

1977

a piacere

(accel. . . .) *pp sempre*

pp (nervously) (valociss.)

ppppp (like a breath)

(l.v.)

THE 20th CENTURY CONSORT

pp

a piacere (accel. . . .)

pp approx.

Sunday, May 22nd at 3:00 P.M.
 THE NATIONAL ACADEMY OF
 SCIENCES AUDITORIUM

1977

(Perc. I) 3 Japanese Temple bells Small tamtams (l.v.)

(Perc. II) Vbph. (come sopra) (l.v.)

ppppp (come sopra) (l.v.)

PROGRAM

SEPTET

IGOR STRAVINSKY

for clarinet, bassoon, french horn, piano, violin, viola, and cello

- I *Sonata Allegro*
- II *Passacaglia*
- III *Gigue*

FOUR PIECES FOR CLARINET AND PIANO, ALBAN BERG OP. 5

NIGHT OF THE FOUR MOONS GEORGE CRUMB

for voice, flute, banjo, cello, percussion, and conductor

- I *La luna está muerta, muerta. . .* (The moon is dead, dead. . .)
- II *Cuando sale la luna. . .* (When the moon rises. . .)
- III *Otro Adán oscuro está soñando. . .* (Another obscure Adam dreams. . .)
- IV *¡Huye luna, luna luna! . . .* (Run away moon, moon, moon!. . .)

INTERMISSION

TRIO FOR VIOLIN, CELLO, AND GEORGE ROCHBERG PIANO

FOLK SONGS LUCIANO BERIO

for soprano with flute, clarinet, viola, cello, harp, percussion, and conductor

- 1. *Black is the Colour. . .*
- 2. *I Wonder as I Wander. . .*
- 3. *Loosin yelav. . .*
- 4. *Rosignolet du bois*
- 5. *A la femminisca*
- 6. *La Donna ideale*
- 7. *Il Ballo*
- 8. *Motettu de tristura*
- 9. *Malurous qu'o uno fenno*
- 10. *Lo Fiolaire*
- 11. *Azerbaijan Love Song*

PROGRAM

SEPTET

IGOR STRAVINSKY

The Septet was composed from July 1952 to February 1953 and first performed at Dumbarton Oaks on January 23rd, 1954. This was a period during which Stravinsky, under the influence of Webern, was gradually making his transition to serial technique, and doing so by Webern's own route, an ever increasing use of highly controlled forms of counterpoint, especially canon. Stravinsky's contrapuntal ingenuity is rarely more fully revealed than in the Septet, as the following analysis by Colin Mason suggests:

"In the first movement of the Septet, which is in Sonata form, the opening theme on the clarinet appears simultaneously in free imitation, augmented, both on the horn (in inversion) and on the bassoon. The whole texture of the exposition and recapitulation is thick with imitative counterpoint of this kind, which in the development turns into a strict and complex fugue on a subject that has emerged at the end of the exposition, derived rather remotely from the main subject.

"In the other two movements, which are both thematically related to the first movement, contrapuntal devices of this sort are even more prominent and suggest that the themes of the first movement were derived from them rather than vice versa. The Passacaglia is built on a sixteen-note theme, the first half of which is the source of the first clarinet theme of the first movement. This theme, stated at the beginning with clarinet, cello, viola, and bassoon trading off fragments, is played a total of ten times with every sort of contrapuntal manipulation. It is in this Passacaglia that Stravinsky comes nearest, in this work, to true serial writing. Strictly serial passages alternate with statements of the ground over which, although serial writing is not abandoned, free parts are added.

"The theme of the Passacaglia is also the theme of the Gigue, which consists entirely of fugues on this subject in various forms and rhythmic transformations. First there is a three-part fugue for the string trio, in the gigue rhythm, followed by a repetition of this fugue on the piano, against which the three wind instruments play another fugue on a more expansive version of the subject; then another fugue for the string trio, on the inversion of the original subject, again followed by a repetition on the piano, against another fugue for the wind instruments on a different form of the same subject (i.e. the inversion), this time in yet another expansive rhythmic variant!

"Despite the tendency towards serialism and a complex contrapuntal texture in which there are often six or more parts, the Septet is es-

essentially a neo-classical tonal work (in A major), and each part is melodically clear, simple, flowing, and tonally well-defined."

**FOUR PIECES FOR CLARINET AND PIANO,
OPUS 5**

ALBAN BERG

Opus 5, written in 1913, was the first work that Berg dedicated to his teacher and colleague, Arnold Schoenberg, whose influence is strongly felt here. This is Berg's only work, in fact, which reflects Schoenberg's development, at that time, of miniature forms. The principle is that of a form so concise that the music evolves without ever repeating itself. As Erwin Stein observed, Berg's themes here are "of so intimate a nature, and they are so compellingly summarized in the working out, that the whole, although rich in contrasting colors, makes an impression of the greatest unity." In music so tightly conceived, the demands for sensitivity of nuance and ensemble between the performers is immense; every inflection and gesture counts.

More typical of Berg than the dimensions of Opus 5, perhaps, is the lyrical, expressionistic character of the writing, which, in such small packages, communicates a sense of hyper-condensed romanticism.

NIGHT OF THE FOUR MOONS

GEORGE CRUMB

George Crumb writes: "*Night of the Four Moons* was composed in 1969 during the Apollo 11 flight (July 16-24). I suppose it is really an 'occasional' work, since its inception was an artistic response to an external event. The texts—extracts drawn from the poems of Federico Garcia Lorca—symbolize my own rather ambivalent feelings *vis-a-vis* Apollo 11. The texts of the third and fourth songs seemed strikingly prophetic!

"The first three songs, with their very brief texts, are, in a sense, merely introductory to the dramatically sustained final song. *The moon is dead, dead*. . . is primarily an instrumental piece in a primitive rhythmical style, with the Spanish words stated almost parenthetically by the singer. The conclusion of the text is whispered by the flutist over the mouthpiece of his instrument. *When the moon rises*... (marked in the score: 'languidly, with a sense of loneliness') contains delicate passages for the prayer stones and the banjo (played 'in bottleneck style', i.e. with a glass rod). The vocal phrases are quoted literally from my earlier (1963) *Night Music I* (which contains a complete setting of this poem). *Another obscure Adam dreams*. . . ('hesitantly, with a sense of mystery') is a fabric of fragile instrumental timbre, with the text set like an incantation.

"The concluding poem (inspired by an ancient Gypsy legend)—*Run away moon, moon, moon!*. . .—provides the climactic moment of the

cycle. The opening stanza of the poem requires the singer to differentiate between the 'shrill, metallic' voice of the Child and the 'coquettish, sensual' voice of the Moon. At a point marked by a sustained cello harmonic and the clattering of Kabuki blocks (*Drumming the plain/the horseman was coming near. . .*) the performers (excepting the cellist) slowly walk off stage while singing or playing their 'farewell' phrases. As they exit, they strike an antique cymbal which reverberates in unison with the cello harmonic. The epilogue of the song (*Through the sky goes the moon/holding a child by the hand*) was conceived as a simultaneity of two musics: "Musica Mundana" ('Music of the Spheres'), played by the onstage cellist; and 'Musica Humana' ('Music of Mankind'), performed offstage by singer, alto flute, banjo, and vibraphone. The offstage music ('Berceuse, in stilo Mahleriano') is to emerge and fade like a distant radio signal. The F-sharp Major tonality of the 'Musica Humana' and the theatrical gesture of the preceding processions recall the concluding pages of Haydn's 'Farewell' Symphony."

The Lorca texts:

- | | |
|--|---|
| <p>I. La luna está muerta, muerta;
pero resucita en la primavera.</p> | <p>I. <i>The moon is dead, dead;
but it is reborn in the springtime.</i></p> |
| <p>II. Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito</p> | <p>II. <i>When the moon rises
the sea covers the earth,
and the heart feels like
an island in infinity.</i></p> |
| <p>III. Otro Adán oscuro está sonádo
neutra luna de piedra sin semilla
donde el niño de luz se irá quemando.</p> | <p>III. <i>Another obscure Adam dreams
neuter seedless stone moon
where the child of light will be kindling.</i></p> |
| <p>IV. ..Huye luna, luna, luna!
Si vinieran los gitanos,
harían con tu corazón
collares y anillos blancos."
"Niño, déjame que baile.
Cuando vengan los gitanos,
te encontrarán sobre el yunque
con los ojillos cerrados."
..Huye luna, luna, luna!
que ya siento sus caballos."
..Niño, déjame, no pises
mi blancor almidonado."</p> | <p>IV. <i>"Run away moon, moon, moon!
If the gypsies should come,
they will make of your heart
necklaces and white rings."
"Child, let me dance.
When the gypsies come,
they will find you on the anvil
with your little eyes closed."
"Run away moon, moon, moon!
for I hear now their horses."
"Child, leave me, do not step
on my starched whiteness."</i></p> |
| <p>¡El jinete se acercaba
tocando el tambor del llano!
Dentro de la fragua el niño
tiene los ojos cerrados.</p> | <p><i>Drumming the plain,
the horseman was coming near!
Inside the smithy
the child has closed his eyes.</i></p> |
| <p>¡Por el olivar venían,
bronce y sueño, los gitanos!
Las cabezas levantadas
y los ojos entornados.</p> | <p><i>Along the olive grove
the gypsies were coming, bronze and dream!
Heads high
and eyes half-closed.</i></p> |
| <p>Cómo canta la zumaya,
¡ay, como canta en el árbol!</p> | <p><i>How the owl hoots!
Ah, how it hoots in the tree!</i></p> |
| <p>Por el cielo va la luna
con un niño de la mano.</p> | <p><i>Through the sky goes the moon
holding a child by the hand.</i></p> |

INTERMISSION

TRIO FOR VIOLIN, CELLO, AND PIANO

GEORGE ROCHBERG

George Rochberg writes: "The first performance of the *Trio for Violin, Cello, and Piano* was given Buffalo, New York (while I was Slee Professor at the State University of New York at Buffalo) in the spring of 1964 by Nieuw Amsterdam Trio for whom it was written. It was my last work in the 12-tone method and still bears, for me, the marks of my struggle to transform the abstract palette of ordered chromaticism into something more than mere pattern and design.

"It is one continuous movement which is articulated structurally by an essential soloistic/ensemble dichotomy. Each instrument, therefore, has its own level of solo activity. Beyond that there are "duos" and "trios"; so in a sense the "conversation" between the three instruments is open and dynamic. Only at the very end of the work do they combine to produce one single gesture.

"As in all my music—and my 12-tone works in particular—I tried in the *Trio* to discover a "harmony" special to the conditions of that work which would unify the sounds around a basic aural concept—whether that concept is analyzable or not—and produce, as a result, an identifiable, definable musical substance."

FOLK SONGS

LUCIANO BERIO

In a remarkable departure from his role as a leader among avant-garde composers, Berio arranged this group of eleven international folk songs as "a tribute to the extraordinary artistry" of his wife, American singer Cathy Berberian. The songs were published in 1968, and Paul Moor provides the following notes:

"One cannot really classify either the first song, *Black is the Color of My True Love's Hair*, or the second, *I Wonder as I Wander*, as a genuine folk song. In fact, John Jacob Niles, the Kentucky-born singer and scholar, whose education included classes with Vincent d'Indy at the Schola Cantorum in Paris, composed them in Elizabethan modes and made them famous by singing and recording them. Berio's suite opens with a viola, free of bar lines and rhythmically independent of the voice, evoking a country fiddler. Harmonics from the viola, cello, and harp contribute toward the "hurdy-gurdy sound" Berio wanted to accompany the second song.

"Armenia provided the third song, *Loosin yelav*, which describes the rising of the moon. In the old French song *Rosignolet du bois*, in-

roduced by antique finger cymbals, the nightingale advises an inquiring lover to sing his serenades two hours after midnight and identifies the "apples" in his garden as the moon and the sun. A sustained chord colored by the striking of automobile spring coils bridges this song to the next one, the old Sicilian song *A la femminisca*, sung by fishermen's wives as they wait at the docks.

"Like the first two songs, the sixth, *La Donna ideale*, and the seventh, *Il Ballo*, come not from anonymous folk bards but from a trained composer—in this case Luciano Berio, who wrote them in 1949 at the age of 24 for a Fulbright Fellowship voice student in Italy named Cathy Berberian. The old Genoese-dialect folk poem, *The Ideal Woman*, says that if you find a woman at once well-born, well-mannered, well-formed, and with a good dowry, for God's sake don't let her get away. *The Ball*, another old Italian poem, says that the wisest of men lose their heads over love, but love resists the sun and ice and all else.

"*Motettu di tristura* comes from Sardinia and apostrophizes the nightingale: 'How you resemble me as I weep for my lover. . . When they bury me, sing me this song.'

"The next two come from perhaps the most famous of all folk-music arrangements, Joseph Canteloube's *Chants d'Auvergne*, in *auvergnat* dialect. *Malurous qu'o uno fenno* poses the eternal marital paradox: he with no spouse seeks one, and he with one wishes he had none. A cello echoing the improvisation at the opening of the suite introduces *La Fiolaire*, in which a girl at her spinning wheel sings of exchanging kisses with a shepherd.

"Berberian discovered the last song, called simply *Azerbaijan Love Song*, on a 78-r.p.m. 10-inch disc from the Soviet Asian republic of Azerbaijan, sung in that nation's language except for one verse in Russian, which compares love to a stove. The sounds are transcribed, purely by rote, from that scratchy old record.

THE 20th CENTURY CONSORT

- Christopher Kendall, Artistic Director, Conductor**
Antioch College, University of Cincinnati Conservatory. Conducting with Louis Lane and Thomas Shippers.
- F. Anthony Ames, Percussion**
Carnegie Mellon University, Eastman School of Music. Principal Percussionist, National Symphony Orchestra.
- Helmut Braunlich, Viola, Banjo**
Mozarteum, Salzburg. Faculty, Catholic University of America. Concertmaster, Opera Society of Washington Orchestra.
- Daniel Carter, French Horn**
Curtis Institute of Music. Co-Principal Horn, National Symphony Orchestra.
- Dotian Carter, Harp**
Curtis Institute of Music. Principal Harpist, National Symphony Orchestra.
- Al Gifford, Flute, Alto Flute, Piccolo**
Catholic University of America. Staff, Catholic University. Founder, Contemporary Music Forum.
- Barbara Haffner, Cello**
Eastman School of Music. Member, Penn Contemporary Players, Aeolian Chamber Players.
- Ken Harbison, Percussion**
Eastman School of Music. Percussionist, National Symphony Orchestra.
- Loren Kitt, Clarinet**
Curtis Institute of Music. Principal Clarinetist, National Symphony Orchestra.
- Lewis Lipnick, Bassoon**
Peabody Conservatory of Music. Contra Bassoonist, National Symphony Orchestra.
- Albert Merz, Percussion**
Eastman School of Music, Catholic University of America. Associate, National Gallery Orchestra, Theater Chamber Players.
- Lambert Orkis, Piano**
Curtis Institute of Music, Temple University. Faculty, Temple University; Member, Penn Contemporary Players.
- Dan Rouslin, Violin, Viola**
Oberlin Conservatory; University of Iowa. Faculty, University of Delaware; First Violin, Delos String Quartet.
- Janet Steele, Soprano**
University of Iowa; Yale School of Music. Faculty, City College of New York. Appearances with Western Wind, Speculum Musicum, DeCapo Chamber Players, Contemporary Chamber Ensemble.

THE 20th CENTURY CONSORT

BOARD OF DIRECTORS

F. Anthony Ames

Gene Baro

Michael Cuthbert

Antal Dorati

Virginia Freeman

Christopher Kendall

Loren Kitt

Thomas Mastroianni

F. Anthony Ames, Producer

Lee Fleming, Manager

Sara Schneidman, *Design Consultant*

Henry Shaffer, *Production Manager*

This season has been made possible through the cooperation of the Recreation Association of the National Academy of Sciences. The 20th Century Consort wishes to acknowledge the D.C. Commission on the Arts and Humanities, International Humanities, Inc., The Agnes and Eugene Meyer Foundation, The Morris and Gwendolen Cafritz Foundation, The April Fund, The Sidney L. Hechinger Foundation, The Charles Delmar Foundation, and Mr. Lloyd Symington, whose generous gifts have made this season possible. The Consort also expresses its gratitude to The Catholic University of America School of Music and others too numerous to mention. The 20th Century Consort is a tax-exempt organization and all contributions are tax deductible.