

## Duo Kettö

Brenda Pongracz, Soprano  
Andrew Pongracz, Percussion  
October 26, 2020  
7:30pm

### LCCC Signature Series

Solvejg's Lied (1874-75)	Edvard Grieg
Peer Gynt Songs (2000)* The Message The Joining	Brenda Wepfer
Love's not Time's Fool (1981) I.    Prelude II.   Shakespeare Sonnet 60 III.  Shakespeare Sonnet 116	James Lambert
Four Bashō Haiku (2008) I.    Winter Garden II.   Awake at Night III.  Stillness IV.   Moonlight Slanting	Jorge Vidales
Lullaby for Ben (1979)	Edward Miller
Black is the Color of my True Love's Hair (1989)	Clarence E. Barber
Song and Light (1974-75)	Conrad De Jong
Three Short Songs of Love (2020)*	Donald Miller

\* Denotes World Premier

## *Solvejg's Lied*

*Edvard Grieg*

This song comes from Grieg's Peer Gynt Suite, based on the incidental music he composed for the original performance of Ibsen's play. We performed together in Hiram College's production of Peer Gynt, directed by Rick Hyde. In this unique production, each member of the ensemble cast played Peer for one scene. This song and the play inspired the composition of the *Peer Gynt Songs*, so we included it here as an opening.

Poem – W. Henzen, Translation – Dr. Th. Baker

The winter may go and spring may die  
The summer may fade and the year may fly  
But thou art surely coming, I know thoult be mine  
My troth I have plighted, I'm waiting, ever thine

God help thee, whilever his sun thou dost feel  
God bless thee, whene'er at His feet thou dost kneel  
Here I shall await thee till thou art near  
And if thou stay up yonder, then I shall meet thee there

## *Peer Gynt Songs*

*Brenda Wepfer*

These songs were written as a final composition project for my Masters from Temple University. When looking for inspiration, I went back to the memorable experience of Peer Gynt at Hiram College and decided to choose texts from the play. The first text happens in the middle of the play, where Solveig leaves her family to be with Peer, only to have him leave her in the next scene. The second song comes from the end of the play, when Peer comes back to be with Solveig and the two are united in love. Solveig saves Peter from the Button Molder by answering the questions of where Peer has been all this time, in her faith, hope and love. The songs are based on a 12-tone row composition technique using the names Andrew and Brenda. While originally written for soprano and marimba, the only other performance happened at Temple with me and a friend on piano as Andrew was unavailable to come out and perform. This is the first time we have performed these songs together.

### *The Message*

There was a message in the wind, and in my sighs  
In every single dream I heard your message  
The endless nights and empty days  
Brought me your message. Now my heart obeys;  
I've come. My life was passing by:  
I couldn't laugh, I couldn't cry.  
Whether or not you feel the same thing, too.  
I've come. I only know what I must do.

### *The Joining*

You made my life into a never-ending song  
Blessed be this dawn that brings you home  
where you belong.  
And blessed be my boy for coming back to me.  
Where have you been yourself, wholly and truly,  
Made manifest the sign of God above?  
Here – in my faith, my hope, and in my love.

*Love's not Time's Fool*

*James Lambert*

This work was the commissioned work for the Oklahoma Music Teachers Association (OMTA) in 1981. The premiere performance took place at Shawnee, Oklahoma, in conjunction with the convention, as well as being featured at the 1981 Oklahoma Percussion Festival at Lawton, Oklahoma. Both performances featured James Lambert on marimba and his wife, Doris Lynn Lambert, soprano. The composition has a serial melody combined with a free or non-serial accompaniment. The theme of Shakespeare's sonnets is time. Sonnet 60 describes the passage of time and its impact on human life. Sonnet 116 describes the constancy of love in the face of the passage of time.

*Shakespeare Sonnet 60*

Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end;  
Each changing place with that which goes before,  
In sequent toil all forwards do contend.  
Nativity, once in the main of light,  
Crawls to maturity, wherewith being crown'd,  
Crooked elipses 'gainst his glory fight,  
And Time that gave doth now his gift confound.  
Time doth transfix the flourish set on youth  
And delves the parallels in beauty's brow,  
Feeds on the rarities of nature's truth,  
And nothing stands but for his scythe to mow:  
    And yet to times in hope my verse shall stand,  
    Praising thy worth, despite his cruel hand.

*Shakespeare Sonnet 116*

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.  
O no! it is an ever-fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me prov'd,  
I never writ, nor no man ever lov'd.

### ***Four Bashō Haiku***

***Jorge Vidales***

These songs took 2<sup>nd</sup> place in the 2008 Percussive Arts Society Composition Contest. As stated by the composer in the score, the songs are based on the poems of, “Matsuo Bashō (1644-1694), which was the pseudonym of Matsuo Munefusa, a Japanese poet considered one of the most important artistic figures from the Tokugawa shogunate period in Japan. Bashō was renowned for his works in the collaborative poetry form of *haikai no regna*; today, he is recognized as a master of the brief and elegant form of haiku. Bashō was born in Ueno, in the province of Iga, near Kyoto. His father was probably a low-ranking member of the samurai class, a fact which would have entitled Bashō to a career in the military, but deprived him of a chance to lead a notable life. However, in his childhood Bashō became a servant to Tōdō Yoshitada, who shared with Bashō a love for *haikai*, a sort of cooperative poetry composition. The sequences were opened with a verse in the 5-7-5 *mora* format, this verse was named a *hokku*, and would later be renamed *haiku* when presented as a stand-alone work. Haiku offer fruitful possibilities for the composer. They portray vivid images, which make reference to nature, and often depict sound objects. This suggests many ideas for vocal inflections, accompaniments and word-painting. The present song cycle sets four beautiful haiku of Matsuo Bashō to music, for Soprano and Vibraphone. The English translations are by the American poet Robert Hass, taken from *The Essential Haiku: Versions of Bashō, Buson, & Issa*. (Ecco, 1994).”

#### *Winter*

Winter garden  
The moon thinned to a thread  
Insects singing

#### *Stillness*

Stillness  
The cicada's cry  
Drills into the rocks

#### *Awake at Night*

Awake at night  
The sound of the water jar  
Cracking in the cold

#### *Moonlight Slanting*

Moonlight slanting  
Through the bamboo grove  
A cuckoo crying

### ***Lullaby for Ben***

***Edward Miller***

This piece is based on a poem by Kathleen Lombardo set for female voice and marimba. The poem itself is very fragmented and reminiscent of children playing. The repeated word, *Ninnananna*, is the Italian word for lullaby. The setting is very delicate, with the marimba using soft mallets and the soprano line jumping between lyrical singing, speaking, humming, and whispering.

#### Ninnananna

A white rabbit settles in the dark blue leaves of night  
Pushing bits of cloud aside  
He is blinking an eye  
Ninnananna  
Let us stay here in the branches like shadowy tree-dogs

Listening to the skywaves  
The spinning of new leaves  
Caught in these tunes we'll rock to sleep and dream a dream  
We're running together wearing the fur of a star  
Ninnananna  
An apricot floats in the dark blue leaves of night  
Who has tasted the fruit?  
Someone has taken a bite  
Ninnananna  
Let us stay here in the sweetened light  
Like whippoorwills listening to the weevil walk  
The whirring of moth wings  
In this net of tender songs we'll rock to sleep and dream a dream  
We're walking together wearing an apricot skin  
Ninnananna  
You are quiet dreams of love sing in you  
The rabbit hops away  
The apricot ripens  
Sleep comes riddling in

***Black is the Color of My True Love's Hair***

***Clarence Barber***

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Northwest High School in Canal Fulton, he received a Bachelor of Music in Education from Kent State University and has done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. He has composed for members of the United States Air Force and Army Bands and the Cleveland Orchestra in addition to numerous high school and middle school bands. This setting of the traditional folk song was written for Michael Rosen, professor of percussion at Oberlin Conservatory.

Black, black, black is the color of my true love's hair  
His lips are like some rosy fair,  
The handsomest face and the neatest hands,  
I love the ground whereon he stands.

I love my love and well he knows,  
I love the grass whereon he goes,  
If he on earth no more I see,  
I can't serve him as he has me.

I go to Troublesome to mourn and weep,  
But satisfied I never could sleep.  
I'll write to you in a few little lines.  
I'll suffer death ten thousand times.

So fare you well my own true love,  
The time has passed and I wish you well.  
But still I hope the time will come  
When you and I will be as one.

***Song and Light***

***Conrad De Jong***

Based on poems by Irving Feldman, "Song and Light" may be performed by single or multiple tuned percussion and/or piano with high voice. "Song" uses minimal percussion accompaniment to support a lyrical vocal melody. In "Light," the percussionist plays a series of pitches in any octave and order as fast as possible, while the voice ranges from very soft to very loud over the course of a few short notes.

***Song***

So you are

Stone, stone or star  
Flower, seed  
Standing reed,  
River going far

So you are

Shy bear or boar,  
Huntsman, death  
Arising breath  
Stone, stone or star

So you are

***Light***

Somethings catch the light  
a moment or more

Some

It passes by  
Here and there

Men appear  
Blind illuminated in a city somewhere

Say receiving light  
like a grace

one certain day in darkness disappear  
Blessed is sight

Blest that here and there  
Beyond the fabling mind

it failing in the dark men appear  
Before they go away

***Three Short Songs of Love***

***Donald Miller***

From the composer

*Welcome to My Heart* is about a woman who loves and respects her husband dearly, and wants him to be in her life, but is aware that she carries with her a desire to be independent, will most like cause her husband pain, and loves him enough to be honest about it with him.

*On to the Next One*. A fun loving, kind of out-of-the-box-like crazy opportunist, who appreciates her husband yet knowingly uses him, this woman knows full well that she has manipulated him and is afraid of losing her "meal ticket", but when he has had enough and leaves, she cannot understand why. She is so detached about it though, that she is ready to move on and find the next one.

*Forever* represents a woman from a vanishing cultural attitude in which marriage is deeper than the modern-day romance-initiated relationship. This woman has been raised with the idea that, in fact, there will be only one man in her life, that she should wait until she meets the one who presents to her love in the most complete way, and if and when she finds him, in return for that complete love, she will dedicate herself to him while he is alive and will be with no one else after his death.

*Welcome to My Heart*

Welcome to my island,  
Welcome to my home.  
Beauty and love await you,  
Welcome to my heart.

For decades you have helped me,  
You have always been so kind.  
You never stopped your love for me.  
On that I have relied.

I told you my true feelings,  
That one is not enough.  
I never wanted to hurt you,  
But I knew someday I would.

Your love gave me my freedom;  
Freedom to be myself.  
You gave to me your loving heart,  
I gave to you your pain.

Welcome to my island,  
Welcome to my home.  
Heartache and sorrow await you.  
Welcome to my heart.

*On to the Next One*

You were so sweet,  
Your love so innocent.  
You did everything I asked of you.  
Please don't leave me.

In my world, we search.  
A meal ticket is our goal.  
In you I knew I found one.  
Please don't leave me.

I pretended to love you,  
I gave birth to keep you.

So blind you were about everything.  
Please don't leave me.

I was with so many others,  
I treated you with hate.  
I lied to you about everything.  
Why did you leave me?

Suckers are born,  
day by day.  
No time to waste!  
On to the next one!

*Forever*

Before you, there was no one.  
After you, there will be no one.  
You are my only one.  
That is my truth.  
That is my commitment.

That you love me is all I ask,  
And you do.  
You are my destiny.  
I will love you forever.

You came from another world to answer my  
dream.

I thought you were poor.  
It did not matter.  
I knew you were old.  
It did not matter.  
You were not whole.  
It did not matter.  
That you love me was all that mattered.  
And you did.

You are everything to me.  
In you I see only love.

A father's love, a brother's love, the love of  
a son and of a friend.  
The love of a lover and of a husband.  
Complete love, unconditional love.

Every aspect of love,  
All in one person.  
All in you.