

Lutheran Church of Honolulu proudly presents

Tradewinds

February 1, 2021 • 7:00 PM

FIRST MONDAYS CHAMBER CONCERTS

Featuring

Tomás Ramos, clarinet

Brian Kavolius-Matherne, horn

Maika'i Nash, piano

Program

Three Irish Country Songs

Brad Edwards (b. 1963)

1. *Black is the Color of My True Love's Hair*
2. *Soldier Boy*
3. *Shenandoah*
4. *All the Pretty Little Horses*
5. *Dunderbeck*

Sonata in B minor, K. 87

Domenico Scarlatti (1685–1757)

First Takes, No. 4

Brian Kavolius-Matherne (b. 1993)

Still

Kavolius-Matherne

Sonata for Clarinet and Piano, Op. 120, No. 1

Johannes Brahms (1833–1897)

III. *Allegretto grazioso*

Evening Song

David Maslanka (1943–2017)

Valse Caressante

Ottorino Respighi (1879–1936)

Hommage à Manuel de Falla

Béla Kovács (b. 1937)

Program Notes

Three Irish Country Songs

It is a tricky thing to refer to any folk song as being “American.” As immigrants came to this country, they brought their language, traditions and naturally, their folk music. While some may quibble over the true origins of many American folk tunes, few can question the imprint that folk songs have made on the American soul.

Black is the Color of My True Love's Hair is a yearning Appalachian song dating roughly from the early 20th century. It has been recorded many times and was included in Luciano Berio's cycle of folk songs. The singer speaks wistfully of her true love:

Black, black, black is the color of my true love's hair. His lips are something wond'rous fair
The purest eyes and the bravest hands.
I love the grass whereon he stands.
I love my love and well he knows,
I love the ground whereon he goes
And if my love no more I see
My life would quickly fade away.
Black, black, black is the color of my true love's hair.

The title *Soldier Boy* has been connected to a number of melodies and sets of lyrics. This particular version captures the rousing spirit of young men as they march off to war and is reminiscent of the better-known *When Johnny Comes Marching Home Again*.

Shenandoah is widely beloved melody to which different lyrics have been written. Over the course of multiple verses these lyrics sometimes tell a love story or speak with nostalgia for the beautiful Shenandoah river valley.

Oh Shenandoah, I long to see you,
Away you rolling river.
Oh Shenandoah, I long to see you,
Away, I'm bound away, across the wide Missouri.

The lullaby *All the Pretty Little Horses* is another song with unclear origins. It may have been sung by slaves although some of the lyrics seem to indicate Irish or English origins. In all instances, however, the singer is trying to lull a child to sleep with promises of good things when the child wakes.

Hush-by, Don't you cry
Go to sleepy little baby
When you wake you shall have
All the pretty little horses
Blacks and bays, dapples and grays
Coach and six a little horses
When you wake you shall have
All the pretty little horses

It appears clear that our friend *Dunderbeck* was not a vegetarian. Let's just say that neither rats nor cats were harmed in the setting of this rousing little tune.

Oh Dunderbeck, oh Dunderbeck, how could you be so mean
To ever have invented the sausage meat machine?
Now long tailed rats and pussy cats will never more be seen,
They'll all be ground to sausage meat in Dunderbeck's machine.

(Program notes by the composer)

Sonata for Clarinet and Piano, Op. 120, No. 1

By late 1890, Johannes Brahms was effectively retired from composing. Circumstances changed for the better when he met clarinetist Richard Mühlfeld in March 1891. Brahms was so inspired by hearing and meeting Mühlfeld that within the next three years he would compose a trio for Clarinet, Cello, and Piano, a Clarinet Quintet, and two Sonatas for Clarinet and Piano, each over 30 minutes in length. Brahms himself performed the premiers at the piano, with Mühlfeld on clarinet of course.

The Opus 120 sonatas have become a cornerstone of the clarinet repertoire. Presented today is the third movement of the first sonata, *Allegretto Grazioso*, a gentle waltz evocative of an Austrian *ländler*. Decidedly more introspective and reserved than many of Brahms' compositions, even in its songlike lyricism this movement does not lack depth and breadth of character.

(Compiled by Tomás Ramos)

Evening Song

David Maslanka is my favorite composer. I've been enamored with his music for a number of years now, particularly his Wind Quintets and Fourth Symphony for Wind Ensemble. His works often feature lovely flowing lines over a bed of bubbling intensity. His Evening Song, however, is a study in intimacy. I had an opportunity to meet him before I performed one of his works in 2017. I didn't end up meeting him, choosing instead to go on one last trip with my parents before I moved away from their home in Virginia to Hawai'i. He died later that year, only a month after his wife's death. I don't regret taking the trip with my parents, but I do regret not meeting my hero. I will be thinking about that during this piece.

(Notes by Brian Kavolius-Matherne)

Hommage à Manuel de Falla

Written in 1994, Hommage à Manuel de Falla for solo clarinet has the character of a written cadenza based on de Falla's folkloric Spanish themes. Kovács originally intended it as a study piece, but it is fast becoming a popular concert and recital piece around the world. It comes out of a book of nine compositions, all responses to composers such as Claude Debussy, Richard Strauss, and J.S. Bach. While a performance of the piece only lasts about 3 minutes, several moods and motives are expressed throughout, and much freedom is given to the performer to interpret the piece as they wish.

(Compiled by Tomás Ramos)

Tonight's Performers

Brian Kavolius-Matherne



Brian Kavolius-Matherne has had a packed career as a solo, chamber, and orchestral musician. He has served as principal horn in performances with orchestras around the country, is an active participant in the chamber music community wherever he lives, and has been a regular member of many groups.

An innovator in new music, he has recently premiered his live show for horn and live electronics, "Brian KM Live!" for students in Hawai'i, the mainland, and Canada. He posts updates on his facebook page, where he can be found as "Brian KM" and his website, www.briankm.com.

He serves as the Principal Horn of the United States Navy's "U.S. Pacific Fleet Band" in Pearl Harbor, Hawai'i and served under the baton of Fleet Bandmaster Lieutenant Commander Kelly Cartwright. He was a regular horn player for the organization's premiere brass quintet, "Harbor Brass". In 2018, he was selected to perform at the Midwest Band Conference as a member of a Navy-wide chamber ensemble. Brian received a degree in Music Therapy along with a performance certificate from Shenandoah Conservatory and his Master's Degree in Horn Performance from the University of Maryland. His principal teachers were Janelle Ellis, William Zsembery, Joseph Lovinsky, and Gregory Miller.

Tomás Ramos



Tomás Ramos is more often heard here at Lutheran Church of Honolulu as a tenor vocalist, but the clarinet has been his primary instrument since the age of 10. In the last year he has rarely had an opportunity to play it with or for anyone, so he is extra excited to perform for and have directed the programming of a First Mondays concert for the first time.

A two-time graduate of the University of Miami's Frost School of Music, he holds a Bachelor of Music in Music Education and a Master of Music in Clarinet Performance. He has performed with the Florida Grand Opera, was the head teaching assistant of athletic bands while at Miami, leads a small ensemble of choristers and recorder at the Cathedral of St. Andrew, and has been a musician in the U.S. Navy's Pacific Fleet Band for two years.

Tomás is very grateful to music director Scott Fikse for providing a musical home base at LCH since their first meeting in late 2019, and would like to publicly thank Maika'i Nash and Brian Kavolius-Matherne for their expert musicianship, gracious flexibility, and uplifting spirits during the rehearsal and recording process. Nothing is easy to put together right now, so working with the right people makes a world of a difference.

Maika'i Nash



Maika'i Nash returned home to Hawai'i in 2017 after living and working abroad, primarily in Montréal and Toronto. He studied at McGill University in Montréal, at the Schubert Institute of Lieder in Vienna, the Centre for Operatic Studies in Sulmona, Italy, and privately in Paris. While abroad, he worked for a number of Canadian opera companies, McGill University, the University of Toronto, Western University, the Glenn Gould School, and the Royal Conservatory of Music. Always a voracious adventurer, he also spent 2 years in Bogotá, Colombia, working as a vocal coach, répétiteur, and pianist throughout the Colombian capital, and in the other major cities as well. Now firmly reestablished in Honolulu, Maika'i has launched the new performing arts, non-profit group, HI Arts Lab, a company creating experiential moments in music across multiple art forms.

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Sunday Morning
10:00 AM (HST)

Compline
(1st and 3rd Sundays)
7:30 PM (HST)

MAHALO

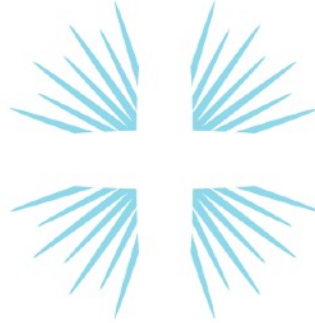
The Lutheran Church of Honolulu would like to thank the following individuals and organizations that helped to make today's concert possible:

The many donors whose generosity supports events like today's; especially the **Arthur and Mae Orvis Foundation**;

The many volunteers of this congregation, especially **Marcus Fikse** and **Bill Potter**;

Pastor **Jeff Lilley**, **Anne Sing**, Vicar **Brianna Lloyd**, and Director of Music and Liturgy **Scott Fikse**.

The performers of tonight's program; for their vision, talent, and creativity, especially **Tomás Ramos**.



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