

A recital by
Scott Worthington, double bass

made better with friends!

Tiefe (1993)

Bent Lorentzen (b. 1935)

Solo Music N. 5 (2011)

a very belated premiere

Daniel Tacke (b. 1985)

Bearbeitungen über das Glogauer Liederbuch (1962)

Charles Wuorinen (b. 1938)

I. Pauli de Broda Carmen

II. Dy Ezels Crone

III. Der Notter Schwantcz

IV. Der Entepriß

V. Helas le Bon Temps [Tinctoris]

VI. Gross Ssenen (tertius)

Rachel Beetz, flutes

Curt Miller, clarinets

Leah Asher, violin

~intermission~

Sonata, Op. 108 (1971)

Mieczysław Weinberg (1919-1996)

I. Adagio

II. Allegretto

III. Moderato

IV. Allegretto

V. Lento

VI. Allegro Molto

Sinfonie a 2 Voci (1990)

Niccolò Castiglioni (1932-1996)

I. Veloce

a bocca chiusa

II. Calmo

a boccua chiusa

III. Adagio

a bocca chiusa

IV. Andante

a bocca chiusa

V. Presto alla rustica

Tiffany DuMouchelle, soprano

Duetto (1824)

Gioachino Rossini (1792-1868)

I. Allegro

II. Andante molto

III. Allegro

Jennifer Bewerse, cello

Tiefe

“Tiefe [Depth] for contrabass was commissioned by Frank Reinecke for performance at the Ebeltoft festival. With its quiet, small, minimalistic character, it is not only deep, but also subtle and melancholy.”

– Bent Lorentzen (translated by Jeff Treviño)

Solo Music No. 5

Tacke’s solo piece exclusively uses the elusive and lovely high harmonics of the bass. Its flowing melodies are at times subverted by fragile dynamics and contrapuntal writing and at others interrupted by lengthy rests, but I think at the heart of this music lies a kind of beautiful singing, perhaps even a lullaby.

– Scott Worthington

Bearbeitungen über das Glogauer Liederbuch

“...Of the many kinds of old music I love, the pieces contained in the Glogauer Liederbuch were, in 1962, favorites. Around 1475, the canon of the Glogau Cathedral had copied for him a collection of chansons, sacred works, and instrumental pieces from a largely anonymous repertory dating mainly from the 1460s and 1470s. The collection primarily contains vocal works, but some are clearly intended for instrumental use, and it is mainly upon these that I have drawn for the settings in the Bearbeitungen. [...] I chose six pieces (some of whose titles are whimsical and some identificatory) and set them for four instruments (really six since the flute and clarinet double piccolo and bass clarinet, respectively). The originals are all three-part works, and the challenge in making these settings lay in trying to project a wide timbral variety with but one more instrument than there are real polyphonic voices. To this end, I have employed doublings, octave transfers, and many kinds of articulation; it never happens that a single instrument is identified with a single contrapuntal part for any length of time.”

– Charles Wuorinen

Sonata

Weinberg was born in Warsaw, where his father was a musician at a Jewish Theatre. In 1939 he fled from Poland to Minsk where he studied composition with Vassily Zolotarov. The evacuation of the Minsk Conservatory led him to Tashkent. In 1943, with the help of Shostakovich, he moved to Moscow where he lived the remainder of his life. The tragedies of war, of the Jews and of his own life – flight, the murder of his parents and sister by the Nazis and of his father-in-law by the Stalinist regime – are reflected in many of his works.

The imagery of many of his works is connected with his memories of his childhood and of World War II, and consequently themes relating to the destruction of childhood (and, by extension, purity, serenity and stability) are central to his aesthetic and are frequently symbolized by the musical material. Despite this, Weinberg strove for a reflection of a philosophy of universal harmony and unity by means of neo-classical, rationalist clarity and proportion. For all the importance of the word, the programmatic nature of many works and the occasional Slavic and Jewish thematic materials, his music has an absolute – even abstract – quality, with similar themes able to assume varied semantic hues in given environments.

first paragraph excerpted from Per Skans’s notes in the score (Peer Music, 2005)

second paragraph quoted from Grove Music Online

Sinfonie a 2 voci

Sopra la panca la capra campa, sotto la panca la capra crepa. / On the bench the goat lives, under the bench the goat dies.

Duetto

Rossini’s duet for cello and bass was commissioned by Sir David Salomons and, according to one account, performed by Salomons and the famed bass virtuoso Domenico Dragonetti on July 21, 1824. The manuscript remained in the Salomons family until 1968 when an anonymous owner wished for it to be published.

excerpted from Rodney Slatford’s comments in the score, (Yorke Edition, 1969)

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