

Eastman School of Music  
of the  
University of Rochester  
Composition Department

SENIOR COMPOSERS' FORUM

Wednesday, April 7, 1976 8:00 p.m. Kilbourn Hall

PROGRAM

ERIC EWAZEN

CONCERTO FOR BASSOON AND ORCHESTRA

Second Movement: Grave - Allegro Maestoso

Violins

Kristin Miller  
James Krehbiel  
Mary Helen Weinstein  
Martha Curtis  
Mary Ann Sabato  
Marshall Meade  
Debra Akerlund  
Dorianne Cotter

Jerilyn Jorgensen  
Richard Stout  
Susan Heermann  
Stanley Silverman  
Priscilla Eva  
Kathryn Cholakian  
Adele Cutrali

Violas

Jeffrey Showell  
Andrew Dabczynski  
Nancy Brase  
Paul Silver  
Allie Ritter Jensen  
Warren Powell

Piano

Eric Ewazen

Cellos

Kari Padgett  
Fern Glass  
Michael Lipman  
Michael Meade  
Carlene Stober  
Meredith Cooper

Basses

Christian Kollgaard  
Nancy Jackson  
Louise Koby  
Cynthia Leive

Harp

Sharon Hanjian

Flutes

Marsha Leighty  
Mindy Kaufman

Oboes

Judith Paniccia  
Diane Dickson

Timpani

Steve Rehbein

Clarinets

Maurita Murphy  
Deborah Chodacki

Bassoons

Wendy Large  
Charles Kaufmann

Horns

Brian Drake  
David Jackson  
Jill Mavis  
Pamela Marshall

Trumpets

Christopher Gekker  
William Hammond

Trombones

Maury Okun  
Curtis Olson

Tuba

Andrew Peruzzini

Percussion

Ronald Wagner

Toni Lipton, bassoon soloist

Paul C. Phillips, conductor

SIGNATURE FOR TEMPO

Kim Weisheit, mezzo-soprano  
Charles Hott, viola  
Paul Silver, viola

DAVID HEINICK

Daniel Gerhard, flutes  
Maurita Murphy, clarinet  
Steven Rehbein, percussion

Mr. Ewazen  
melodic  
between  
on

MUSIC FOR A CHAMBER ENSEMBLE

DAVID C. SHULER

Marlene Witnauer, flute  
Richard Austin, clarinet  
Jill Mavis, horn  
Thomas J. Lymanstull, piano  
Kristin Miller, violin

Diane Dickson, oboe  
Wendy Large, bassoon  
Ronald Wagner, percussion  
Ted Rounds, percussion  
Kari Padgett, cello

BERKABAH

DAVID SNOW

"Firey wheel without beginning..."  
"In the first palace..."  
"To say names..."

Peggy Kelley, mezzo-soprano  
Martin Amlin, piano  
Susan May, soprano

INTERMISSION

LANDER BITTER-SWEET

PAMELA MARSHALL

Susan Heermann, violin  
Linda Failing, violin  
Tracey Schopfer, viola  
Lurene Ekwurtzel, cello  
Pamela Marshall, horn

FANTASY I

DAVID C. SHULER

Richard Austin, clarinet  
Eric Ewazen, piano

SONG FROM THE VALLEY OF THE BLACK PIG

WILLIAM HARPER

I got a kiss o' the King's hand  
Dance of the Red Beard  
A Lament for the Harp Tree  
The Piper's Warning to his Master  
Dance of the Black Boar

Bassoons

Nancy Tompkins  
Mary Sturdevant  
Rosemary Reidy

Oboes

Sue Warner  
Kevin Piccini  
Judy Kelso

Timpani

Gordon Stout

Percussion

Chris Banzhaf  
Walter Usiatynski

Contra Bassoons

Chip Kaufmann  
Anne Davis

English Horns

Diane Dickson  
Joanna Tensa  
Carol Perkinson

Conductor

Bradley Nelson

PROGRAM NOTES

Mr. Ewazen: "The Concerto for Bassoon and Orchestra utilizes the bassoon as a melodic, dramatic force against an orchestral accompaniment which alternates between being sonorous and highly agitated. The second movement, being performed on the program, is in two sections. The opening section, marked 'Grave', contains a somber, mysterious feeling. The bassoon expresses extended melodic lines in a recitative style over slow-moving chords in the orchestra, punctuated by brief bursts of relatively dissonant chords and flurries, which foreshadow the next section of the movement. The second section, marked 'Allegro Maestoso', presents the bassoon and orchestra parts as acting together to create a heavy, insistent 'maestoso' feeling which brings the concerto to a close."

Mr. Heinick: "Signature for Tempo--words by Archibald MacLeish"

I

Think that this world against the wind of time  
Perpetually falls the way a hawk  
Falls at the wind's edge but is motionless--

Think that this silver snail the moon will climb  
All night upon time's curving stalk  
That as she climbs bends, bends beneath her--

Yes

And think that we remember the past time.

II

These live people,  
These more  
Than three dimensional  
By time protracted edgewise into heretofore  
People,  
How shall we bury all  
These time-shaped people,  
In graves that have no more  
Than three dimensions?  
Can we dig  
With such sidlings and declensions  
As to coffin bodies big  
With memory?  
And how  
Can the earth's contracted Now  
Enclose these knuckles and this crooked knee  
Sprawled over hours of a sun long set?

Or do these bones forget?

III

Borne  
Landward on relinquishing seas,  
Worn  
By the sliding of water

And wonder now what ancient bones are these  
That flake on sifting flake  
Out of deep time have shelved this shallow ledge  
Where the waves break--

Whom time goes over wave by wave, do I lie  
Drowned in a crumble of surf at the sea's edge?--

Mr. Shuler: "Music for a Chamber Ensemble was conceived of in four sections, all presenting different and varied surfaces while continuing a single and consistent musical progression throughout. This progression consists of the projections of certain pitch sets which, though all are present throughout much of the piece to some degree, take on specific levels of importance through the contextual presentation of the material. Though the basic sets involve only very limited collections, generally trichords, they are to be considered as generators from which larger fields evolve."

Mr. Snow: "The history of religion begins with a direct and intuitive relationship between individuals and their environment, which, as it evolves into a cultural institution, degenerates into static dogma that isolates the Divine from the mundane, and undermines that primordial feeling of unity. Mysticism as a phase in the history of religion manifests the desire to transcend the limitations of mundane existence and reunite the exiled ego to its Source. In the allegorical language of the Jewish mystics of the second and third centuries, this meant ascending to the 'Merkabah' or chariot of fire by which the prophet Ezekiel ascended to Heaven. This progressive ascent, achieved through meditation and discipline, is depicted as a journey through seven palaces, each more glorious than the one before it, culminating in the very throne of God. At that point, where words and concepts fail, the mystic knows no contradictions or dualities, and abides in silent perfection."

I.

Firey wheel without beginning,  
Firey wheel without end.  
The revolving sword of flame  
In dance the wings of cherubim  
About an eye dark and flickering  
About a heart dark and dumb.

(Tuvia Rivner-- translated from the Hebrew)

II.

When I ascended to the first palace I was devout,  
in the second palace I was pure,  
in the third sincere,  
in the fourth I was wholly with God,  
in the fifth I displayed holiness before God,  
in the sixth I spoke the kedushah before Him who spoke and created, in order that  
the guardian angels might not harm me;  
in the seventh palace I held myself erect with all my might, trembling in all limbs,  
and spoke the following prayer:

Praise be to thee who art exalted, praise be to the Sublime in the chambers of grandeur.

(translated from the Aramaic)

III.

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  
and 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

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

Mr. Shuler: "Fantasy I consists of a number of sections suspended in musical space, each of which employs a single and discrete series which governs the internal organizations of that section, and each section is further defined by a specific surface. The different series are interrelated in a non-linear manner with transitions between the sections to provide links which bind the sections together into one entity. The overall form has its basis in a global concept which produces a progression of musical thought rather than a linear approach to form with some manner of development of and return to previous ideas."

Mr. Harper: "Trout are quite furtive. To be captured they must be approached with consummate stealth--except when they are spawning--then they are very calm and still. If one is cautious and quiet one can reach into the cold mountain water and rub the silver bellies.

Immersed in the water I watch the fish in the dazzling water-broken lights. I touch them. A shaman on the bank is drawing pictures in a black book. His pictures are primitive abstractions of the fish. He is drawing with crayons of many colors.

The Valley of the Black Pig is a valley in Ireland wherein the Great Battle was, and is to be fought--a terrible and bloody battle in which Ireland finally drives out her enemies.

The trout in this piece are my love of war--of the consummate brotherhood of fratricide--of the dances in preparation for battle--of the passionate spilling of blood and of the lament of the victor.

I am the shaman drawing coarse and primitive abstractions of this love, these spawning trout. My crayons are music."