

California State University, Long Beach
College of the Arts - Department of Music

Present

CSULB Symphony Orchestra

Eugene F. Castillo, Conductor
Leland Vail, Baritone
Jay Hassler, Clarinet

Friday, May 19, 1995
8:00 PM
Gerald R. Daniel Recital Hall

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PROGRAM

First Fanfare "For the Uncommon Woman"

Joan Tower

Lieder eines fahrenden Gesellen

Gustav Mahler

(Songs of a Wayfarer)

- I. Wenn mein Schatz Hochzeit macht
- II. Gieng heut ' Morgens über's Feld
- III. Ich hab' ein glühend Messer
- IV. Die zwei blauen Augen

Mr. Vail, Baritone
Guest Faculty Artist

Concerto for Clarinet and Orchestra

Aaron Copland

- I. Slowly and expressively
- II. Cadenza
- III. Rather fast

Mr. Hassler, Clarinet
First Winner of the 1995 Concerto Competition

INTERMISSION

Symphony No. 1 in G minor

Vassili Kalinnikov

- I. Allegro moderato
- II. Andante commodamente
- III. Scherzo. Allegro non troppo
- IV. Finale. Allegro moderato

Tower: Fanfare for the Uncommon Woman

Joan Tower (1938-) is a composer and pianist who has made her mark on contemporary music of America. Currently a professor of composition at Bard College in New York, Joan Tower had the honor of being the composer-in-residence for the St. Louis Symphony in 1985.

Writing music that is vividly evocative and strongly rhythmic, Joan Tower successfully attempts to balance tempo, register, rhythm, texture, timbre and dynamics in her music.

Mahler: *Lieder eines fahrenden Gesellen* (Songs of the Wayfarer)

Known as Gustav Mahler's (1860-1911) first masterpiece, *Lieder eines fahrenden Gesellen*, was written as the result of an uneventful relationship with the singer/actress Johanna Richter, while he was the conductor of the court theater in Cassel in 1883. Mahler wrote to a friend:

"I have written a cycle of songs, six for the present, all of which are dedicated to her. She does not know them. What more could they tell her than what she knows already..."

The published version of the cycle contained only four of the six songs and (with the exception of the first song), have text written by Mahler himself. The text to the first song was taken from *Des Knaben Wunderhorn*, an anthology of German poems and folksongs. The music of this cycle is mainly derived from folk tunes and certain themes are later used by Mahler in his First Symphony.

I. Wenn mein Schatz Hochzeit macht (When my love marries)

This song mirrors the despair and disappointment of unrequited love and contrasts the rejected lover's grief with his love of nature.

II. Ging heut' morgen übers Feld (I wandered over the fields this morning)

Walking about, the wayfarer finds consolation in nature's beauty for a short while, yet soon loses heart.

III. Ich hab' ein glühend Messer (I hear a burning knife)

Images of his beloved flash before him as he goes about his walk. Images that taunt and torment him so that he wishes he were dead.

IV. Die zwei blauen Augen von meinem Schatz (My love's blue eyes)

The image of his love's blue eyes drives him out into the woods. Sad and lonely, he finally seeks refuge under a linden tree where he falls asleep and forgets all of his grief.

Copland: Clarinet Concerto

Aaron Copland (1900-1990), is recognized as one of the first composers to have evoked the true spirit of America in his music. After having gained this reputation, the legendary Benny Goodman commissioned the composer to write a piece that would best reflect Goodman's talent. This concerto is a two movement work with a cadenza that links the two movements together.

The first movement is simple in structure and begins as a slow waltz. The general character of this movement is lyrical and expressive and moves directly into the soloist's cadenza. The cadenza provides the soloist with many an opportunity to show off his technical ability and prepares the listener for the melodic material that will be heard in the second movement. The second movement is a jazzy scherzo that incorporates dance rhythms, the use of piano and the use of the high register of the clarinet - all characteristics of Goodman's music. The influence of Brazil's popular music on the composer can be heard in this movement as Copland quoted a popular song he had heard during his stay in Rio de Janeiro in 1947.

This concerto was first performed on November 6, 1950, with Benny Goodman as soloist, in a live broadcast with the NBC Orchestra.

Vasily Kalinnikov: First Symphony in G minor

Kalinnikov (1866-1901) is one of the lesser known Russian composers of the 19th century. A composer of humble origins, Kalinnikov was given the opportunity to study at the Philharmonic Music School in Moscow where he trained as a violinist and bassoonist. In 1892 Kalinnikov was appointed conductor of the Maliy Theater and in 1893 was appointed assistant conductor of the Italian Theater. Unfortunately, Kalinnikov's poor health brought his conducting career to a premature end and forced Kalinnikov to move from the musical center of Russia to the warmer climate of the Crimea.

It was in the last six years of his life that Kalinnikov wrote all of his major works and it was the First Symphony that established Kalinnikov's reputation as a serious Russian composer. In this First Symphony Kalinnikov sought to portray his native homeland with folk-like melodies and rhythms.

When first performed at the Music Society's concert in Kiev in 1897, the audience was so impressed with the symphony that they encored the second and third movements and demanded that the work be repeated at the next Music Society's concert.

Program Notes by Cynthia Alicia Perez

Lieder eines fahrenden Gesellen
(Texts by Gustav Mahler)

1. Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
dunkles Kämmerlein!
Weine! Wein! Um mein Schatz,
um meinen lieben Schatz!
Blümlein blau! Blümlein blau!
Verdorre nicht, Verdorre nicht!
Vöglein süß! Vöglein süß!
Du singst auf grüner Heide!
Ach! Wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbeil!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leidel!

2. Gieng heut' Morgens über's Feld,
Thau noch auf den Gräsern hing;
sprach zu mir der lust'ge Fink:
"Ei, du! Gelt? Guten Morgen!
Wird's nicht eine schöne Welt?
Zinkl Zinkl Schön und flinkl
Wie mir doch die Welt gefällt!"
Auch die Glockenblum' am Feld
hat mir lustig, guter Ding'
mit den Glöckchen, klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!"
Und da fieng im Sonnenschein
gleich die Welt zu funkeln an,
Alles, alles Ton und Farbe
gewann im Sonnenschein!
Blum' und Vogel, Gross und Klein!
"Guten Tag! Schöne Welt!"
Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein',
mir nimmer blühen kann!

Songs of a Wayfarer

1. When my sweetheart has her wedding,
has her joyful wedding,
I will have my wretched day!
I'll go to my little room,
gloomy little room!
I'll weep! I'll weep! for my sweetheart,
for my beloved sweetheart!
Little blue flower! Little blue flower!
Wither not! Wither not!
Sweet little bird! Sweet little bird!
You sing on the green heath!
Ah! The world is so lovely!
Chirrup! Chirrup!
Sing not! Blossom not!
Spring is truly past!
All singing is now done!
Evenings when I go to bed,
I think on my pain!

2. I went out this morning over the field,
dew still hung from the grass;
the merry finch spoke to me:
"Oh, it's you, is it? Good morning!
Is it not a lovely world?
Chirp! Chirp! Pretty and lovely!
How the world delights me!"
The bluebells in the meadow also
rang merrily and cheerfully for me
with their little bells, ring-a-ring,
rang their morning greeting:
"Is it not a lovely world?
ring, ring! Pretty thing!
How the world delights me! Ho!"
And then in the sunshine
the world at once began to sparkle,
everything, everything took on
sound and color in the sunshine!
Flower and bird, the large and the small!
"Good day! Lovely world!"
Now surely my happiness also begins?
No! No! What I love
can never bloom for me!

3. Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
o weh! o weh!
Das schneidt' so tief in jede Freund'
und jede Lust, so tief, so tief!
Ach was ist das für ein böser Gast!
Nimmer hält er Ruh', nimmer hält er Rast,
nicht bei Tag, noch bei Nacht,
wenn ich schlief!
O weh! O weh! O weh!
Wenn ich in den Himmel seh',
seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
seh' ich von fern das blonde Haar
im Winde weh'n! O weh! O weh!
Wenn ich aus dem Traum auffahr'
und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt', ich läg'
auf der schwarzen Bahr',
könnt' nimmer, nimmer die Augen
aufmachen!

4. Die zwei blauen Augen
von meinem Schatz,
die haben mich in die weite
Welt geschickt.
Da musst' ich Abschied nehmen
vom allerliebsten Platz!
O Augen, blau!
Warum habt ihr mich angeblickt?
Nun hab ich ewig Leid und Grämen!
Ich bin ausgegangen in stiller Nacht,
wohl über die dunkle Heide.
Hat mir Niemand Ade gesagt,
Adel! Adel! Adel!
Mein Gesell war Lieb und Liede!
Auf der Strasse stand ein Lindenbaum,
da hab' ich zum erten Mal
im Schlaf geruht!
Unter dem Lindenbaum, der hat
seine Blüthen über mich geschneit,
da wusst ich nicht, wie das Leben thut,
war Alles wieder gut,
ach, Alles wider gut!
Lieb' und Leid! Und Welt und Traum!

3. I have a glowing knife,
a knife in my breast,
alas! alas!
It cuts so deep into every joy
and every delight, so deep, so deep!
Ah, what an evil guest it is!
It never keeps still, it never rests,
neither by day nor by night,
when I would sleep!
Alas! Alas! Alas!
When I look up to heaven,
I see two blue eyes there!
Alas! Alas!
When I walk in the yellow field,
I see from afar the blonde hair
blowing in the wind! Alas! Alas!
When I awake from the dream
and hear her silver laughter ringing,
Alas! Alas!
I wish that I were lying on the black bier,
and could never, never open my eyes!

4. The two blue eyes
of my sweetheart
have sent me into the wide world.
...
So I had to take leave
of the dearest place!
O eyes, blue!
Why did you look at me?
Now I have eternal pain and sorrow!
I went out in the still night,
over the gloomy heath.
No one said farewell to me,
Farewell! Farewell! Farewell!
My companion was love and sorrow!
On the highway stood a linden tree,
there for the first time
did I rest in sleep!
Under the linden tree,
which snowed its blossoms down on me,
there I knew not how life goes,
everything was fine again,
ah, everything was fine again!
Love and pain! And world and dream!

The CSULB Symphony Orchestra

Violin I

Thi Nguyen, concertmaster
Michelle Dupuis, assistant
Marie Gonzalez
Michael Lin
Jeannie Lee
Deborah Mitchell

Violin II

Kristen Autrey, principal
Michelle Opie
Christine Ho
Alicia Parades
Loretta Saladino
Joshua Hsu

Viola

Danielle Vanderveide, principal
Katey Brakney
Christine Placilla
Roger Hickman

Violoncello

Joe Osio, principal
Anton Estaniel
Jean Kwak
Andrew Honea
Sun Hee Hong

Kontrabass

William Been, principal
Danton Boller
Jeff Dickinson
Paul Lindsay
Nathan Dubin
Antoinette Talbert

Administrator

Chuck Drinkworth

Orchestra Assistant

Chris Nichols

Flute

Jennifer Green, principal
Joanne Siu
Robert Wilson

Oboe

Kenneth Burdick, co-principal
Thomas Williams, co-principal

Clarinet

Jay Hassler, principal
Ryan Lee, assistant
Tamara Bulduc
Katherine Browning, (Bass)

Bassoon

Chien-Hui Liu, principal
Will Hutchinson

Horn

Tina Buschiazzo, principal
Brian Shetland
Liz Royce
Mark Ghiassi

Trumpet

Patrick Mullen, principal
Joseph Yune
Tim Hammon

Trombone

Christopher Nichols, principal
Amy Bowers
Chuck Drinkworth

Tuba

Shaun Taylor

Piano

Virginia Mitchell

Harp

Michelle Temple

Timpani

David Gerhart, principal

Percussion

Heath Bennett
Michael Miley