

a piacere

(accel. - - -) *pp* sempre

(nervously) (velociss.)

ppppp (like a breath)

ppppp (l.v.)

THE 20th CENTURY CONSORT

pp

a piacere (accel. - - -)

pp

1978

Friday, March 17 at 8:30 p.m.

MARVIN CENTER AUDITORIUM
GEORGE WASHINGTON UNIVERSITY

3 Japanese Temple bells Small tantan (Perc. I)

ppppp (l.v.)

(Perc. II) Vbph.

ppppp (come Sopra.) (l.v.)

ppp *ppp*

PROGRAM

Libra (1968)

for flute/piccolo, clarinet, violin, guitar, percussion,
piano and conductor

Roberto Gerhard

Three Songs of the War

for soprano and piano

Charles Ives

He Is There! (1917)

Tom Sails Away (1917)

In Flanders Fields (1919)

Breakfast Rhythms I & II (1975)

for clarinet with flute/piccolo, violin, cello,
piano, percussion and conductor

Joan Tower

INTERMISSION

Monophony (1973)

for solo flute

Robert Hall Lewis

String Quartet No. 1 (1948)

Alberto Ginastera

- I. Allegro violento ed agitato
- II. Vivacissimo
- III. Calmo e poetico
- IV. Allegremente rustico

— Program Notes —

“**Libra** — the Balance — happens to be my own Zodiac sign. I have a certain weakness for astrology, in general, and for horoscopes, in particular, and believe that people born under the same Zodiac sign have certain distinctive character-traits in common I do not know whether any of mine are exhibited in *Libra*. If so, I would assume that - as with one's handwriting - this must be due to the utter unselfconsciousness with which the 'writing' is carried out. Which would be an additional reason, if one were required, for holding, as I do, that absolutely nothing is to be said in music concerning the 'heart of the matter.' . . . A good deal could be said, on the contrary, as to the manner in which a composer works technically. But even that is largely superfluous; the informed score-reader finds out most of it for himself, anyway. And I suspect that it must be much more fun to find out for oneself than to be told. . . . As regards the music-lover, I believe he had better ignore this aspect altogether and stand uncompromisingly by the sound of the music: he can be assured that in music the sense is in the sound.”

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Charles Ives: THREE SONGS OF THE WAR

He Is There!

(Text by the composer)

Fifteen years ago today, a little Yankee, little Yankee boy
Marched beside his grand-daddy in the Decoration Day parade

The village band would play those old war tunes,
And the G.A.R. would shout, “Hip Hip Hooray!”

In the same old way
As it sounded on the old camp ground.

That boy has sailed o'er the ocean,
He is there, he is there, he is there.
He's fighting for the right, but when it comes to might,
He is there, he is there, he is there!

As the Allies beat up all the warlords
He'll be there, he'll be there, and then the world will shout
The Battle Cry of Freedom
Tenting on a new camp ground.

There's a time in every life when it's do or die,
And our Yankee boy does his bit that we may live,
In a world where all may have a "say."

He's conscious always of his country's aim
Which is Liberty for all: "Hip Hip Hooray!"

Is all he'll say,
As he marches to the Flanders front.

That boy has sailed o'er the ocean,
He is there, he is there, he is there.
He's fighting for the right, but when it comes to might,
He is there, he is there, he is there!

As the Allies beat up all the warlords
He'll be there, he'll be there, and then the world will shout

The Battle Cry of Freedom,
Tenting on a new camp ground.
For it's rally round the Flag, boys,
Rally once again,
Shouting the Battle Cry of Freedom.

Tom Sails Away

(Text by the composer)

Scenes from my childhood are with me . . .

I'm in the lot behind our house up on the
hill, a spring day's sun is setting, Mother
with Tom in her arms is coming towards the
garden; the lettuce rows are showing green.
Thinner grows the smoke o'er the town,
stronger comes the breeze from the ridge;
'tis after six, the whistles have brown, the
milk train's gone down the valley; Daddy is
coming up the hill from the mill, we run
down the lane to meet him . . .

But today! In freedom's cause Tom sailed
away for over there, over there! . . .

Scenes from my childhood are floating before
my eyes.

In Flanders Fields

(John McCrae)

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amidst the guns below.

We are the dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from fading hands we throw
The torch, be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

“**Breakfast Rhythms I & II** for clarinet and five instruments was commissioned by the National Endowment for the Arts and dedicated to the excellent clarinetist Allen Blustine. In I, a six-note chromatic group is either isolated, completed, or combined with another hexachord to define the different contents or harmonies of the different sections. The central pitch is B which begins and ends the movement. In II, G-sharp acts as the central note placed registrally at the center of the home chord D#, F#, G#, A#, C# which is arrived at the closing of the first ensemble section. The different energies unfolding throughout both movements are generated by these contents which interact in various ways to produce different at home and away-from-home identities which cooperate with rhythmic, registral, and dynamic articulations in such a way that there is a sense of local as well as large-scale balancing of gestures — an idea very much influenced by Beethoven’s use of textural and rhythmic contrast.”

— Joan Tower

Monophony for solo flute exemplifies the long tradition of writing for this medium. At its best, it enables the instrument to approximate the emotional freedom of dramatic speech and spontaneous singing, seemingly free of gravity yet swaying the listener with its own impulses. This piece has two movements. The first, *liberamente*, explores the spatial structure of silence between declamatory passages, interspersed

with long tones subtly altered during their course as if by electronic means. The second, *allegro ma non troppo*, begins with a decisive rhythmic line. A duet is then apparent, with echoes from a suggested ghostly bass instrument. The material of the first movement gradually returns, ending with the changes of sound and space characteristic of the opening.

The **Quartet No. 1** by Alberto Ginastera is in four movements. Dan Rouslin provides the following notes on the work:

“The first movement, *Allegro violent ed agitato* begins with two short, almost angry gestures involving the quartet in unison. These are followed by a movement almost relentless in its excitement and energy. Some sections feature constantly-shifting rhythmic patterns or metrical groupings, while others pit pairs of instruments against each other in a rhythmic tug-of-war. Syncopation, quintuple meter, and ostinato are explored with dramatic effect.

“The second movement, *Vivacissimo*, in contrast to the first movement is a light scherzo which immediately introduces an “off-beat” rhythm that has thematic significance throughout the movement. Pizzicato also plays an important role. After a minute or so of introduction, the first violin plays the syncopated, rising “main theme” which is taken over later by the violin and cello. Interweaving scale figures followed by other references to the syncopated theme lead into the middle section which features the entire ensemble playing pizzicato. The movement is rounded out by variations on the opening material.

“The third movement, *Calmo e poetico*, is an elegiac one that calls to mind the slow movement of Bartok’s *Fourth Quartet*. Individual instruments are featured, although sometimes the ‘accompaniments’ are as fascinating as the melodies. The glissandos of harmonics, for example, which introduce a cello cadenza, followed by an ‘insect-like’ accompaniment of the violins. The movement ends with a chord pyramid which recalls the beginning.

“The final movement, *Allegremente rustico*, although exhibiting some of the aggressive character of the opening movement, has a kind of fresh exuberance all its own. A second theme in 5 offers light contrast to the energetic music which surrounds it. In the middle, the music momentarily relaxes, as if to catch its breath. Then follows a pizzicato version of the second theme which restores the energy. Ginastera goes on to vary this further by having the players pluck very close to their bridges (pizzicato sul ponticello) for a rather unique timbre. The work ends with a burst of joyful optimism.”

THE 20th CENTURY CONSORT

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The 20th Century Consort is a tax-exempt organization under the provisions of 501 C3 of the Internal Revenue Code.

THE 20th CENTURY CONSORT

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Next concert by the 20th Century Consort ~~at the~~ Marvin Center Auditorium — Friday, May 5, 1978 at 8:30 p.m.

Works by Childs, Crumb, Berio, Hindemith and others.