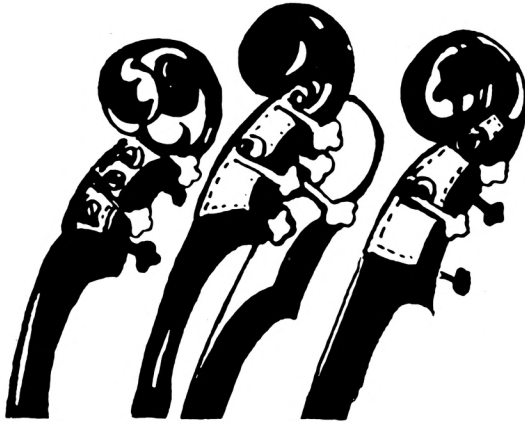


**UNIVERSITY OF MISSOURI-COLUMBIA
CHAMBER MUSIC SERIES**



THE ORPHEUS TRIO

**Judith Mendenhall, Flute
Scott Nickrenz, Viola
Heidi Lehwalder, Harp**

Recital Hall, Fine Arts

Wednesday, November 16, 1977

8:15 p.m.

PROGRAM

I

Elegiac Trio.....Arnold Bax
Moderate tempo. Smooth and flowing.
(Flute, Viola, Harp)

II

Duo Concertante III, C minor.....François Devienne
Allegro molto con espressione
Rondo
(Flute, Viola)

III

Romance oubliée.....Franz Liszt
(Viola, Harp)

IV

Sonata.....Paul Hindemith
Mässig schnell
Lebhaft
Sehr langsam
(Solo Harp)

V

Sonatine en Trio.....Maurice Ravel/Carlos Salzedo
Modéré
Mouvement de Menuet
Animé
(Flute, Viola, Harp)

INTERMISSION

VI

Fantasia I, E flat Major.....George Philipp Telemann
Largo
Allegro - Grave - Allegro
(Solo Viola)

VII

Syrinx.....Claude Debussy
(Solo Flute)

VIII

Sonate.....Debussy

Pastorale
Interlude
Finale

(Flute, Viola, Harp)

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PROGRAM NOTES

Elegiac Trio

Bax
(b.1883)

Among the gems of the flute, viola and harp literature is the "Elegiac Trio" of Arnold Bax, written in 1906. Although it shows kinship with the French impressionistic works of the period, it is still truly English in character. Sir Arnold (he was knighted in 1937) was a prolific composer, numbering among his works seven symphonies, three string quartets, various choral works, and a sonata for viola and harp.

Duo Concertante II, C minor

Devienne
(1760-1803)

François Devienne was a teacher at the Paris Conservatory a century before Faure. He played the oboe, bassoon, and flute, and wrote a method for playing the flute, chamber music, and concertos. The Duo Concertante is right out of the Napoleonic Era; one can imagine it being performed in one of the splendid houses of the period.

Romance oubliée

Liszt
(1811-1860)

Springing from a background of the purest tradition, Franz Liszt nevertheless seems to have been one of that rare breed of "absolute" creative artists, a true innovator. He created a style which was neither symphony nor overture, but an authentic marriage of poetry and music. 'Romance oubliée' is a delicately evocative example of his genius. Interestingly, Liszt's use of the viola reminds the listener at certain moments of 'Harold in Italy', written by his friend, Hector Berlioz.

Sonata

Hindemith
(1895-1963)

One of the giants of 20th century music, Paul Hindemith left a rich legacy of works for many different instrumental combinations. In addition to his famous compositions for orchestra, Hindemith wrote sonatas, string quartets and other chamber music, vocal music, and much viola music since he, like Rolla, was a lover and player of the instrument.

Hindemith had a life-project: to write a sonata for each instrument of the orchestra. Thus, alongside his sonatas for piano, violin, viola and cello stand fine works for flute, clarinet, English horn, French horn and trumpet, among others, and the breezy harp sonata written in 1936.

Sonatine en Trio

Ravel/Salzedo
(1875-1937)

Maurice Ravel studied at the Paris Conservatory under Faure. He was known as a pianist and conductor and made concert tours, but otherwise he lived a retiring life devoted to composition. One of the most important aspects of his genius was his fascination with tonal color, manifested in his works for orchestra ('Daphnis et Chloe'), for piano ('Miroirs') and for chamber ensemble ('Introduction and Allegro' for harp, flute, clarinet, strings). Ravel arranged some of his own piano compositions for orchestra, and thus inspired Carlos Salzedo to make the present "orchestration" of Ravel's Sonatine for piano.

Fantasia I, E-flat Major

Telemann
(1681-1767)

Georg Philipp Telemann probably had one of the most fertile imaginations in all musical history. His output was so enormous that even he could not reckon up

his own compositions. Handel, who knew him well, said that he could write a motet in eight parts as easily as anyone else could write a letter, and Schumann quotes an expression of his to the effect that, "A proper composer should be able to set a placard to music."

The movements of this Fantasia are arranged in the slow-fast-slow-fast pattern of the Italian Church Sonata which became widely popular all over Europe during the late Baroque era.

Syrinx

Debussy
(1862-1918)

Dedicated to Louis Fleury, the flautist who performed it first on December 1, 1913, "Syrinx" was composed for Gabriel Mourey's play "Psyche," for which Debussy planned other incidental music that he apparently never wrote. The original title, "Flute de Pan" was changed because it was the same as the title of the first song of "Chansons de Bilitis" by Debussy.

Sonate

Debussy

There is a certain ability in the French temperament to see joy and sadness at the same time, all mixed up into a feeling without a name. No composer could express this poignant emotion more beautifully than Claude Debussy, and it fills his Sonate for flute, viola and harp. Written two years before the composer's death, this work is part of a projected series of Six Sonatas for various instruments, dedicated to his wife and signed "Claude Debussy, Musicien Francais." Only three were completed: one for violin and piano, one for cello and piano, and the present work.

Debussy's writing in the Sonate for flute, viola and harp is extraordinary. At times the three instruments seem to fuse into one and create music unseen on the printed page. The work begins with a delicate pastorale which evokes images of a mythical landscape. An interlude follows, starting with a minuet rhythm, traveling through several changes of expression and returning to the minuet. The Finale is vigorous and exciting; before its final two chords we hear a haunting reminder of the Pastorale.

CHAMBER MUSIC SERIES

COMING EVENTS

ESTERHAZY QUARTET
Friday, December 2
8:15 p.m.

ESTERHAZY QUARTET
GERVASE DE PEYER, Clarinet
Thursday, February 2
8:15 p.m.

JUILLIARD STRING QUARTET
Thursday, March 2
8:15 p.m.

ESTERHAZY QUARTET
Wednesday, March 22
8:15 p.m.