

COMPOSERS' FORUM  
Saturday, March 1, 1975 8:00 p.m.  
Kilbourn Hall

PROGRAM NOTES BY THE COMPOSERS

TRIO

ROBERT DWELLEY

Slow-Fast-Tempo I  
Gigue

Patricia Greenlee, flute  
John Wheeler, clarinet  
Wendy Large, bassoon

The combination of flute, clarinet, and bassoon is not frequently encountered in the works of the chamber repertoire; a surprising fact, considering the many interesting possibilities of contrasting the quite distinct timbres of the double-reed, the single-reed, and the edge-tone woodwinds. In the Trio (November 1974) for these instruments, I employ conventional contrapuntal devices, emphasizing the independence of each line while maintaining a purposeful unity of overall design.

The first movement, for example, a piece using the twelve-tone system, is a kind of aria, the three participants of which share in turn both the solo and the accompanimental functions. The contrasting middle section represents an expansion of the aria into three tiers, each being an independent development of important melodic motives.

The Gigue is also a modified bar-form, each component of which includes its own motivic development. While not serial, this movement is allied closely to the first both melodically and harmonically.

FANTASY FOR VIOLIN AND PIANO

DAVID LIPTAK

Lyrical, evocative  
Brusquely, brutal, barbaric  
Tenderly, peacefully  
Foreboding, placidly

Richard Stout, violin  
Martin Amlin, piano

The Fantasy was written between December 1974 and February 1975, and is cast in four connected sections. The first three parts are each concerned with a specific mood, musical idea, or image; and the final section is, to some extent, reminiscent of the images of the previous three.

The work is primarily concerned with the concept of escapism, and more specifically is influenced by the aspects of lore as expressed in the writings of J.R.R. Tolkien. In my own mind, the Fantasy expresses images which are unreal and removed from existence, but are nevertheless extremely tempting. It is, for me, a daydream.

MERKABAH

DAVID SNOW

Susan May, soprano  
Martin Amlin, piano

During its development during the second and third centuries AD, Jewish mysticism displayed a preoccupation with the Heavenly Chariot, the Merkabah, which figures in the first vision of the prophet Ezekiel. The literature of the Merkabah mystics dealt with the possibility of theurgical and visionary power available to the initiate in the mysteries of the Hekhaloth, or Palaces of God, of which there were seven, each more glorious than the one before it, culminating at the very throne of God.

The Aramaic texts presented are authentic Hekhaloth literature, and can be found in the book Jewish Gnosticism, Merkabah Mysticism and the Talmudic Tradition by Gershom G. Scholem. The composer wishes to thank Moshe Hoffman for his help in transliterating the text.

## I. Initiation

To ascend on high  
to descend below  
to explore the world  
to walk on dry ground  
to drive on wheels (of the Merkabah)  
to contemplate the splendor  
to dwell (?) with the crown  
to praise the glory  
to say praise  
to combine letters  
to say names  
to behold what is on high  
to behold what is below  
to know the meaning of the living  
and to see the vision of the dead  
to know the lightning  
to walk in rivers of fire.

## II. Revelation

I beheld and saw the whole Universe  
And perceived it as it is;  
I ascended in a carriage of fire  
And I contemplated the Palaces of Hail  
And I found (inexplicable Aramaic word  
twice repeated)  
And three torch-like stones.

This is the spell and the seal  
By which the Earth is bound  
And by which the Heavens are bound  
And the Earth flees before it  
And the Universe trembles before it

It opens the mouth of the sea  
And closes the waters of the firmament.  
It opens the Heavens and waters the Universe  
It uproots the Earth and confuses the Universe...

(translated from the Aramaic)

NOR BRASS, NOR SOUNDING SEA

PAMELA MARSHALL

William Hammond, Jeffrey Holmes, trumpet  
Brian Drake, horn  
Maury Okun, trombone  
Andrew Peruzzini, tuba

This piece begins as contrapuntal lines meeting and diverging, becomes a chorale with obligato of counterpoint; these meet together to become one chorale at the climax, but then diverge again, this time into two chorales.

TOCCATA FOR MARIMBA AND PIANO

ERIC EWAZEN

Ron Wagner, marimba  
Eric Ewazen, piano

The Toccata for Marimba and Piano was written as a showcase for the marimba, exploring its virtuosic possibilities. Although loosely based on a twelve-tone scheme, the piece revolves around various tonal centers and pedal points.

TO A STRANGER

ALLEN GIMBEL

Kim Weisheit, soprano  
Martin Amlin, piano