

1977

[ad-Lib]

# THE 20th CENTURY CONSORT

[a tempo]

CLARINET TURN TSP  $\frac{2}{3}$  PA

Sunday, February 6th at 3:00 P.M.

THE NATIONAL ACADEMY OF SCIENCES AUDITORIUM

1977

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## PROGRAM

**ANTECHRIST (1967)**                      **PETER MAXWELL DAVIES**  
for piccolo, base clarinet, violin, cello and percussion (conductor)

**NOCTURNE (1975)**                      **LARRY NELSON**  
for cello and piano

**KADDISH-REQUIEM (1971-1973)**      **RICHARD WERNICK**  
for soprano, cantor (tape), flutes, clarinet, and base clarinet,  
violin, cello, piano and percussion (conductor)

## INTERMISSION

**PIERROT LUNAIRE (1912)**              **ARNOLD SCHOENBERG**  
for soprano, flute, clarinet, base clarinet, violin/viola, cello, piano (conductor)

### Part I

- 1 Moondrunk
- 2 Colombine
- 3 The Dandy
- 4 The Pale Washer Woman
- 5 Valse de Chopin
- 6 Madonna
- 7 The Sick Moon

### Part II

- 8 Night
- 9 Prayer to Pierrot
- 10 Theft
- 11 Red Mass
- 12 Gallows Song
- 13 Decapitation
- 14 The Crosses

### Part III

- 15 Homesickness
- 16 Outrage
- 17 Parody
- 18 The Moonfleck
- 19 Serenade
- 20 Homeward Journey
- 21 O Ancient Scent From Far-Off Days

Immediately following the concert, a reception for the audience and musicians will be held at the Tabard Inn, 1739 N Street, N. W. Please join us.

## NOTES

### ANTECHRIST

PETER MAXWELL DAVIES

This short work, in some formal respects resembling a concert overture, stems not only from the 15th Century woodcut blocks, "*Traicte de l'advenement de l'Antechrist*," and "*Entchrist*," but also musically and more abstractly from my recently completed opera, "*Taverner*," in which the medieval Antechrist concept, rather than the more literal and familiar figure under that name in 1 John, II, and 2 John VII, plays a significant part.

The piece starts with a straightforward rendering of the 13th Century motet, "*Deo confitemini - Domino*," which is then broken up and superimposed on related plainsong fragments, which both musically and with regard to the related implied texts turn the sense of the motet inside-out. The compositional techniques employed relate more clearly than in any previous work of mine to late medieval techniques, particularly with regard to rhythmic mode and cantus decoration. The listener will readily perceive two extended "straight" references to the opening motet which interrupt the otherwise continuous transformation processes — in the first of which one line of this is worked into canons by retrogradation and inversion simultaneously at intervals determined by the harmonic sense, and in the second, at the end of the work, into double mensural canon.

—Peter Maxwell Davies

### NOCTURNE

LARRY NELSON

Nocturne, for cello and piano, was commissioned by the Pennsylvania Music Teachers Association and was completed at the MacDowell Colony in Peterborough, New Hampshire in June of 1975.

Nocturne is formally constructed of thirteen sections, differentiated by change of tempo and/or change of character. However, the divisions of the piece are distinguishable only by analysis. The listener will not hear the sectional division, nor should he try to. The Nocturne by its very nature is an expression of "long flowing musical ideas appropriate to night."

The "long flowing musical idea" very gradually unfolds throughout the piece. This type of melodic development presents the listener with bits and pieces of the melody, adding more and more material as the work

progresses until when the melody is fully stated toward the end of the piece, it seems already quite familiar.

The melodic and harmonic material is generated from the melody just mentioned. Two, three, or more notes extracted from the melody serve as the unifying factors for the various sections. These motives appear both horizontally (melodically) and vertically (harmonically).

—Larry Nelson

#### KADDISH-REQUIEM

RICHARD WERNICK

##### A Secular Service for the Victims of Indochina

In the late '60's and early '70's, protest, frustration, dismay, and anger at the United States' military involvement in Indochina was being expressed in countless ways. My Kaddish-Requiem was written during this period. The work is divided into three movements, played without pause. The first, "*Alles Fleisch . . .*", although entirely instrumental, draws upon the line of scripture, "*Denn alles Fleisch es ist wie Gras.*" ("For all flesh is as the grass"), which Brahms set in the second movement of his German Requiem. In a time when flesh and grass can be recklessly devastated by napalm and defoliants, the simplicity and beauty of the biblical image becomes tinged with a cruel and bizarre cynicism. This is reflected musically by the use of brief and disjointedly recomposed portions of the Brahms as an ironic and nagging commentary throughout the first movement.

The second movement consists of a tape collage of several revisions of the Hebrew (actually Aramaic) *Kaddish*. Although traditionally used as the Jewish prayer for the dead, this curious doxology contains no reference to death whatever, but extols with its lilting rhythms and cadences the power and glory of the Almighty. The Kaddish sections are set off by two instrumental interludes based on portions of Lassus' two-voice motet, *Sancti mei* ("My holy people, who in this world have known only toil and strife, I shall grant you the reward for all your labors").

The third movement is a setting for mezzo-soprano of the traditional Latin *Requiem aeternam*. Here, too, instrumental interludes based on older sources are used — in this movement Palestrina's setting of *Veni Sancti Spiritus* ("Come Holy Spirit"), the moving medieval poem with its entreaty to "grant a death of hope and peace."

—Richard Wernick

## INTERMISSION

PIERROT LUNAIRE, Op. 21

ARNOLD SCHOENBERG

Three times seven poems by Albert Giraud

Born and raised in Vienna, Austria, Schoenberg matured in an intellectual and social climate of clashing contradictions. Only a visual dramatization by a painter of the stature and the genius of an Orozco could adequately communicate to posterity the state of ferment that permeated life in the Austrian capital prior to World War I.

There was the Vienna of the old Emperor of Austria, ruling in the frozen Hapsburg tradition of Spanish ceremony, and the Vienna of Sigmund Freud and Alfred Adler, Hugo Wolf and Gustav Mahler. Here, an ancient house whose members thought and acted in terms of by-gone centuries, surrounded by an aristocratic military clique, seemingly oblivious to the irresistible forces that were shaping the Twentieth Century; there, a group of thinkers and artists who brought about an avalanche of new concepts and who sensed the inevitable consequences of irreconcilable contradictions. Arnold Schoenberg was one of them.

Today, his admirers as well as his detractors agree; for better or for worse, Arnold Schoenberg played a decisive role in the art of music of our century. As a creative artist, he contributed some of the most original and provocative scores to our heritage; as a musical thinker, he gave direction to generations of musicians.

*Pierrot Lunaire* was written and first performed in Berlin in 1912. Conceived as a stage work, it was originally performed with the instrumentalists hidden from the audiences' view and the performer at the "Sprechstimme" (speech-song) in costume, alone on stage. The success of *Pierrot*, although accompanied by the then customary and vociferous opposition of the anti-Schoenberg crowd, was an immediate one. Today, it can be assumed that it will always retain the flavor of a subtly elusive, thoroughly impressive masterpiece of the Twentieth Century.

In Giraud's expressionistic poems, the moonstruck *Pierrot* symbolizes the Kaleidoscope of man's desires, moods and emotions. The ever-changing tonal colors of different instrumental combinations creates unique moods that draw the listener into fantastic orbits with irresistible force.

—from notes to *Pierrot Lunaire*, by Herbert Zipper  
(Précis of text follows:)

## Part I.

1. **Moondrunk.** From the moon a torrent floods down – “the wine that only eyes may drink,” – intoxicating the poet with an ecstasy of desires, terrible and sweet.

2. **Colombine.** Pale moon-flowers bloom in the summer night – If only I could pluck one and place it in your hair!

3. **The Dandy.** A fantastic moonbeam shines on Pierrot’s dressing table. What kind of make-up shall Pierrot wear today? He throws away his grease paint and makes himself up in the grandest of styles with the fantastic moonbeam.

4. **The Pale Washer Woman.** The pale moon washes her linen and spreads it on the dark meadows to dry.

5. **Valse de Chopin.** The waltz, like a tiny drop of blood on the lip of one stricken, haunts my senses with its decadent charm.

6. **Madonna.** Oh mother of all sorrows, rise to the altar of my verses. Your eternally open wounds stare like eyes, but the eyes of men avoid you and your pain.

7. **The Sick Moon.** The feverish, swollen moon is dying of love-pains, while the lover on the way to his sweetheart heedlessly enjoys the moonlight.

## Part II.

8. **Night.** Giant black moth-wings have blotted out the sun. From the dark depths rise vapors which destroy memory.

9. **Prayer to Pierrot.** Pierrot, I have forgotten how to laugh! You horse-doctor of the soul, restore it to me!

10. **Theft.** Pierrot and his companions go out to rob graves of red rubies, but the rubies stare back at them like terrifying eyes in the darkness.

11. **Red Mass.** Pierrot celebrates mass. At the resplendent altar he tears off his priestly robes and shows the congregation the dripping red communion wafer he holds in his bloody hands – his heart.

12. **Gallows Song.** The scrawny harlot will be his last lover. She will stick in his brain like a nail.

13. **Decapitation.** The crescent moon lies like a scimitar on a black satin cushion. Pierrot fears it will come down on his sinner's neck.

14. **The Crosses.** Their verses are the holy crosses on which poets bleed in silence.

### Part III.

15. **Homesickness.** Pierrot is made homesick for the old Italian *commedia del 'arte* from which he has sprung.

16. **Outrage.** Pierrot ever so sweetly drills a hole in Cassander's bald pate, stuffs in his genuine Turkish tobacco and smokes it contentedly with a pipe stem, while Cassander's screeches rend the night air.

17. **Parody.** The duenna in her little red dress, knitting needles arranged in her hair, waits for Pierrot in the garden. But the breeze giggles – the moonbeams are mimicking her knitting needles.

18. **The Moonfleck.** Pierrot notices a spot of moonlight on his black jacket. Mistaking it for paint, he rubs furiously until morning, trying vainly to remove it.

19. **Serenade.** Pierrot scrapes at his viola with a gigantic bow. Cassander is furious with this midnight virtuoso. Pierrot throws away his viola and dreamily plays Cassander's head.

20. **O Ancient Scent** from far-off days, intoxicate my senses. As I look through my sunny windows, my sorrows are dispelled and I dream beyond the far horizon.

# THE 20th CENTURY CONSORT

**CHRISTOPHER KENDALL, Artistic Director**

**F. ANTHONY AMES – Percussion**

Graduate, Eastman School of Music. Principal Percussionist, National Symphony Orchestra.

**LAWRENCE BOCANER – Bass Clarinet**

Graduate, Julliard School of Music. Bass Clarinetist, National Symphony Orchestra.

**AL GIFFORD – Flute, Piccolo, Alto Flute**

Graduate, Catholic University of America. Staff, Catholic University; Founder, Contemporary Music Forum.

**BARBARA HAFFNER – Cello, Sitar**

Graduate, Eastman School of Music. Member, Philadelphia Orchestra, Penn Contemporary Players, Aeolian Chamber Players.

**CHRISTOPHER KENDALL – Conductor**

Graduate, Cincinnati Conservatory. Conducting with Louis Lane and Thomas Shippers.

**LOREN KITT – Clarinet**

Graduate, Curtis Institute of Music. Principal Clarinetist, National Symphony Orchestra.

**THOMAS MASTROIANNI – Piano (Wernick)**

Graduate, Julliard School of Music. Dean, School of Music, Catholic University of America.

**ALBERT MERZ – Percussion.**

Graduate, Eastman School of Music. Associate, National Gallery Orchestra, Theater Chamber Players.



**LAMBERT ORKIS – Pianist**

Graduate, Curtis Institute of Music. Faculty Temple University; Penn Contemporary Players.

**DAN ROUSLIN – Violin, Viola**

Graduate, Oberlin Conservatory. First Violin, University of Delaware String Quartet.

**JANET STEELE – Soprano**

Graduate, University of Iowa. Faculty, City College, New York; Soprano with Western Wind, Appearances with Speculum Musicum, DeCapo Chamber Players.

**RAMON GILBERT, Cantor (tape)**

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# THE 20th CENTURY CONSORT

**Future concert at the National Academy of Sciences  
Auditorium**

**Sunday, May 22nd at 3:00 p.m.**

*Stravinsky Septet*

*Stockhausen Kontakte*

*Rochberg Trio*

*Berio Folk Songs*

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