

Design: Cindy Bouwers

# ENCOUNTERS



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**Saturday**  
**January 12, 1991**  
**Convocation Hall**  
**8:00 pm**

**The Department of Music**  
presents  
**ENCOUNTERS III**

The third of a series of four concerts.

**Artistic Directors:**  
Malcolm Forsyth, William H Street

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**PROGRAMME**

**Trio, opus 47** (1929)  
Paul Hindemith  
(1895-1963)

*Erster Teil: Solo, Arioso, Duett*  
*Zweiter Teil: Potpourri*

Michael Bowie (viola)  
William H Street (tenor saxophone)  
Helmut Brauss (piano)

**Ariel** (1971)  
Ned Rorem  
(b. 1923)  
Texts by Sylvia Plath  
(1933-1963)

1. *Words*
2. *Poppies in July*
3. *The Hanging Man*
4. *Poppies in October*
5. *Lady Lazarus*

Debra Ollikkala (soprano)  
Dennis Prime (clarinet)  
Alexandra Munn (piano)

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**Adagio in B minor, K.540** (1788)

**Variations on a theme of  
Schikaneder, K.613** (1791)

Wolfgang A Mozart  
(1756-1791)

Alfred Fisher (piano)

**From far beyond Chrysanthemums  
and November fog** (1983)

Toru Takemitsu  
(b. 1930)

**Introduction and Fugue** (1959)

Kelsey Jones  
(b. 1922)

Norman Nelson (violin)

Michael Redshaw (piano)

## **INTERMISSION**

**Quintet in E flat for Piano,  
Oboe, Clarinet, Horn, and  
Bassoon, K.452** (1784)

Wolfgang A Mozart  
(1756-1791)

Donald Hyder (oboe)

Dennis Prime (clarinet)

Diane Persson (bassoon)

Kay McCallister (horn)

Alexandra Munn (piano)

*Largo*

*Allegro moderato*

*Rondo finale*

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## PROGRAM NOTES:

### Trio, opus 47

**Paul Hindemith**

While teaching viola and composition at the Hochschule Stern in Berlin, Paul Hindemith developed a close relationship with his colleague - composer, conductor, pedagogue and saxophonist - Gustav Bumcke (1886-1963). Out of this relationship grew three important chamber works, including the Trio, opus 47 for piano, viola and tenor saxophone (or heckelphon), written in 1928. In the late nineteen-twenties political turmoil was only just beginning in Germany, but by the early thirties Nazi condemnation of Bumcke, the saxophone and eventually Hindemith certainly affected the artistic development and collaboration of these two men. The Trio, opus 47 is in two movements with a great variety of style and tempo changes throughout. Hindemith explores the expressive and virtuoso characteristics of each of the three instruments as they play in solo, duet and eventually trio.

*(William H Street)*

### Ariel

**Ned Rorem**  
**Texts by Sylvia Plath**

Ned Rorem, American composer, diarist and essayist, spent his early years in Chicago, later moving to New York to study music composition with Virgil Thompson and David Diamond. He was the winner of several prestigious awards, including: "the 1948 best published song of the year" for his *The Lordly Hudson*; the Gershwin Prize for an orchestral work; and a 1949 Fullbright Fellowship to study with Honegger in Paris. After his studies and a two year sojourn in Morocco he took up residency in Paris in 1952 and spent the next six years gaining acceptance in the cultural milieu of "les six" - specifically Poulenc, Auric and Cocteau. Returning to the U.S. in 1958, Rorem concentrated on the composition of solo songs, eventually yielding to his interest in combining a variety of instrumental and vocal forces with a greater emphasis on rhythmic and formal development. *Ariel* was composed in New York during May, 1971 and presented as a gift to his friend soprano Phyllis Curtin.

Sylvia Plath, born near Boston, October 27, 1932 died by her own hand in London, England, February 11, 1963. The poetry of Sylvia Plath Has been referred to as confessional and extremist. Her parents instilled the principal of idealistic achievement. *(continued)*



## Ariel continued

Both were of German Lutheran background; her father studied zoology and entomology eventually receiving a doctorate from Harvard. Her mother was a student in one of his classes and, following his divorce from his first wife, they married, settling in the Boston area.

Her father's death, when Sylvia was eight years of age, appears to have been a major shock to her then bright and positive attitude. As early as 1952 she wrote of suicidal thoughts, and the concern to overcome them and sought psychiatric counselling. She met the aspiring British poet Ted Hughes when she moved to Cambridge, England. They married in 1956 and eventually had a daughter and a son.

Dear reader, the foregoing was written to present an obviously capsuled explanation of a most complex and tortured soul - the marriage was equally complex and eventually dissolved.

*Ariel* comprises a collection of more than forty poems, five of which Ned Rorem chose to set to music. *Words* includes an image of "a white skull"; an image which appears in three poems and she may have dreamt many times of a drowned skull so that it was important to her, in the poems, that the head not be drowned. *The Hanging Man*, a title taken from a tarrot card, expresses her old theme of electroconvulsive therapy and suicide. *Poppies in July/October* raise the question why should the speaker be chosen, why should she be saved? - at the cost, seemingly, of the life of the woman in the ambulance. *Lady Lazarus* has been referred to as a merciless self-projection of Sylvia Plath, the central figure of her mythical world.

The title *Ariel* carries multiple meanings; it refers to the ethereal spirit of Shakespeare's *Tempest* but also happened to be the name of the horse on which Sylvia Plath was learning to ride. *Ariel* is the spirit of poetry. Ms Plath may have known it also has a spiritual connotation in Jewish literature as the sacred flame of Leviticus and Isaiah.

These program notes have been taken from a recently released paper-back book *Bitter Fame A Life of Sylvia Plath*, by Anne Stevenson, published by Penguin Books and to which I presume to refer the reader for further enlightenment.

Certainly, Sylvia Plath became a spokesperson for the angry, the disillusioned, the bewildered of the 1960s and 1970s. Unknown to this writer until three years ago, I have become both interested and respectful of her power of words.

(Alexandra Munn)



## Ariel Texts

### 1. Words

Axes

After whose stroke the wood rings,  
And the echoes!  
Echoes travelling  
Off from the centre like horses.

The sap  
Wells like tears, like the  
Water striving  
To re-establish its mirror  
Over the rock

That drops and turns,  
A white skull,  
Eaten by weedy greens.  
Years later I  
Encounter them on the road--

Words dry and riderless,  
The indefatigable hoof-taps.  
While  
From the bottom of the pool, fixed stars  
Govern a life.

### 2. Poppies in July

Little poppies, little hell flames,  
Do you do no harm?

You flicker, I cannot touch you.  
I put my hands among the flames.  
Nothing burns.

And it exhausts me to watch you  
Flickering like that, wrinkly and clear red,  
like the skin of a mouth.

A mouth just bloodied.  
Little bloody skirts!

### Poppies in July continued

There are fumes that I cannot touch.  
Where are your opiates, your nauseous  
capsules?

If I could bleed, or sleep!--  
If my mouth could marry a hurt like that!

Or your liquors seep to me, in this  
glass capsule,  
Dulling and stilling.

But colourless. Colourless.

### 3. The Hanging Man

By the roots of my hair some god got  
hold of me.  
I sizzled in his blue volts like a desert  
prophet.

The nights snapped out of sight like a  
lizard's eyelid:  
A word of bald white days in a shadeless  
socket.

A vulturous boredom pinned me in  
this tree.  
If he were I, he would do what I did.

### 4. Poppies in October

Even the sun-clouds this morning cannot  
manage such skirts.  
Nor the woman in the ambulance  
Whose red heart blooms through her  
coat so astoundingly--

A gift, a love gift  
Utterly unasked for  
By a sky

Palely and familly  
Igniting its carbon monoxides, by eyes  
Dulled to a halt under bowlers.



## Ariel texts continued

### Poppies in October continued

O my God, what am I  
That these late mouths should cry open  
In a forest of frost, in a dawn of  
cornflowers.

### 5. Lady Lazarus

I have done it again.  
One year in every ten  
I manage it--

A sort of walking miracle, my skin  
Bright as a Nazi lampshade,  
My right foot

A paperweight,  
My face a featureless, fine  
Jew linen.

Peel off the napkin  
O my enemy.  
Do I terrify?--

The nose, the eye pits,  
the full set of teeth?  
The sour breath  
Will vanish in a day.

Soon, soon the flesh  
The grave cave ate will be  
At home on me

And I a smiling woman.  
I am only thirty.  
And like the cat  
I have nine times to die.

This is Number Three.  
What a trash  
To annihilate each decade.

### Lady Lazarus continued

What a million filaments.  
The peanut-crunching crowd  
Shoves in to see

Them unwrap me hand and foot--  
The big strip tease.  
Gentlemen, ladies,

These are my hands,  
My knees.

I may be skin and bone,

Nevertheless, I am the same, identical  
woman.

The first time it happened I was ten.  
It was an accident.

The second time I meant  
To last it out and not come back at all.  
I rocked shut

As a seashell.  
They had to call and call  
And pick the worms off me  
like sticky pearls.

Dying.  
Is an art, like everything else.  
I do it exceptionally well.

I do it so it feels like hell.  
I do it so it feels real.  
I guess you could say I've a call.

It's easy enough to do it in a cell.  
It's easy enough to do it and stay put.  
It's the theatrical

Comeback in broad day  
To the same place, the same face, the  
same brute  
Amused shout:



## Lady Lazarus continued

"A miracle!"  
That knocks me out.  
There is a charge  
For the eyeing of my scars, there is a  
charge  
For the hearing of my heart--  
It really goes.  
And there is a charge, a very large  
charge,  
For a word or a touch  
Or a bit of blood  
Or a piece of my hair or my clothes.  
So, so, Herr Doktor.  
So, Herr Enemy.  
I am your opus,  
I am your valuable,  
The pure gold baby

That melts to a shriek.  
I turn and burn.  
Do not think I underestimate  
your great concern.  
Ash, ash--  
You poke and stir.  
Flesh, bone, there is nothing there--  
A cake of soap,  
A wedding ring,  
A gold filling.  
Herr God, Herr Lucifer,  
Beware  
Beware.  
Out of the ash  
I rise with my red hair  
And I eat men like air.

*Poems by Sylvia Plath*

## Adagio in B minor, K.540 Variations on an Air of Schikaneder, K.613

**Wolfgang A Mozart**

Most "great" composers have been pragmatists. Some have been dreamers. Only a very few have occupied both domains. Both poles as well as all of the territory that separates them can be claimed, however, by Mozart. He could be seriously jolly, divinely rude, smilingly tragic, even spontaneously academic. The *Adagio*, K.540, however, is tragic without condition while the *Variations*, K.613 is an unrestrained romp. Of the *Adagio*, we know almost nothing, save for the date of its composition, March of 1788. Without evidence that it might have been intended as the slow movement of a sonata (save for the modal shift to B major at the conclusion, which suggests a movement to follow in the un-Mozartian key of E minor) it is an isolated work of great poetic gravity. The variations are a bit of supernal drollery with no purpose other than to surprise and delight. One can only imagine that Mozart's intention was to provide a good chuckle for the author of the theme, his buddy and lodge-brother, Emanuel Schikaneder, who would later provide the fantastic textual poofery for *Die Zauberflöte*.

This is music that emerges from unchallenged convention. Nothing separates Mozart's world from our own more profoundly than his notion of convention and its uses. His was not a contrivance, a commodity, but a subtle and flexible set of formulae and gestures capable of virtually endless extension, as satisfactory in the service of the common as it was brilliant borne on the wings of genius.

*(Alfred Fisher)*



## From far beyond Chrysanthemums and November fog

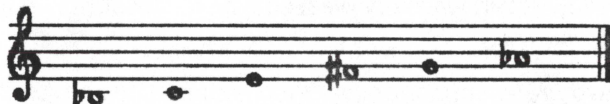
Toru Takemitsu

Japanese composer, Toru Takemitsu is a largely self-taught musician whose originality lies in his preoccupations primarily with texture and timbre as well as with silence. Masakata Kanazawa writes "His music often gives an impression of spatial experience and of materials evolving freely of their own accord; each composition appears to fill its own acoustic space with a variety of sounds, which may be conventional, performed through some new device or recorded from everyday life, but always establishing a certain unity." (*The New Grove Dictionary of Music and Musicians*, 1980, s.v. Takemitsu, Toru.) Takemitsu's own words are also quoted by Kanazawa in the same article: "(composition is) to give a proper meaning to the 'streams of sounds' which penetrate the world which surrounds us."

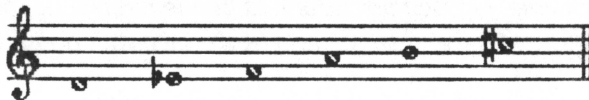
His early interest in the traditional music of Japan and the rest of Asia was developed afresh in the 1960s and since that time he has employed traditional Japanese instruments, particularly the *biwa*, in compositions such as music for the film *Seppuku* (1962) and in other music for cinema, radio and television. He also involved himself with modern music festivals, composing *Ring* in 1961 for the Institute for Twentieth-Century Music. *Coral Island* received favourable mention at the 1962 ISCM Festival, and *Textures* for orchestra was named best work of the year at the 1965 ISCM festival. In 1967 he was commissioned to write a piece for the 125th anniversary of the New York Philharmonic Orchestra and he turned again to the *biwa* and *shakuhachi* for a sort of double concerto, *November Steps* which scored an immediate success and brought Takemitsu to public attention throughout the world. Takemitsu was also director of the Space Theatre in the Steel Pavilion at Expo '70, Osaka.

*From far beyond Chrysanthemums and November fog* was commissioned by the Committee of the Second International Competition of Japan, Violin Division. It was an obligatory work by a Japanese composer and was performed at the second preliminary competition held in December 1983, in Tokyo. The title was taken from a stanza of a poem entitled *In the Shadow*, by Japanese poet Makoto Ooka. The structure of the work is concise. It is a perspective drawing, based on the

dominant six notes



and with the remaining six notes



used as "shadows."

(Michael Redshaw)



## Introduction and Fugue

**Kelsey Jones**

Born in Connecticut, Kelsey Jones moved to Canada in 1939, eventually becoming a Canadian citizen in 1956. Among his teachers were Harold Hamer, Sir Ernest MacMillan, Healey Willan, Leo Smith and Nadia Boulanger. He taught counterpoint and fugue at McGill University from 1956 until his retirement in 1984. Jones was an active performer as harpsichordist with the McGill Chamber Orchestra. He also cofounded the Baroque Trio of Montreal.

According to Clifford Ford, "much of Jones's music reaches back to archaic forms and the contrapuntal devices of earlier eras. . . . Believing that music should reach directly the aural understanding and emotions of performer and listener, (he) has shown little interest in the *avant garde* or even in established serialism." (*Encyclopedia of Music in Canada*, 1981.)

On the occasion of the first performance of the *Introduction and Fugue* on April 5th, 1960, as part of a concert devoted to works by members of the Canadian League of Composers at L'Ermitage in Montreal, the composer supplied the following information: "The Introduction is toccata-like in style. The subject of the three-voiced Fugue which follows is first given out by the violin. A formal exposition uses a countersubject and is followed by a number of episodes and middle entries. After a lengthy violin cadenza a second exposition appears with the subject in inversion, using no countersubject. During the extensive contrapuntal treatment, the climax point is reached, and the fugue ends with a short coda."

(Michael Redshaw)

## Quintet in E-flat for Piano, Oboe, Clarinet, Horn and Bassoon, K.452

**Wolfgang A Mozart**

This work was completed on March 30, 1791, and given its first performance two days later (with Mozart himself playing the piano part) at one of the Lenten concerts presented at the Imperial and Royal National Court Theatre in Vienna. The debut of the new quintet was highly successful, and indeed, Mozart was very pleased with it himself, as he wrote to his father, Leopold, on April 10:

*I composed two grand concertos and then a quintet, which received enthusiastic applause, I myself consider it to be the best work I have ever written.....How I wish you could have heard it - and how well it was performed!*



## Quintet in E-flat continued

This kind of judgment about one of his own compositions was unusual for Mozart, but as Alfred Einstein suggests:

*There must have been some grounds for such an opinion.....the particular charm of this work consists in its feeling for the tonal character of each of the four wind instruments, of which none is disproportionately prominent.....the tonal character of the instruments too, governs the melodic invention. The whole work yet remains chamber music, enlivened in every bar by alternation of piano and winds and by the gentle rivalry of all the instruments.*

This statement well describes the most striking feature of the E-flat Quintet; the dialogue and "gentle rivalry" of the winds playing both as a group and as soloists contrasting with the piano. For although Mozart actually entered the work in his own catalogue as a Piano Quintet, with the accompaniment of one oboe, one clarinet, one horn and one bassoon, the balance of argument and display among all the instruments is always maintained - though there are more purely virtuosic passages for the piano since Mozart naturally wrote the part with himself in mind.

The Rondo finale is very much in the spirit of Mozart's piano concertos of the time - and even includes a long written-out cadenza - but with one important difference: all the instruments participate, entering one by one, oboe, clarinet, horn and bassoon, and finally the piano, so that ultimately the quintet remains within the sphere of chamber music, and the quality of intimate music-making is never relinquished.

(Dennis Prime)

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Selections from tonight's concert are being recorded by the Canadian Broadcasting Corporation for broadcast on *Sunday Arts*, heard Sunday mornings between 6:00 and 8:30 am on CBC 740. These works will also be heard on a future broadcast of *Alberta In Concert*, aired Sunday evenings at 8:05 pm on CBC Stereo 90.9.

The final concert of this exciting concert series, **ENCOUNTERS IV**, will take place on Saturday, February 9, 1991 at 8 pm in Convocation Hall, Arts Building. Programme: **Frederic Rzewski** *The People United will never be defeated* - Stéphane Lemelin (piano); **Arnold Schönberg** *Das Buch der Hängenden Gärten* - Debra Ollikkala (soprano), Alfred Fiser (piano); **WA Mozart** *Divertimento, K.439b* and *Sei Notturmi (Canzonette)* - Debra Ollikkala (soprano), Eileen O'Dwyer (mezzo-soprano), Leonard Ratzlaff (baritone), Dennis Prime, Charles Hudelson & David Quinn (clarinets & basset horns). Call for ticket information: 492-3263.