

DEPARTMENT OF MUSIC  
UNIVERSITY OF ALBERTA  
EDMONTON, ALBERTA

Design: Cindy Bouwers

# ENCOUNTERS

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**Saturday**  
**January 30, 1988**  
**Convocation Hall**

**8:00 p.m.**

**The Department of Music**  
presents

## **ENCOUNTERS III**

The Third in a series  
of Four Concerts

Artistic Directors:  
Malcolm Forsyth  
Leonard Ratzlaff

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### **Program:**

**Four Dialogues for  
Two Voices and Two  
Pianos**

Music by Ned Rorem  
(b. 1923)  
Words by Frank O'Hara  
(1926-1966)

1. The Subway
2. The Airport
3. The Apartment
4. In Spain and in  
New York

Diane Nelsen (soprano)  
Lary Benson (tenor)  
Ernesto Lejano (piano)  
Alexandra Munn (piano)

**Zakhor: Remember**

Alfred Fisher  
(b. 1942)

*A Song Cycle*

Chosen Twice - A.I. Jacob  
The Gazelle - Talmud  
Psalm 130 - Hebrew Scripture  
The Eternal Question - traditional  
Roxbury Fountains (after Charles  
Ives) - Henry Edwards  
Zakhor: Remember - A.I. Jacob

Harold Wiens, baritone  
Alfred Fisher, piano

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**INTERMISSION**

**Piano Quintet in  
A Major ('The Trout')**  
Franz Schubert  
(1797-1828)

- I Allegro Vivace
- II Andante
- III Presto
- IV Andantino
- V Allegro giusto

Norman Nelson (violin)  
Michael Bowie (viola)  
Tanya Prochazka (cello)  
Jan Urke (double bass)  
Michael Redshaw (piano)

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**PROGRAM NOTES**

**and**

**TEXTS**



## Four Dialogues for Two Voices and Two Pianos (1954)

Music by Ned Rorem  
Words by Frank O'Hara

The late Frank O'Hara conceived the words to *The Quarrel Sonata* (as he first called it) expressly to be set by me for the unique combination of two voices and two pianos. This was accomplished early in 1954, mostly in London and Paris. The premiere took place on March 23rd of the following year at a private concert on the Contessa Pecci Blunt's Roman palazzo. This lavishly somnolent old-world decor seemed gorgeously anachronistic to our glib non-poetry and vulgar music which, in their comic-strip tightness, pre-dated Pop Art by a decade.

Not as Pop Art however, so much as vaudeville is my feeling for these Dialogues. They being of a nameless genre that falls somewhere between concert cantata and staged opera, a few practical suggestions may prove useful.

The form is strict sonata whose four sections relate the old comedy of boy meets girl. The meeting is on a subway whose mechanism is evoked by the instruments while the voices flirt noisily. The second scene is of courtship in a car parked at an airport where the pianos waltz lazily as the soprano yields to the tenor. Without pause the third number unleashes a conjugal fight denoted by keyboards clattering, lady screaming, man grumbling. Finally they separate, and from Spain to New York sing over the ocean to each other, wondering at love, at jealousy, at what to do now. But all ends in silence.

- Ned Rorem, 1969

## Texts for "Four Dialogues" - Frank O'Hara

### 1. The Subway

Hurricane Kills Thousand in Altoona,

Mayor Buys Milk in Schenectady,

Behaviorism Taught Late June,

A Slump Forseen in Electricity.

Oh papers! Papers! papers! of my delight!

Why wasn't the late edition ready tonight?

*Oh blue grass of my ancestors, ouch! I beg your pardon sir, I'm not a couch!*

Your foot? Your foot! The delicate toot of your hand on my arm has made all me a foot!

What is your name? I must have you! must have you! I must have you

*No, no, no, no no no*

Must, must, must,

*No no*

must, must, must, must, must!

*no no no!*

What stop is this? Which one, can you see?

*It's Sheridan Square, no, it's Avenue B.*

No, darling, it's Grand Army Plaza and we're there!

*Where? No, I'm not, Where? where?*

There! My darling place,

there! there! there! there!

*where? where? where?*

Will you come? it's where I've parked my car?

We'll drive to the airport and park and park and park!

Will you come?

Oh be my love for a night in the air where the stars are like garters and all is fair!

*No, I can't, I must have dinner with my mother,*

and,

*and afterwards I have to go to symphony with brother,*

and,

*you must stop this or I'll probably smother*

and,

*and I am already engaged to be married to another.*

Then you'll come?

*Yes, I'll come.*

Then you'll come? Then you'll come?

*Yes, I'll come.*

Then you'll come?

Then you'll come?

*Yes, I'll come.*

Then you'll come?

*Yes, I'll come.*

## Texts for Four Dialogues (continued)

### 2. The Airport

*What a lovely car! What a lovely parking lot!*

You see? The stars are big as garters.

There's a lot I have to say to you, my darling

Look at those garters!

*You're burning like fire*

and it's you I desire

*but I'd burn in the fire*

and it's me you desire

*but I fear the fire*

don't fear the fire

*and I fear your desire*

don't fear my desire

*and I fear my own fire*

and you fear your desire

*but I fear most the fire*

and not your desire

*and not your desire*

and not your desire

*and not your desire*

your fire

Your fire

*Your burning like fire and it's you I desire*

You're burning like fire and it's me you desire

You're burning like fire you I desire me you desire you desire

don't fear the fire you I desire don't fear my fire

*burning like fire burn in the fire I fear the fire fear your*

*desire fear my own fire you I desire*

My fire your desire but you fear the fire my own fire burn in the fire

*My fire your desire I fear the fire Fire*

### 3. The Apartment

*It's wonderful to be so happy together it makes you drink tea and feel about the weather*

*it's marvelous still to be thrilled when you enter on top of a hill think you are the centre*

*are you happy with me I'm happy with you I look at a bee and it looks like a screw*

*you are the lord of all I survey I'm not your bawd but you are my Bey*

*Ah! Ah! Ah!*

Did you wrinkle this newspaper?

*Darling I wouldn't!*

Did you think it a caper?

## Texts for Four Dialogues (continued)

### 3. The Apartment (continued)

*Darling you shouldn't!*

Do you have an idea of my kind of annoyance?

It causes me pain!

You create a disturbance.

I wanted to look up my share of insurance whether they thrive or languish in duration

Now I am livid!

My love's in abeyance!

Why don't you go away? and good riddance!

*If you say that one more time I'll scream*

If you threaten once more that you're going to scream!

*Ah! ah! ah! ah! ah! Ah! ah! ah!*

This can't last it's no good

*Ah!*

I have a past she has her mood

*Ah!*

I was born for a different reason off Cape Horn in the stormy season did you imagine I

could adore when Chinese and Cajun pamper and bore

you win the bet I'm off to Siam I'll climb to Tibet the eternal I am

*Ah! ah! Ah, ah! Ah!*

you are beautiful I am strong

you are dutiful I am wrong

I'm going to leave you

*you must remain I won't de-*

*-ceive you I'm going to Spain*

*You hateful man! Leave while you can.*

I'm going to leave you must remain

*You hateful man! Leave while you can.*

I'm going to leave you I'm going to Spain

*You hateful man! You hateful man*

I won't deceive you I'm going to Spain

*Leave while you can you hateful man,*

I am wrong I'm going to Spain

*Leave while you can you hateful man!*

you must remain

*leave while you can.*

I'm going to go! I'm going to Spain,

*You hateful man! leave while you can.*

I'm going to Spain, I'm going to Spain!

*You hateful man!*

I'm going to Spain

*Leave while you can*

## Texts for Four Dialogues (continued)

### 4. In Spain and In New York

*I wonder if he ever sinks with fever head on knee*

*I wonder if she ever drinks with Steven dansant tea*

*what a blunder*

*what a bounder*

*does he never the deceiver think of me*

*does he never try to grieve her talk of me*

*is he well or is he ill down in hell or up here still*

*does she stare is she sweet trails her hair to her feet*

*How I wish he were back*

*How I wish I could attack*

*what of the trouble*

*this world this bubble*

*worse the lack*

*and go back*

*and my heart is growing grey*

*but the heart must go this way though it's lonely*

*I'm very lonely*

*in its way,*

*in my way,*

*in its way.*

*in my way.*

## Zakhor: Remember (1984)

Alfred Fisher

Zakhor means "remember" in Hebrew. The word implies more than the act of recollection; it is a command to remember . . . When history is sacred, remembering is not an idle indulgence.

The songs deal with a cycle of memories that link the historical, the mythic, the sacred, and the personal back to one another. The interpenetration of these categories within a Jewish cosmology is paralleled musically in the overall structure, the basic materials, and their treatment within the cycle.

Chosen Twice refers to a famous "war" photograph. A boy of about six has been rounded up in the Warsaw ghetto. He wears a peaked cap, short pants, and yellow star. He has large, frightened eyes, and is surrounded by soldiers with rifles. His hands are raised in surrender.

The Gazelle refers to a Talmudic homily in which the Israelites are seen as the gazelle amongst the world's wild creatures. The gazelle, the homily tells us, is the best-beloved of God's creatures because it "loves God's Peace."

Psalm 130, the De Profundis, is one of the most powerful statements in the Hebrew Scriptures. The Soul in waiting, and the hope of Israel, of which the Psalm speaks, provides an idealistic medium of depth sufficient to contain and integrate the cold tragedy of the first, the naivete of the second, and the full scope of the songs that follow.

The Psalm provides, as do the texts that precede, an answer to deeply serious questions. The Eternal Question, which follows, is a reworking of an old folktune (sung in Yiddish) that proffers an answer as well. I think that its "answer" has to be taken seriously. Essentially, the text reads:

"The World keeps asking the same  
question . . .  
tra-di-tra-di-ra-di-rom  
One may answer this question with  
tra-di-tra-ra-di-rom,  
or, alternatively, one may answer,  
tra-di-ra-di-rom,  
The world, however, continues asking the  
same old question . . .  
Tra-di-tra-di-ra-ra-di-rom."

## Notes for "Zakhor: Remember" (continued)

Roxbury Fountains (In the style of Charles Ives), paints a scene of the "other New England." . . . not the old barns and green hills, but hot city streets and children delighting in the spray of water hydrants.

Zakhor . . . more scenes from Roxbury past . . . Hashem . . . ("The Name" - given to the un-nameable God) is addressed:

Do you remember, Hashem, ---the old  
house of prayer . . . the old men . . .  
that language . . . the children . . .  
Lord - remember ! . . . remember -

- Alfred Fisher

## Texts for "Zakhor: Remember" - Alfred Fisher

### Chosen Twice - A.I. Jacob

Little lad  
oh why so sad

They leer  
their lips curl contempt

Glacial-  
mit "empfindung"-

You  
God's treasure  
you are chosen twice.

Little lad  
oh why so sad.

## Texts for "Zakhor: Remember" (continued)

### The Gazelle - Talmud

Rabbi Levi, in the name of Simeon ben Lakish, said:

The gazelle is the animal most beloved by God

She bears her fawn and God heals her with herbs.

She is thirsty and God leads her to water.

And when she fears the beasts of the night,

God grants her courage and strength.

And why does God so love the Gazelle?

Because she loves God's peace

The peace of God's creatures.

### Psalm 130 - Hebrew Scripture

Out of the depths have I cried unto thee  
oh Lord!

Lord hear my voice,

Let thine ears hearken to the voice of  
my supplication

If thou Lord should mark iniquities,

Oh Lord who shall stand?

But there is forgiveness in thee that  
thou mayest be feared.

I wait for the Lord,

My soul doth wait and in his word do I  
hope. My soul waiteth for the Lord more

than they that watch for the morning,

I say more than they that watch for the  
morning.

## Texts for "Zakhor: Remember" (continued)

### Psalm 130 (continued)

Let Israel hope in the Lord,  
For with the Lord there is mercy,  
And with him there is plenteous  
redemption,  
And he shall redeem Israel for all of  
her iniquities.

### The Eternal Riddle - traditional (Yiddish)

Fregt di velt an alte Kashe:  
Tradi traddiridirom  
Fregt di velt an alte Kashe:  
Tradi traddiridirom

Enfert men tradiridireylom, tradi!  
Tradiridirom Un azmen vil,  
kon men derh zogn: Tradi  
Blaybt doch vayter di alte Kashe:  
Tradi, tradiridirom

### Roxbury Fountains (after Charles Ives) - Henry Edwards

Hot air  
Rubber air beating on my back  
Broken glass forgotten trash gleaming in  
the sun.

Searing soles and burning streets,  
And when is it gonna rain? -

Hey man, why don't ya  
Pull that plug,  
Why don't ya slip the sun,  
Cool your buns,  
Rip and yell,  
Raise some hell!

## Texts for "Zakhor: Remember" (continued)

### Roxbury Fountains (continued)

Here it comes a mighty wall of wet  
Splashing the pavement cool -  
Good bye glass!  
Forgotten trash  
Burning back!  
I'm feelin' alive  
I'm hot ta jive!

### Zakhor: Remember - A.I. Jacob

Adoshem-do you remember?  
the old men  
the noise  
noise and children-  
that music  
its melancholy

Adoshem-do you remember  
the glow in the late summer sky  
in the heart of your priests?  
in the mountain?  
in the bush?

Adoshem....  
remember....

**Piano Quintet in A Major  
('The Trout'), D.667 (1819)**

**Franz Schubert**

Among nearly sixty Schubert songs written in 1817 was Die Forelle (The Trout). Its survival was threatened when friends of the composer pointed out a resemblance (in the piano part) to a passage in Beethoven's Coriolanus Overture. Schubert was determined to destroy his work but was fortunately dissuaded.

One admirer of this 'delicious little song' was Sylvester Paumgartner, an amateur cellist and patron of regular concerts in his house in Steyr, Upper Austria. Paumgartner (in 1819) commissioned from Schubert a chamber work in which one movement should be a set of variations on Die Forelle. There were other stipulations, notably that the piece should preserve the characteristics of a Septet, Op. 74, by Johann N. Hummel, published around 1816 in an alternative scoring for piano, violin, viola, cello, and double bass. (Apart from this instrumentation, little of the Hummel work was interesting enough to influence Schubert unless it was the occasional use of the piano as a purely melodic instrument.) The composer worked quickly on Paumgartner's commission, delivering the new Quintet at the end of 1819. A performance was arranged, Paumgartner reportedly giving 'only a modest account of the cello part', following which the work was apparently not heard for ten years. In 1829, following Schubert's death, the autograph score of the Quintet was acquired by the Viennese publisher, Josef Czerny, and, as a pre-publication promotion, several performances were given. In Czerny's blurb the work was 'declared to be a masterpiece'.

The Quintet is Schubert's first outstanding instrumental work. Its key (A Major) is described as the composer's 'key of contentment', in which Schubert conveys a mood of generous and friendly humour: sociability and good spirits abound. The expected outpouring of melody, its presentation through a sure sense of the idioms of each instrument, the development of this material (particularly in the first movement), the rhythmic content of the slow movement, and the colourful modulations and imaginative counterpoints to 'The Trout' theme in the Variations are among the outstanding characteristics of this widely known and much loved work.

- Michael Bowie



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## ENCOUNTERS IV

The fourth and final concert of the 1987-88 Encounters series will take place on **Saturday, March 5, 1988** at 8:00 p.m. in Convocation Hall.

The program will include Songs by Finzi, Warlock, Bridge and Quilter, **Mes Joies** by Chopin/Liszt, **Miserere from Trovatore** by Verdi/Liszt, and **L'Histoire du Soldat** by Stravinsky.

## 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 3-82 Fine Arts Building, 432-3263. A receipt will be issued by the University for all donations over \$10.00. All contributions may qualify for a matching grant from the Government of Alberta.

## ARTS BUILDING RENOVATIONS

The official re-opening of the now beautifully restored Arts Building will take place in March. At long last the work has been completed and washroom facilities are again available on the main floor in the north wing. Our sincere thanks to our patrons for their patience with the inconveniences caused by the restoration work.

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