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MIAMI UNIVERSITY
COLLEGE OF CREATIVE ARTS

Department of Music
presents

“Folklore” a faculty recital

Aaron Pergram, bassoon
with
Mary E. M. Harris, viola
and
Chun Weng Chong, piano
Evan Danielson, piano

Wednesday, June 30, 2021
Oxford Community Arts Center
6:00 PM

PROGRAM

Prayer “From Jewish Life”, No. 1 (1924)
Originally for cello and piano

Ernest Bloch
(1880-1959)
transcr. Aaron Pergram

Evan Danielson, piano

Six Studies in English Folk-Song (1926)
Originally for cello and piano

Ralph Vaughan Williams
(1872-1958)

- I. Adagio
- II. Andante sostenuto
- III. Larghetto
- IV. Lento
- V. Andante tranquillo
- VI. Allegro vivace

Chun Weng Chong, piano

“Die Krähe” (“The Crow”) (1828)
from the song cycle Winterreise, D. 911

Franz Schubert
(1797-1828)

transcr. Kristian Oma Rønnes

Evan Danielson, piano

Five Pieces in Folk-Style, Op. 102 (1849)
Originally for cello and piano

Robert Schumann
(1810-1856)

transcr. Aaron Pergram

- I. Mit Humor
- IV. Nicht zu rasch
- V. Stark und Markiert

Evan Danielson, piano

Suite Italienne, *based on Pulcinella* (1932/33)
Originally for cello and piano

Igor Stravinsky
(1882-1971)

- II. Serenata

Chun Weng Chong, piano

Eight Duos (1995)

Philippe Hersant
(1948—)

Mary E. M. Harris, viola

“Ständchen” (“Serenade”) (1828)
from the song cycle Schwanengesang, D. 957

Franz Schubert
(1797-1828)

transcr. Aaron Pergram

Evan Danielson, piano

Népdalszonatina (1958?)
Sonata based on Hungarian folk-songs

Ferenc Farkas
(1905-2000)

- I. Allegro moderato
- II. Andante espressivo (non troppo lento)
- III. Allegro

Chun Weng Chong, piano

As a courtesy to all patrons, please turn off and store all phones and other electronic devices for the duration of the performance.

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Program Notes

Prepared by the Performer • June, 2021

Ernest Bloch (1880-1959), *Prayer "From Jewish Life"*, No. 1

Swiss-born American composer Ernest Bloch was educated mostly in Europe as a violinist and composer before coming to the United States in 1916. He would later teach at some of America's leading music schools and was a founding director of the Cleveland Institute of Music where he conducted the orchestra and taught composition among other duties. Traveling back and forth between Switzerland and the United States, Bloch eventually remained in the U.S. after 1940 due to the dramatic rise in anti-Semitism in Europe. After teaching for 12 years at the University of California at Berkeley, Bloch retired to Agate Beach, Oregon where he spent the remainder of his life. He died in Portland, Oregon in 1959. The Ernest Bloch Music Festival was an annual tradition in Newport, Oregon from 1990 to 2006.

Bloch wrote his pieces for cello and piano, *From Jewish Life*, in Cleveland, Ohio the year he became a naturalized United States citizen, 1924. There are three pieces in total. Prayer is the first in the set and the only one being performed this evening. The other two pieces are entitled *Supplication* and *Jewish Song*. Originally in the key of F minor, tonight's performance has been transcribed by the performer in the key of D minor for the bassoon to take advantage of the full range of expression of Bloch's composition. In ABA form, this piece, as the title may suggest, is inward and reflective. Bloch alternates between triplet and eighth-note figures throughout with the piano and soloist often echoing one another. Ending on a dramatic climax, this piece uses quartertones as an expressive element. As was a trademark of many Bloch pieces, his music is stamped with the six-pointed Star of David with the initials E.B. in the center, thus reminding the public of his Jewish identity.

Artwork: Robert Capa (1913-1954), photographer

Title: *ISRAEL. In 1948 the British evacuated Palestine, and Israel was proclaimed an independent state, recognized as the Jewish homeland. The Jews, many of whom were survivors of the Holocaust, settled on land that was claimed by the Arabs. ISRAEL. 1950. An orthodox Jew with his prayer shawl and a sack of vegetables leaving his village;* Date: 1950; Info: Robert Capa was an American photographer of Hungarian birth. He was a self-taught photographer whose parents were Jewish. Capa is considered one of the greatest combat photographers in history and was fatally injured in Vietnam in 1954 while on assignment as a war correspondent for *Life*.

Ralph Vaughan Williams (1872-1958), *Six Studies in English Folk-Song*

English composer, conductor, writer, and pedagogue Ralph Vaughan Williams was born in Down Ampney in 1872. The most notable composer of his generation, Vaughan Williams sparked a revival of British music in the 20th century. He always thought of himself as a Londoner, though he was born in the southwestern county of Gloucestershire, home to the River Severn, on the border of Wales. Vaughan Williams' musical influences include English folksong, Franco-Russian sounds, and medieval chant. Therefore, his folk-like melodies were often mixed with modal harmonies. One of his most poignant, actual folksong works is the piece on tonight's

program, written between the world wars, *Six Studies in English Folksong*.

This 1926 composition was originally written for cello and piano, though numerous transcriptions of the piece exist. These six studies, as the composer named them, vary in modal material, emotional character, and lyrical style. Each folksong carries a musical landscape with the fewest of notes, challenging the performers to craft and bend every tone. Most of the tempi are moderate or slow, allowing the audience to savor their sweet melancholy nature, except for the final song marked Allegro vivace. Tonight's transcription is the work of Alan Hawkins, a long-serving bassoon professor at the University of Kansas, who passed in 2012.

✍Artwork: **John Constable** (1776-1837), English painter and draughtsman
Movement I—Title: *Hadleigh Castle, The Mouth of the Thames—Morning after a Stormy Night, Hadleigh Castle*; Date: 1829; Movement II—Title: *Hampstead Heath*; Date: c. 1821; Movement III—Title: *Salisbury Cathedral from the Bishop's Grounds*; Date: c. 1825; Movement IV—Title: *Weymouth Bay*; Date: c. 1816; Movement V—Title: *Stratford Mill, "The Young Waltonians"*; Date: 1819-1820; Movement VI—Title: *The Cornfield*; Date: 1826; Info: John Constable was among many exceptional English landscape painters of his time, though he stands apart as being a self-defined 'naturalist'. He often painted the same scenes of places he knew intimately well and was remarkable in his oil sketching.

Franz Schubert (1797-1828), “*Die Krähe*”

A native of Vienna, Franz Schubert made substantial contributions to many musical genres and, most importantly, a large impact on the German lied. A champion of subtlety, Schubert crafted wildly imaginative landscapes, captivating characters, and endless memorable melodies through composition. The musical legacy of Schubert inspired composers of lieder such as Mendelssohn, Schumann, Brahms, Wolf, and Mahler to write on the emotional spectrum of music with imagination and harmonic nuance.

“*Die Krähe*” is the fifteenth song of Schubert’s masterpiece cycle *Die Winterreise*, based on the melancholy works of poet Wilhelm Müller (1794-1827). The story depicts an unlucky young man who wanders through winter distraught over love. “The Crow” appears late in this deeply psychological cycle as the wanderer slowly trudges through the barren landscape. Circling him for some time, the crow waits patiently to take his body as prey. Originally for voice, this bassoon version of the song was transcribed by Kristian Oma Rønnes.

✍Artwork: Chongbin Zheng 郑重宾 (1961—), Chinese artist

Title: *Birds*; Date: 1986; Info: Chongbin Zheng is a master of flux and uses the ideas of flow and matter through a Daoist philosophy to produce art in numerous mediums. Trained in the classical Chinese ink tradition, many of his paintings explore figure, texture, space, geometry, gesture, and materiality.

Below is the original poem “*Die Krähe*” by Wilhelm Müller paired with an English translation by Richard Wigmore.

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr gehen
An dem Wanderstäbe.
Krähe, lass mich endlich sehn
Treue bis zum Grabe!

A crow has come with me
from the town,
and to this day
has been flying ceaselessly about my head.

Crow, you strange creature,
will you not leave me?
Do you intend soon
to seize my body as prey?

Well, I do not have much further to walk
with my staff.
Crow, let me at last see
faithfulness unto the grave.

Robert Schumann (1810-1856), *Five Pieces in Folk-Style*, Op. 102

Schumann was born in Saxony as the fifth child of his family. Throughout his career, he contributed to all musical genres but made his most memorable impacts on piano music and lieder. He had equal interests in music and literature and utilized verses from the most prominent poets of the time including Goethe, Heine, Byron, and others. The topics on which he wrote were broad and so were the musical styles. Folk and drinking songs were among these many styles.

Fünf Stücke im Volkston, Op. 102, as originally titled, was written in Dresden during a time of incredible creativity. In 1849 alone, Schumann wrote nearly 40 sizeable works. Directly under the title of the piece are the words “Vanitas Vanitatum,” a shortened form of the Latin phrase “vanitas vanitatum, omnia vanitas” meaning vanity of vanities or earthly life is ultimately empty. Of the five pieces, three will be presented on this program.

The first movement, *Mit humor* (with humor), is written in A minor and contains a memorable melody with an interruptive motif containing two sixteenths and an eighth note. This interruption, while certainly humorous, is later softened in a C major transposition. Returning to A minor, the final moments of this movement are fiery and passionate, allowing the performers to demonstrate technical skills with great flexibility for lyrical phrasing. The fourth movement, *Nicht zu rasch* (not too lively), follows an ABA form with a coda. The A sections are in a heroic D major, while quite square and martial, Schumann insists the tempo is not fast thus allowing the melody to have weightiness. The B section is highly lyrical with a romantically internal yearning. Set in the key of B minor, the melody is repeated an octave lower before an abrupt and dramatic return to the A section. The coda employs an extremely wide range of lyrical leaps before declaiming a final marked cadence in the final bars. The fifth movement, *Stark und markirt* (strong and marked), begins strongly in moody A minor. Throughout the movement, Schumann uses triplets and eighth notes in opposition. The form of this movement is more complicated than previous movements, moving between lyrical passages and marcato ones. Seemingly orchestrated, this final, stormy movement requires technical virtuosity and sophisticated phrasing to create contrasts in color. Originally for cello and piano, today’s performance was transcribed by the performer.

✍ Artwork: Henry Fuseli (1741-1825), painter, draughtsman, and writer active in England

Movement I—Title: *The Nightmare (Second Version)*. Date: c. 1782-91; Movement IV—Title: *Titania Awakes*; Date: 1793-4; Movement V—Title: *The Night-Hag Visiting Lapland Witches*; Date: 1796; Info: Swiss-born as Johann Heinrich Füssli, he worked extensively in England where he focused on dark and often psychologically stirring subject matter. One of the most original painters of his generation, Fuseli was also a writer and an art professor at the Royal Academy in London.

Igor Stravinsky (1882-1971), *Suite Italienne*

A highly influential figure of the 20th century, Russian-born composer Igor Stravinsky would touch nearly every genre of the century in various styles, though always remaining musically true to his Russian identity. Through a period of great change in music, Stravinsky maneuvered his artistic output with power, ingenuity, and flexibility. Even after death, he continues to capture the attention of music enthusiasts who see this monumental pre-postmodern figure as one of the most versatile and relevant voices of such a turbulent time period.

Suite Italienne is an arrangement for cello and piano of his one-act ballet, *Pulcinella*, written between the world wars. Tonight's performance will feature the second movement, Serenata, where characters Florindo and Cloviello are unsuccessfully serenading Prudenza and Rosetta. The melody of this movement is inspired by the tenor canzonetta “Mentre l’erbetta pasce l’agnella” (While the little lamb grazes), originating from Giovanni Pergolesi’s (1710-1736) opera *Il Flaminio* (1735). This original cello version, adapted by master cellist Gregor Piatigorsky (1903-1976), has been reworked for the bassoon by the performer.

✍ Artwork: **Jean-François Millet (1814-1875)**, French painter, draughtsman, and etcher

Title: *Seated Shepherdess*; Date: c.1852; Info: Millet’s paintings often depicted peasants, though he concentrated more on the figure in the paintings than the landscape. His images of rural society are Classical compositionally, yet are painted through a Realist lens. The nostalgia Millet evokes through his representations of peasant life is part of his legacy as an artist.

Below is an excerpt of “Mentre l’erbetta pasce l’agnella.” The libretto was derived from *Quatre Polichinelles semblables*, (c. 1700) adapted by Léonide Massine paired with an English translation.

Mentre l’erbetta
pasce l’agnella,
sola, soletta
la pastorella
tra fresche frasche
per la foresta
cantando va.

While the lamb grazes
on the grass,
the shepherdess,
all alone
amid the leafy groves,
goes singing
through the forest.

Philippe Hersant (b. 1948), *Eight Duos*

Born in Rome, French composer Philippe Hersant studied at the Conservatoire National Supérieur de Musique et de Danse de Paris as a pupil of André Jolivet. His compositions have gained international recognition and he is a recipient of

awards such as Prix Arthur Honegger (1994), the Prix Maurice Ravel (1996) and three SACEM prizes (Société des auteurs, compositeurs et éditeurs de musique), including the Grand Prix de la Musique Symphonique (1998). Artistically, his works demand high technique and often include a structural device that can be found throughout the composition such as a recurrent motif, pedal tone, or chord.

He composed *Huit Duos* for viola and bassoon in 1995. Each of the eight duos is separate in atmosphere and style and none of them have titled names. Throughout the composition, he utilized many extended techniques in both instrumental parts. For example, in the first duo, the bassoon plays a series of multiphonics while the viola plays muted and ghostly notes at the bridge. The fifth duo features bassoon glissandi, bisbigliando (timbral whispers), and quarter tones. Beyond extended techniques, instructions on the score are all bold and expressive such as *sempre forte avec sauvagerie* (always loud and savagely), *son "cuvré"*, *arraché* (brassy sound, torn off), and *jouer avec le caractère instable de ce son multiphonique* (play with the unstable character of this multiphonic sound).

❖ Artwork: Remedios Varo (1908-1963), Spanish painter active in Mexico
Movement I—Title: *Valle de la Luna*; Date: 1950; Movement II—Title: *Mujer Saliendo del Psicoanalisis (Podria ser Juliana)*; Date: 1960; Movement III—Title: *La Calle de las Presencias Ocultas*; Date: 1956; Movement IV—Title: *Locomocion Capilar*; Date: 1959; Movement V—Title: *Catedral Vegetal*; Date: 1957; Movement VI—Title: *Dolor Reumatico I*; Date: 1948; Movement VII—Title: *Gitana y Arlequin*; Date: 1947; Movement VIII—Title: *Personaje Libelula*; Date: 1955; Info: Varo was a Surrealist painter who, even in her earliest works, created dreamscapes with wildly imaginative figures. In her works, ordinary things are often mutated to the bizarre or employ a type of unusual activity. She didn't begin painting full-time until 1953.

Franz Schubert (1797-1828), “*Ständchen*”

“*Ständchen*” is from the song cycle *Schwanengesang*, D. 957, or Swan Song, which was composed at the end of his life and published posthumously in 1829. This collection of songs may never have been intended as a cycle by the composer, but perhaps sold as such by a motivated publisher for strong profits following the successes of Schubert’s other cycles. Nonetheless, this fourth song in the cycle sets a poem by Ludwig Rellstab (1799-1860) where the singer exhorts his lover to make him happy. “Serenade” begins in D minor following an AAB form. The pleading melody expands from a narrow range in the minor to a wider range in a more optimistic A major. Rhythmically, Schubert chose to alternate between lilting triplets and squarer dotted figures throughout, giving the entirety of the composition an unresolved feeling. Eventually, the piece comes to a gentle ending in D major. Originally for voice, this bassoon version of the serenade was transcribed by the performer.

❖ Artwork: Martin Johnson Heade (1819-1904), American painter
Title: *Passion Flowers and Hummingbirds*; Date: c.1870-83; Info: Heade remains a poorly documented figure, though he traveled widely and had great interests in both landscape and still-life. His most celebrated works remain moody with disqui-

eting intensity mostly related to the coastal landscapes of New England. Though, his passion for the tropics inspired him to paint up-close images of flowers and birds. Seemingly a departure from the stormy coastal landscape, these tropical paintings contain the same vitality and vibrancy as the perilous shoreline images.

Below is the original poem “Ständchen” by Ludwig Rellstab paired with an English translation by Richard Wigmore.

Leise flehen meine Lieder
Durch die Nacht zu Dir;
In den stillen Hain hernieder,
Liebchen, komm' zu mir!

Flüsternd schlanken Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen Dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennan Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch Dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich Dir entgegen!
Komm', beglücke mich!

Softly my songs plead
through the night to you;
down into the silent grove,
beloved, come to me!

Slender treetops whisper and rustle
in the moonlight;
my darling, do not fear
that the hostile betrayer will overhear us.

Do you not hear the nightingales call?
Ah, they are imploring you;
with their sweet, plaintive songs
they are imploring for me.

They understand the heart's yearning,
they know the pain of love;
with their silvery notes
they touch every tender heart.

Let your heart, too, be moved,
beloved, hear me!
Trembling, I await you!
Come, make me happy!

Ferenc Farkas (1905-2000), *Népdalszonatina*

Farkas was a Hungarian composer and pedagogue who studied, traveled, and worked throughout much of Europe. He studied with several composition teachers including Ottorino Respighi in Rome. While in Rome, he became fascinated with history, cultures of the past, literature, and the visual arts. Farkas was also influenced by both Igor Stravinsky and Respighi's teacher, Rimsky-Korsakov. He had several jobs including choirmaster, music school director, composition teacher, and film score composer. Additionally, he began collecting folksongs in Hungary in 1934, an influence that led him to compose in such styles.

Népdalszonatina (Sonatina Based on Hungarian Folksongs) was originally composed for double bass and piano, though Farkas often reworked his compositions for many instrumental versions. Versions of this work also exist for the cello and the bassoon. The piece is divided into three movements with the first, *Allegro moderato*, in the key of E major. As is common with many Hungarian folk songs, this movement often changes meters. The jolly yet pesante nature of this simple melody contains an easily singable and rather narrow range. The second movement, *Andante espressivo (non troppo lento)*, is highly expressive and harmonically rich. In the key of B minor, this short movement contains a sweeping melody in triple meter with a significantly wider range compared with the first movement. The final movement marked *Allegro* returns to E major with a sprightly and cheerful melody punctuated by pizzicato markings. The meter changes are abrupt leaving an unpredictable path for the listener. Harmonically, this movement gravitates to A minor, offering yet another curve, until the rallying final bars cadence in the home key of

E major. This highly-spirited composition is common of Farkas' folk style, easily enjoyed by toe-tapping audiences.

✍Artwork: **Rita Ackermann** (1968—), Hungarian painter, artist

Movement I—Title: *Dance of the Wild Hunt*; Date: 2003; Movement II—Title: *Shaman*; Date: 2003; Movement III—Title: *We Mastered the Life of Doing Nothing...*; Date: 1994; Info: Rita Ackermann uses the opposing forces of creation and destruction in her works. She often leaves sketches, erasures, and unintentional markings, which are then partially covered up with new material to make a layered look. Some of her works are based on fairytale themes or include aspects of anthropomorphism.



What's the Narrative?

The performer would like to hear from you. What connections did you make between the musical compositions and the artwork? What was the narrative you weaved from tonight's performance? Please email your experiences to: Aaron Pergram at pergraal@miamioh.edu

Collected responses will be shared later so that you can see how others in the community experienced the performance tonight. Thank you for attending *Folklore*.



Special Thanks

Audience Members and the Oxford Community

Oxford Community Arts Center and its Staff Members

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