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THE  
UNIVERSITY OF  
RICHMOND  
ORCHESTRA

FRED COHEN, MUSIC DIRECTOR



APRIL 14, 1992  
CAMP THEATER



## PROGRAM

Concerto in D-major for Solo Trumpet

Georg Philipp Telemann  
(1681-1767)

- I. Allegro
- II. Grave
- III. Vivace

Michael Davison *trumpet*  
Cari Borgna, Deborah Thompson *clarinets*

*Poem* for flute and orchestra (1916)

Charles Tomlinson Griffes  
(1884-1920)

Jocelyn Johnson *flute*

---a brief intermission---

Symphony No. III "Symphony of Sorrowful Songs" (1976)

Henryk Górecki  
(b. 1933)

*(second American performance)*

- I. Lento.
- II. Lento e Largo.
- III. Lento.

Michelle Harman-Gulick *soprano*

## PERSONNEL

### VIOLIN I.

Guntra Aistars  
Andria Bilotto  
Jennifer Chiappetta  
Jean Rotondi  
Sandy Shelton  
Yen Yu  
Weigang Li\*\*

### VIOLIN II

Charles Lindsey  
Allison Barrett  
Alex Park  
Elissa Zadrozny  
Wayne Smith  
Honggang Li\*\*

### VIOLA

Sandra Parrott\*  
Michael Kirchner  
Dick Stone  
Judy Cohen  
Zheng Wang\*\*

### CELLO

Linda Swanson\*  
Francis Church  
Mignon McClain  
James Wilson\*\*

### BASS

Leslie Rose  
Robert Wendell  
Virginia Goodman  
Delbert Williams

### FLUTES

Amy Kahler  
Kyra Redslob  
Cary Fridley  
Jocelyn Johnson

### CLARINETS

Cari Borgna  
Wendy Statler  
Debbie Thompson  
Carl von Klein

### BASSOON

Fred Geissler  
Bruce Hammel

### HORNS

William Spears  
Kim Brown

### PERCUSSION

Todd Watson

### PIANO

Keith Tan

### HARP

Barbara Chapman

\*co-recipients, the Fritz Neumann  
Scholarship

\*\*members, the Shanghai String Quartet

## TEXTS AND TRANSLATIONS

### „Symfonia piosenki żałobnych”

### “Symphony of Sorrowful Songs”

#### I. Lento

Synku miły i wybrany,  
Rozdziel z matką swoje rany;  
A wszakom cie, synku miły, w swym  
sercu nosiła,  
A także tobie wiernie służyła.  
Przemów k matce, bych się ucieszyła,  
Bo już jidziesz ode mnie, moja  
nadzieja miła.

My chosen lovely little son,  
Share with your mother all your  
wounds.  
For in my heart I've always borne  
you.  
Dear son, and always served you  
true.  
Speak to your mother, bring her cheer.  
For we must part, my hope most dear.

#### II. Lento e Largo

Mamo, nie płacz, nie.  
Niebios Przczysta Królowo,  
Ty zawsze wspierasz mnie.  
Zdowas Mario.

Little mother, do not weep,  
Purest Queen of Heaven,  
Pray do not abandon me,  
Hail Mary.

#### III. Lento

Kajze mi się podziół  
mój synoczek miły?  
Pewnie go w powstaniu  
złó wrogó zabili.

Wy niedobrzy ludzie,  
dó Boga świętego  
cemuscie zabili  
synocka mojego?

Where have you vanished,  
My little son most dear?  
Surely in the turmoil  
A wicked foe has slain you.  
O you wicked people  
For the sake of God,  
Tell me what possessed you  
To kill my little son?

Zodnej jó podpory  
już nie byda miała,  
chocbych moje stare  
oczy wyplakala.  
Chocby z mych łez gorzkich  
drugó Odra była,  
jesce by synocka  
mi ne ożywila.

Now I shall no longer  
Have you here to help me,  
Never shall my old eyes  
Shed more bitter tears.  
Even if my bitter tears  
Formed a second river Oder,  
You could never, dearest soul  
Awake to life again.

Leży on tam y grobie,  
a jó nie wiem kandy,  
choc się opytują  
miedzy ludzmi wsandy.  
Może nieboroczek  
leży kaj w dolečku,  
a mogłby się lygac  
na swoim przypiecku.

He lies in some grave,  
But I know not where,  
Though I ask the people  
Everywhere to tell me.  
Perhaps the little mite  
Is lying buried somewhere  
Yet he could be sleeping  
In bed by the warm stove.

Ej, ćwierkejcie mu tam,  
wy ptosecki boże,  
kiedy mamulicka  
znalezc go nie może.

A ty, boże kwiecie,  
kwitnijże w ółko,  
niech się synockowi  
choc leży wesolo.

Piosn ludowa z opolskiego

Sing him a little song,  
Sweet little birds of heaven,  
Though his poor old mother  
Can no longer find him.  
You little flowers of heaven,  
Please blossom all around him

So that my poor little son  
Can sleep happily on.

## PROGRAM NOTES

### TELEMANN

The music of Telemann is often considered an important link between the late Baroque and the Classical style. This D-major concerto can be profitably compared to J. S. Bach's Brandenburg Concerti in that this is not an "authentic" trumpet concerto, but rather a *concerto grosso* in which the wind instruments (trumpet and two clarinets) as *concertino* face the massed strings in the first and last movements.

### GRIFFES

Charles Tomlinson Griffes was the first American composer to champion the Impressionistic style of Claude Debussy. He was born in Elmira, NY, and, like many musicians of his generation, received his college and graduate education in Europe. In Berlin Griffes studied with Josef Rüfer (a student of Arnold Schoenberg) and Engelbert Humperdinck (a student of Wagner).

*Poem* was written in 1915 for the principal flute of the New York Symphony, George Barrère (the flutist who commissioned Edgar Varèse's *Density 21.5*), and received its first performance with the New York Symphony Orchestra. The work begins poignantly with a C#-minor melody in the lower strings and flute, gradually accelerating to a gushing flute solo. Two dance-like sections follow, and the work ends with a quiet glance towards its beginning.

### GORECKI

Henryk Górecki is among the most original Polish composers to have emerged in the third quarter of this century. He studied composition at the Katowice Conservatory, where he was later appointed to teach, and had lessons with Messiaen.

Górecki is a musical synthesist. Like many Eastern European composers in the early '60s he was strongly influenced by Webernian serialism, though he has tended to use sound masses of various weights, volumes, and densities rather than pitches per se as his musical material. He is also strongly influenced by medieval Polish religious practices, and is clearly stimulated by physical and metaphysical aspects of making music.

The "Symphony of Sorrowful Songs" has a quality of devotion that draws its inner strengths from Poland's religious history and folk culture. The first verse is a lament from the Monastery of the Holy Cross written during the second half of the 15th century. The second verse is taken from the diary of an 18-year-old prisoner held in the Zakopane "Palace" in 1944. The remaining four verses are taken from folk songs from the Opole region.

The opening movement begins with a folk melody in the Aeolian (or minor) mode that develops into an eight-part fugue played by the strings. The first verse, a lament, is set in the center of this fugal process which continues in retrograde after the soprano finishes. The orchestral accompaniment of this verse begins with the first drone of the Symphony, an Aeolian drone on E which gradually evolves into a Phrygian "sound mass," also based on E.

The second movement begins with a haunting three-note melody set in an A-/D-major drone. The soprano enters with the text from the World War II prison, culminating

in a simple rendition of "Hail Mary, full of grace" in the minor mode. The third movement is drawn from Chopin's Thirteenth Mazurka, Op. 17, Nr. 4, from which the opening gesture is derived. In each of the first three verses, Górecki sensitively inflects a folk melody and its accompaniment in the Aeolian mode. The fourth verse is set to a mesmerizingly simple idea in A major. Here, the mother asks "the birds of the Good Lord to sing and the flowers to bloom all around the grave where her dear son rests, wherever that may be." And it is with the major drone, itself drawn from the Chopin Mazurka, that Górecki concludes the Symphony after a brief backward glance to the opening movement.

It is Górecki's uncommon mastery of the most straightforward of musical means that the Symphony's clarity and transparent honesty make it one of the most distinctive musical creations of recent times.

### MEET THE ARTISTS

**Michael Davison** currently teaches jazz, trumpet, and music education at the University of Richmond. He holds a Bachelor of Music degree from the Eastman School of Music and a Doctor of Musical Arts degree from the University of Wisconsin-Madison. He has performed as a member of the University of Wisconsin-Whitewater faculty brass quintet, Milwaukee Ballet, Rochester Philharmonic Orchestra, Wisconsin Symphony Orchestra and Wisconsin Chamber Orchestra. In addition, Dr. Davison has performed with such artists as Michael Brecker, Chris Vadala, Gene Bertocini, the Temptations, and both the Canadian and Empire Brass Quintets.

A graduate of Virginia Commonwealth University, **Michelle Harman-Gulick** was a member of the Lyric Opera of Chicago's Young Artist Program and a National Semi-Finalist in the Metropolitan Opera Competition. She has also been awarded the top prize in the International Verdi Competition. She has performed with the Chicago Symphony Orchestra under Sir Georg Solti, the Lyric Opera of Chicago with Luciano Pavarotti, as well as the Seattle, the Columbus, and other opera companies. Currently Ms. Harman-Gulick is a member of the voice faculty at VCU and the co-director of the Opera Theater.

**Fred Cohen** received his doctorate in music composition from Cornell University where he studied with Karel Husa and Steven Stucky. He has been active as the artistic director of orchestras and new-music ensembles since 1978. Orchestras directed by Mr. Cohen include the University of California at Santa Cruz Orchestra, the Fundacion del Estado para la Orquesta Nacional Juvenil, Venezuela, the Cornell Symphony, the Ithaca Savoyards, the Cornell Chamber Opera, and the Richmond Philharmonic. Contemporary music ensembles that have performed under his direction include Ensemble Nova, the Cornell Contemporary Ensemble, the Manhattan Conservatory New Music Ensemble, the Greenwich House Players, and others. Since 1986 he has taught theory, composition, and computer music at the University of Richmond, and has served as the artistic director and conductor of the University Orchestra and CURRENTS, a professional new-music ensemble.

### SPECIAL THANKS TO

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