maestoso
Eusebius Adagio
Florestan Passionato
Coquette Vivo
Réplique L'istesso tempo
(Sphinxes no.1, no.2, no.3.)
Papillons Prestissimo
A.S.C.H. - S. C.H.A. (Lettres dansantes) Presto
Chiarina Passionato
Chopin Agitato
Estrella Con affetto
Reconnaissance Animato
Pantalon et Colombine Presto
Valse allemande Molto vivace
Intermezzo: Paganini Presto
(Valse allemande)
Aveu Passionato
Promenade Con moto
Pause Vivo precipitandosi
Marche des Davidsbündler contre les Philistins Non allegro

PROGRAM NOTES:

Liebeslieder Walzer, op. 52

Johannes Brahms

Born in the German city of Hamburg, Brahms nonetheless spent much of his creative life in the Austrian city of Vienna. Indeed, in 1868 the composer settled permanently in Vienna. It was during his first year of residency in this city that he began composing the *Liebeslieder Walzer*, op. 52, completing them in 1869. The music is imbued with the character of Austrian folk music and in particular the Austrian *Ländler*, a folk dance in a slow triple meter. There is a freshness and simplicity of style in this music, which stands in definite contrast to the brooding, sombre quality of his *Ein deutsches Requiem*, completed one year earlier.

Almost all of the eighteen pieces that make up the set of vocal/instrumental waltzes of opus 52 are in a clearly defined two-part design, each section being repeated. Although all of the pieces are in $3/4$ meter, Brahms creates much rhythmic variety through the use of hemiola and displaced metric stress. The texts of the *Liebeslieder Walzer* are by the little-known German Romantic poet, G F Daumer. In the poems he describes the joys and sorrows of love, the yearning and fulfillment of love, often drawing on images in nature for his poetic landscapes. In setting these texts Brahms did not conceive of them as an unchangeable sequence of poetic ideas. Rather, the order of the poetic settings is something which gradually evolved during the compositional process.

(Debra Ollikkala)

Texts:

1. Rede, Mädchen, allzu liebes

*O give answer, maiden fairest,
thou whose smile my heart entrances,
who hast slain me with thy glances,
tell me, hath thy heart relented?*

*Or like cloistered nun contented,
wilt thou dwell by love forsaken?
Say, how long must I entreat thee,
say, oh fairest, wilt thou meet me?*

*Nay, to dwell by love forsaken,
were a doom for which I care not.
Wistful eyes, take heart, despair not,
when the stars are bright I'll meet
thee.*

2. Am Gesteine rauscht die Flut

*O'er the rocks the tide beats high,
lash'd thro' many a furrow.
If thou ne'er hast learnt to sigh,
love will teach thee sorrow.*

3. O die Frauen

*Dark-eyed maiden, dark-eyed maiden,
with all fond delights o'erladen!
Long the staff and cowl had won me
hadst thou not undone me!*

Liebeslieder texts continued

4. Wie des Abends schöne Röthe

*Like the sunset's crimson splendor
I would glow with beauty's fire;
if one heart to me were tender
joy unending I'd inspire.*

5. Die grüne Hopfenranke

*Thou tender trailing ivy,
why creep so low thy branches green?
Thou damsel young and dainty,
why is so sad thy mien?*

*Oh say, thou glist'ning ivy,
why is't thou dost not heav'nward rise?
Oh say, thou damsel dainty,
why melts thy heart with sighs?*

*What ivy can grow heav'nward
with none to give it strength or stay?
Or how can a maid have pleasure
while he she loves' away?*

6. Ein kleiner, hübscher Vogel

*Was once a pretty tiny birdie flew
where fruit in garden fair hung bright to
view.*

*If that a pretty tiny bird I were,
I'd fly away and seek yon garden fair.*

*Lime-twigs and treach'ry all its branches
bore;
ah, hapless birdie, thou wilt fly no more.
If that a pretty tiny bird I were,
I think of yonder garden I'd beware.*

*That birdie came in hand of ladye bright,
and there he had full store of fond
delight.*

*If that a pretty tiny bird were I,
like him to yonder garden straight I'd fly.*

7. Wohl schön bewandt

*How sweet, how joyous dawn'd each
morrow
when he was kind for whom I sorrow.
Then would he stand beneath my bower,
nor lock nor wall to part had power.*

*But, now betide me!
when now I look on his cold averted
face beside me,
he doth not heed that my heart is sure!*

8. Wenn so lind dein Auge mir

*When thy glance is fond and kind,
and thou smilest on me,
care and trouble flee behind,
in thy smiles I sun me.*

*Keep alight this fire of joy,
that it may not perish!
Ne'er will other lover prove
what for thee I cherish.*

9. Am Donaustrande

*In wood embower'd
'neath azure sky,
a rosy maid looks
from lattice high.*

*Well guarded is she
with lock and key,
with ten iron bars
is that maiden's doorway made fast.*

*What, ten iron bars
are a jest to me,
as tho' they were glass
they shall shatter'd be.*

Liebeslieder texts continued

10. O wie sanft

*Oh how soft yon murm'ring stream
thro' the meadow gliding!
Oh how sweet, when fond eyes beam
love and trust abiding!*

11. Nein, es ist nicht auszukommen

*No, there is no bearing with these
spiteful neighbors;
all one does t'interpret wrongly
each one labors.*

*Am I merry? then by evil
thoughts I 'm haunted;
am I sad? they say I am
with love demented.*

12. Schlosser auf

*Locksmith, ho!
a hundred padlocks,
great and small!
For the sland'rous lips
with them I'll fasten
once for all.*

13. Vögelein durchrauscht die Luft

*Bird in air will stray afar,
seeks a shelter'd bower.
So the heart a man must find,
ere its life can flower.*

14. Sieh', wie ist die Welle klar

*Bright thy sheen, oh lucent wave,
as yon moon above thee!
Thou, whose heart alone I crave,
maiden dearest, love me!*

15. Nachtigall, sie singt so schön

*Nightingale, thy sweetest song
sounds when night is darkling.
Kiss me, oh my heart's delight,
when no star is sparkling.*

16. Ein dunkler Schacht ist Liebe

*Ah, love is a mine unfathom'd,
a bottomless well of affliction;
I gazed and fell in, oh sorrow!
since then of sense I'm bereft;
I sigh for a happy morrow,
but groaning is all that's left.*

17. Nicht wandle, mein Licht

*Nay, tarry, sweetheart, nor seek thou
the flow'ry mead!
'Tis for thy tender feet to wander
too wet, so heed.
Over the pathways, o'er the grasses
hath fall'n a shower
where I went weeping tears abundant
in morning hour.*

18. Es bebet das Gesträuche

*A tremor's in the branches,
a bird has brush'd his pinions
thro' yonder tree.
And thus my heart within me
thro' all its depths is trembling;
in love and joy and sorrow
I think of thee!*

Capriccio for Brass Quintet, op. 9

Leonard Salzedo

Salzedo was born in London, of Portuguese origin. Much of his musical life has been spent there and in addition to writing for film and television, he has had several ballet scores enter the repertory of the Ballet Rambert, including "Rendezvous", his best known. A symphony, as well as much chamber music, including seven string quartets before 1980, are significant in his catalogue.

In 1957 his extremely popular *Divertimento* for three trumpets and three trombones was written. Listeners to the BBC "Open University" programme would recognise its opening very well. The *Capriccio* was written twenty years later, for the celebrated Philip Jones Brass Ensemble, and stands out as one of the more substantial works for brass in the post-war period, when brass music began to enjoy a more serious place in concert programmes. Here is what the composer writes of it:

"Capriccio is in one continuous movement which falls into three main sections. The first, marked Allegro assai moderato, is highly rhythmic in character and consists of interplay between two short motifs. The second section, Andante, begins with a passage for solo tuba. The mood is very quiet and contemplative at first, but gradually becomes more animated and, after a slightly quicker passage, returns to its opening tranquillity. It leads into the final section which opens hesitantly but quickly accelerates to Presto. The main motif of this section uses a scale derived from one of the Arabic modes. Each of the individual instruments is featured in a short rhythmic solo before the final climax." Leonard Salzedo.

(Malcolm Forsyth)

The Dong with a luminous Nose

Malcolm Forsyth

Text: Edward Lear

A Book of Nonsense appeared in 1846 and was enlarged by Lear in 1861; further enlarged in 1863. He originally dashed off these verses for the amusement of the children of friends of his, but the idea soon became permeated with his deep alienation from Victorian society and many of them, such as *The Jumblies*, deserve serious study in the same way as his contemporary's Alice stories do. "It is not too much to say that Lear is a powerful poet in his world of nonsense" (Angus Ross). He invented the limerick, which originally used an anti-climactic repetition of its first line as its last, "frequently after allusion to violence, oppression or social tyranny" so that it "falls away into a stammering repose of mute withdrawal."

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The Dong with a luminous nose programme notes continued

The Dong is a pathetic nonsense character trapped in a hopeless pursuit of unattainable bliss in a melodramatic scenario at times tragic and at others comic.

The setting for low voice, viola and piano, was commissioned by Maureen Forrester and was much inspired by British actor Stanley Holloway's reading of the poem, even to the point of borrowing the actor's intonations and his tune for *The Chorus of Jumblied*. Melodrama, or the speaking of words rather than singing, is used, as well as strange vocal qualities and even the representation of the Dong's plaintive pipe by means of a "lip-squeak". Yet the musical idiom, though at times satirical, is overridingly serious and the harmonic language dissonant enough to project the melancholy despair of the poet through his imaginary creature.

Malcolm Forsyth

The Dong with a Luminous nose Texts from "Nonsense Songs" by Edward Lear

WHEN awful darkness and silence reign
Over the great Gromboonian plain,
 Through the long, long wintry nights;
When the angry breakers roar,
As they beat on the rocky shore;
 When Storm-clouds brood on the
 towering heights
Of the Hills on the Chankly Bore:

Then through the vast and gloomy dark,
There moves what seems a fiery spark,
 A lonely spark with silvery rays
 Piercing the coal-black night,
 A meteor strange and bright:
Hither and thither the vision strays,
 A single lurid light.
Slowly it wanders--pauses--creeps--
Anon it sparkles--flashes and leaps;
And ever as onward it gleaming goes
A light on the Bong-tree stems it throws.

And those who watch at that midnight hour
From Hall or Terrace, or lofty Tower,
Cry, as the wild light passes along,
 "The Dong! -- the Dong!
 The wandering Dong through the
 forest goes!
 The Dong! the Dong!
 The Dong with a luminous Nose!"

Long years ago
The Dong was happy and gay,
Till he fell in love with a Jumbly Girl
 Who came to those shores one day.
For the Jumblied came in a Sieve, they did--
Landing at eve near the Zemmerly Fidd
 Where the Oblong Oysters grow,
 And the rocks are smooth and gray.
And all the woods and the valleys rang
With the Chorus they daily and nightly sang--

The Dong texts continued

*"Far and few, far and few,
Are the lands where the Jumblies live;
Their heads are green, and their hands
are blue,
And they went to sea in a Sieve."*

Happily, happily passed those days!
While the cheerful Jumblies staid;
They danced in circlets all night long,
To the plaintive pipe of the lively Dong,
In the moonlight, shine, or shade,
For day and night he was always there
By the side of the Jumbly Girl so fair,
With her sky-blue hands, and her
sea-green hair.
Till the morning came of that hateful day
When the Jumblies sailed in their Sieve
away,
And the Dong was left on the cruel shore
Gazing--gazing for evermore--
Ever keeping his weary eyes on
That pea-green sail on the far horizon--
Singing the Jumbly Chorus still
As he sat all day on the grassy hill--

*"Far and few, far and few,
Are the lands where the Jumblies live;
Their heads are green, and their hands
are blue,
And they went to sea in a Sieve."*

But when the sun was low in the West,
The Dong arose and said,
"What little sense I once possessed
Has quite gone out of my head!"
And since that day he wanders still
By lake and forest, marsh and hill,
Singing--"O somewhere, in valley or plain
Might I find my Jumbly Girl again!
For ever I'll seek by lake and shore

Till I find my Jumbly Girl once more!"
Playing a pipe with silvery squeaks,
Since then his Jumbly Girl he seeks,
And because by night he could not see,
He gathered the bark of the Twangum
Tree
On the flowery plain that grows.
And he wove him a wondrous Nose,
A Nose as strange as a Nose could be!
Of vast proportions and painted red,
And tied with cords to the back of his head.
--In a hollow rounded space it ended
With a luminous lamp within suspended,
All fenced about
With a bandage stout
To prevent the wind from blowing
it out;
And with holes all round to send the
light,
In gleaming rays on the dismal night.
And now each night, and all night long,
Over those plains still roams the Dong!
And above the wail of the Chimp and Snipe
You may hear the squeak of his plaintive
pipe,
While ever he seeks, but seeks in vain,
To meet with his Jumbly Girl again;
Lonely and wild--all night he goes--
The Dong with a luminous Nose!
And all who watch at the midnight hour,
From Hall or Terrace, or Lofty Tower,
Cry, as they trace the Meteor bright,
Moving along through the dreary night,
"This is the hour when forth he goes,
The Dong with a luminous Nose!
Yonder--over the plain he goes;
He goes;
He goes!
The Dong with a luminous Nose!"

Carnaval, op. 9

Robert Schumann

Schumann's complex character problems had manifested themselves already in several trysts with insanity by the time he settled on a change of career in 1830, when he abandoned his study of Law to pursue his bent as a solo pianist. By 1833 he had actually resigned himself to the permanent disability in his right hand due to improper and self-inflicted muscular exercise, yet he continued to compose exclusively for the piano for the ensuing decade, works which set the seal on the very nature of what was to become known as the Romantic style. Several sets of multi-short-movements, including *Papillons*, *Symphonic Etudes*, and *Carnaval* have provided the format for the character-piece as we know it.

Schumann's engagement to the young pianist Ernestine von Fricken from the town of Asch provided the focus for the new suite, *Carnaval*. Fascinated as he was with acrostics, synergies of names and synonyms and strange coincidences of spelling, he found letters in the town's name to contain just a musical spelling game as he enjoyed. By using the German pitch names for E-flat (Es), A-flat (As) and B (H), he was able to produce several short pitch collections with coincidental references:

As C H and A Es C H (his love's birthplace), and
S C H (um) A (nn).

These are spelled out in *Sphinxes* in the form of long breves, although they are not played in performances (a rather early precursor of some of the conceptual music and anti-music of the 1960s!?) What is remarkable is the seemingly endless variation of form and mood with which he treats these mottoes: no less than sixteen of the twenty pieces in the suite begin with one of these series.

Schumann's artistic personality led him to explore in his writing all his whims by embracing the freedom of the Fantasy, and the twenty pieces in *Carnaval* add up to one large Fantasy. Outwardly the idea of sketching the personalities at a Masque provides all that we need to know. At this particular celebration the guests include:

The *Commedia dell'Arte* characters Pierrot, Harlequin, Pantaloon and Columbine, (also Coquette);
Two fashionable composers of the time; Chopin and Paganini;
Schumann's betrothed; Estrella (his name for Ernestine);
His future bride; Chiarina (his name for Clara Wicks), and even
Himself, in the twin forms of Florestan and Eusebius, names which he had chosen to connote the two sides of his personality and who became "real" people in his life, especially during bouts of insanity. Florestan (the prisoner in Beethoven's *Fidelio*) is the active improviser, the aggressive one. Eusebius (a saint) is the opposite; withdrawn and diffident, as was Schumann in public.

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Carnaval programme notes continued

Interspersed are purely musical references, such as popular dances, interludes, etc., and other character-pieces. The final march draws its title from Schumann's self-characterization as David in his role of author and editor of the music periodical, *Neue Zeitschrift für Musik*.

(Malcolm Forsyth)

The second concert of this exciting series, **ENCOUNTERS II**, will take place on Saturday, October 27, 1990 at 8 pm in Convocation Hall, Arts Building. Programme: *Ballades* by Carl Loewe with Alan Ord (bass) and Grant Hurst (piano); André Jolivet's *Chant de Linos* performed by Shelley Younge (flute), Nora Bumanis (harp), Norman Nelson (violin), Michael Bowie (viola), and Tanya Prochazka (cello); *Pieces for Harp* by John Weinzweig with Nora Bumanis (harp); Healey Willan's *Introduction, Passacaglia & Fugue in E-flat minor, B. 149* with Marnie Giesbrecht (organ); and WA Mozart's *Quintet in E-flat for Horn & Strings* performed by Kay McCallister (horn), Norman Nelson (violin), Michael Bowie & Andrew Bacon (violas), and Tanya Prochazka (cello). Tickets are \$5.00 for Adults and \$3.00 for Students & Seniors and will be available from the Department of Music general office, 3-82 Fine Arts Building. Call 492-3263 for additional information.



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