

SATURDAY

Sunday,
November 14, 1987
Convocation Hall

8:00 p.m.

The Department of Music
presents

ENCOUNTERS II

The Second of a Series of
Four Concerts

Artistic Directors:
Malcolm Forsyth
Leonard Ratzlaff

Program:

Variationen aus Alban Bergs
"Lulu" for piano, four hands
(or two pianos)
(publ. 1985)
Hans Erich Apostel
(1901-1972)

Elegie (1959)
Francis Poulenc
(1899-1963)

Sonata (1918)
Francis Poulenc
Prelude
Rustique
Finale (Tres Vite)

Encounters II (1966)
for solo tuba
William Kraft
(b.1923)

Requiebros (1925)
Gaspar Cassadó
(1897-1966)

Adagio and Allegro
Op.70 (1849)
for violoncello & piano
Robert Schumann
(1810-1856)

Ernesto Lejano and
Grant Maxwell
duo pianists

Scott Whetham,
tuba

Mark Eeles,
violoncello,
Joachim Segger,
piano

Ancient Voices of Children (1970)

George Crumb
(b.1929)

- I. The little boy was
looking for his voice
**DANCES OF THE
ANCIENT EARTH**
- II. I have lost myself in
the sea many times
- III. From where do you come,
my love, my child?
**DANCE OF THE
SACRED LIFE-CYCLE**
- IV. Each afternoon in
Granada, a child dies
each afternoon.
GHOST DANCE
- V. My heart of silk is
filled with lights.

Elsie Hepburn, soprano, Adam Conway, boy soprano, Nora Bumanis, harp, Jane O'Dea, piano, Cathy Boehm-Eichner, mandolin, Islay-May Renwick, oboe, John McCormick, Brian Jones, Geoffrey Whittall, percussion, Alfred Fisher, conductor.

Technical production by Garth Hobden

Intermission

PROGRAM NOTES

AND

TEXTS AND TRANSLATIONS

Variationen aus Alban Bergs "Lulu" für Klaviere 4 - händig (oder 2 klaviere)

Hans Erich Apostel

The Austrian composer Hans Erich Apostel was a pupil of Schoenberg and Berg, and served as a reader for the Universal Edition music publishing company. In his capacity as reader he prepared the posthumous works of Berg for publication. The variations are based on a five-and-a-half-measure excerpt ("Wederkinds Liedern Zur Laute") from the opera Lulu, and are varied in moods and tempos: Grandioso, Grazioso, Funebre, Affetuoso. A restatement of the theme concludes the work.

Elegie

Francis Poulenc

Poulenc has emerged as the strongest and most individual member of Les Six. Neither Milhaud nor Honegger had much staying power. Poulenc was the one who kept growing. He composed an Elegie for horn and piano, dedicated to the memory of Dennis Brain, and two years later wrote the Elegie for two pianos - a work not as dramatic in character as the French horn and piano opus. Poulenc provides the following advice for the interpreters:

"This elegy should be played as if you were improvising it, a cigar in your mouth, and a glass of cognac on the piano! The syncopated notes (a sort of vibration of the preceding chord) should hardly be touched on. On the whole you can never use too much pedal."

Sonata

Francis Poulenc

Written for one piano, four hands, Poulenc stated that the sonata could also be performed on two pianos.

Everything influenced Poulenc, (he has been described as a musical sponge). One finds in his music baroque and classical elements; the composers Bach, Scarlatti, Mozart, Chopin, Mussorgsky, Chabrier, Satie, Stravinsky; the dance hall tunes and popular (as well as sophisticated) ballads of the time.

The musicologist Jean Roy provides an astute description of the sonata:

"The following influences can be detected: Igor Stravinsky in the Prelude with its characteristic rhythmic ostinato, Erik Satie in the slow, naive, deliberately monotonous Rustique, and Emmanuel Chabrier in the Finale which begins with a theme in the popular style. But these influences were so well assimilated by the young musician that the result undeniably appertains to Poulenc."

(Ernesto Lejano)

Encounters II

William Kraft

William Kraft, a member of the Los Angeles Philharmonic Orchestra's percussion section since 1955, was born in Chicago in 1923. He graduated magna cum laude with a Master's Degree from Columbia University in 1954.

Encounters II was premiered in the Spring of 1967, by Roger Bobo, for whom it was written, in the "Encounters" series of concerts in Pasadena, California.

To quote Mr. Bobo, "Like most of William Kraft's compositions, Encounters II was written in the pioneer spirit. Not only did Encounters go higher, lower, faster (probably louder and softer) than any previous tuba work; but it used 'multiphonics' extensively - singing and playing at the same time thus enabling the soloist to play counterpoint with himself. Beyond these innovations it is a dramatic, expressive, lyrical and very effective set of variations that has served as a model for an impressive number of subsequent works by other composers not only for unaccompanied tuba but for all brass instruments."

Requiebros

Gaspar Cassadó

Cassadó was a pupil, friend and Spanish compatriot of the great 'cellist, Pablo Casals, to whom this piece was written and dedicated. "Requiebros" is a Spanish word that means "flattery". With its typical Spanish flair, zest and characteristic rhythms, this piece presents (only to the imagination) a matador courting the affections of his loved one. The listener is left to decide whether he accomplishes his goal.

Adagio and Allegro, Op. 70.

Robert Schumann

Adagio and Allegro was originally composed for horn and piano but at the request of Schumann's publisher, he also scored it for cello and piano. Unfortunately, Schumann did not take into account the difficulty of making the piece sound well on the cello as he retained the original key for horn: A flat major. The performance tonight is transposed down a half-step to the key of G major which corresponds to the natural resonance of the cello. The arrangement was made by Professor Claude Kenneson.

(Mark Eccles)

Ancient Voices of Children

George Crumb
(b. 1929)

Ancient Voices of Children was composed in 1970 by George Crumb on commission from the Coolidge Foundation. It has become, in the 15 years since its premiere, one of the most widely-known and often-performed works of its creator. In the early 1960s Crumb encountered and became fascinated with the poetry of Federico Garcia Lorca and until the early seventies set a number of works to the words of the poet. *Ancient Voices* is the last work to use texts of Lorca. The poetry is full of images that Crumb found expressive of his own personal thoughts - love, children, life and death, the earth, the sky. The ensemble that works together to establish the imagery and impressions of the music is unusual in its makeup, as are most of the ensembles of George Crumb. In addition to oboe, harp and soprano, the ensemble includes a mandolin with the four double strings each tuned in quarter-tones, electrically amplified piano (which plays harmonics with a chisel), a harmonica, and percussion instruments of a wide variety of sounds and timbres, including such unusual instruments as Japanese temple bells and Tibetan prayer stones. The distribution of the players is also non-static (for example, the boy soprano and oboe player both move on and off stage).

Critical response to *Ancient Voices* has been expressed in words like "masterpiece", "magic", "glittering", "spellbinding", and "superbly effective". Perhaps the best expression of the work came from Jan DeGaetani, the soprano for whom the piece was composed: "I became aware ...that a great work lay before me, was in my keeping."

(Elsie Hepburn)

THE LORCA TEXTS

I

El Niño busca su voz.
(La tenía el rey de los grillos.)
En una gota de agua
buscaba si voz el niño.

No la quiero para hablar;
me haré con ella un anillo
que llevar mi silencio
en su dedo pequeño.

The little boy was looking for his voice.
(The king of the crickets had it.)
In a drop of water
the little boy was looking for his voice.

I do not want it for speaking with;
I will make a ring of it
So that he may wear my silence
on his little finger.

II

Me he perdido muchas veces por el mar
con el oído lleno de flores recién cortadas,
con la lengua llena de amor y de agonía.
Muchas veces me he perdido por el mar,
como me pierdo en el corazón de algunos niños.

I have lost myself in the sea many times
with my ear full of freshly cut flowers,
with my tongue full of love and agony.
I have lost myself in the sea many times
as I lose myself in the heart of certain
children.

III

¿De dónde vienes, amor, mi niño?
De la cresta del duro frío.
¿Qué necesitas, amor, mi niño?
la tibia tela de tu vestido.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!
En el patio ladra el perro,
en los rboles canta el viento.
Los bueyes mugen al boyero
y la luna me riza los cabellos.
¿Qué pides, niño, desde tan lejos?
los blancos montes que hay en tu pecho.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!
Te diré, niño mio, que sí,
trinchada y rota soy para ti.
¡Cómo me duele esta cintura
donde tendr s primera cuna!
¿Cuando, mi niño, vas a venir?
Cuando tu carne huele a jazmín.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!

From where do you come, my love, my child?
From the ridge of hard frost.
What do you need, my love, my child?
The warm cloth of your dress.
Let the branches ruffle in the sun
and the fountains leap all around!
In the courtyard a dog barks,
in the trees the wind sings.
The oxen low to the ox-herd
and the moon curls my hair.
What do you ask for, my child, from so far away?
The white mountains of your breast.
Let the branches ruffle in the sun
and the fountains leap all around!
I'll tell you, my child, yes,
I am torn and broken for you.
How painful is this waist
where you will have your first cradle!
When, my child, will you come?
When your flesh smells of jasmine-flowers.
Let the branches ruffle in the sun
and the fountains leap all around!

IV

Todas las tardes en Granada,
todas las tardas se muere un niño.

Each afternoon in Granada,
a child dies each afternoon.

V

Se ha llenado de luces
mi corazón de sada,
de campanas perdidas,
de lirios y de abejas.
Y yo me iré muy lejos
M s all de esas sierras,
m s all de los mares,
cerca de las estrellas,
para pedirele a Cristo
Señor que me devuelva
mi alma antigua de niño.

My heart of silk
is filled with lights,
with lost bells,
with lilies, and with bees,
and I will go very far,
farther than those hills,
farther than the seas,
close to the stars,
to as Christ the Lord
to give me back
my ancient soul of a child.

Spanish translation: Excerpts from "Selected Poems" by Federico Garcia Lorca.

English translations: W.S. Merwin (I), Stephen Spender and J.L. Gili (II), J.L. Gili (III and V), Edwin Honig (IV).

Encounters III

The third program of the Encounters series will take place on **Saturday, January 30, 1988**, at 8:00 p.m. in Convocation Hall, including **Four Dialogues** by Rorem, **Zakhor: Remember** by Alfred Fisher, and the **"Trout" Quintet in A Major** by Schubert.

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available from the Department of Music General Office at 432-3263. All contributions may qualify for a matching grant from the Provincial Government and income tax receipts will be issued by the University for all donations over \$10.00.

Arts Building Renovations

Some inconveniences have arisen due to the renovations of the Old Arts Building. Until further notice, wheelchair access and washroom facilities are unavailable in the Arts Building. Washrooms can be found in the Business Building located a short distance north-east of the hall and also in Rutherford Library, just south-east of the Arts Building.

Note: The Arts Building is a construction area and is "off limits" to all concert-goers. Please confine activities to Convocation Hall and the main foyer. Persons trespassing in the Arts Building will be forcibly evicted.