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University of Richmond Orchestra

Department of Music, University of Richmond

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PROGRAM

Concerto in D-major for Solo Trumpet

I. Allegro
II. Grave
III. Vivace

Michael Davison trumpet
Cari Borgna, Deborah Thompson clarinets

Poem for flute and orchestra (1916)

Jocelyn Johnson flute

---a brief intermission---

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

(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 piesni zalosnych”

I. Lento
Synku mily i wybrany,
Rozdziel z matka swoje rany;
A wszakom cie, synku mily,
w sercu nosiła,
A takiez tobie wiernie służyła.

Przemów k matce, bych się ucieszyła,
Bo joj jidziesz ode mnie, moja
nadzieja mila.

II. Lento e Largo
Mamo, nie płacz, nie.
Niebios Przeczysta Królowo,
Ty zawsze wspieraj mnie.

Zdowas Mario.

III. Lento
Kajże mi się podziol
moj synocek mily?
Pewnie go w powstaniu
zie wrogi zabili.

Wy niedobrzy ludzie,
dio Boga swietego
cenuscie zabili
synocka mojego?

Zodnej jo podpory
już nie byda miała,
chocbych moje stare
ocy wypłakała.

Chocby z mych lez gorzkich
drugo Odra była,
jesce by synocka
mi ne ozylila.

Lezy on tam y grobie,
a jo nie wiem kandy,
choc sie optytuj
miedzy ludzmi wsandy.

Moze nieboroczek
lezy kaj w deleczku,
a mogliby se lygac
na swoim przypiecku.

Ej, cwiearkie mu tam,
wy ptosecki boze,
kiedy mamylicka
znalezcz go nie moze.

A ty, boze kwiecje,
kwitnjize w olko,
niech sie synockowi
choc lezy wesoło.

Piesn ludowa z opolskiego

„Symphony of Sorrowful Songs”

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
ture.

Speak to your mother, bring her cheer.
For we must part, my hope most dear.

Little mother, do not weep,

Purest Queen of Heaven,

Pray do not abandon me,

Hail Mary.

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?

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.

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.

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 Bertoncini, 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 National 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.

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