

# NEW MUSIC

CLAIRE ROSENGARTEN, Executive Director

**Carnegie Recital Hall**  
**Monday, May 9, 1983**  
**8:00 p.m.**

**Eduardo Larin** (1982 Prize Winner)  
DOUBLE BASS QUARTET\*

**David Snow** (1981 Honorable Mention)  
A BAKER'S TALE\*

**Claude Debussy**  
LES CHANSONS DE BILITIS

**Jacob Druckman**  
TROMBA MARINA

**Robert Starer**  
FIVE DUETS FOR CLARINET & VIOLIN\*

**Milton Hinton** (Arr. by DICK HYMAN)  
THE JUDGE MEETS THE SECTION

\*world premiere

**Milton Babbitt ~ Award Presentation**

BERNARD HOLLAND: "Indeed, all this music  
was given the kind of musicianly attention that  
new music rarely enjoys." **THE NEW YORK TIMES**

Andy Anselmo

Ik-Huan Bae

Janet Bookspan

Ainslee Cox

Christopher Gekker

Lauren Goldstein

Alyssa Hess

Milton Hinton

Susan Jolles

Sue Ann Kahn

Aleck Karis

Karl Kraber

David Krakauer

Times Square Basstet

**TICKETS:** \$6.00 on sale now at Carnegie Hall Box Office. **MAIL ORDERS:** make checks payable to CARNEGIE HALL BOX OFFICE, 154 W. 57th St., New York, NY 10019. Enclose stamped, self-addressed envelope. Mail orders must be postmarked no later than April 25, 1983. TDF vouchers and student tickets at \$3.00 accepted at Recital Hall on night of concert.  
**FOR FURTHER INFORMATION, CALL (212) 595-2298.**

**THIS CONCERT IS MADE POSSIBLE IN PART THROUGH GRANTS FROM THE NEW YORK STATE COUNCIL ON THE ARTS AND EXXON CORPORATION.**

**FOR YOUNG ENSEMBLES, INC.**



# NEW YORK CRITICS SAY:

"THE EXCELLENT PLAYING OF THE INSTRUMENTAL ENSEMBLE UNDER AINSLEE COX'S DIRECTION GOT RIGHT TO THE HEART OF THE MATTER."

*BILL ZAKARIASEN, DAILY NEWS*

"NEW MUSIC FOR YOUNG ENSEMBLES KNOWS WHAT IT WANTS AND KNOWS HOW TO GET IT."

*SUSAN FEDER, HI-FIDELITY MUSICAL AMERICA*

## New Music Prize Winners Charming

by Byron Belt

The programs given by New Music for Young Ensembles each year demonstrate how a good idea can be carried forward with integrity and imagination and, not so incidentally, entertain a sophisticated audience as well.

Each year New Music offers prizes and performances for works of 10 minutes or shorter that are appropriate in quality and difficulty to be performed by pre-professional and young professional ensembles of every mixture within a chamber music scope.

No masterpieces may have been uncovered yet, but the standards are always high.

First prize went to Larry McFatter, whose Scherzo for Violin, Cello and Piano was premiered by the Burdette Trio.

The work proved a spikey, elegant composition that should be useful to both amateur and professional performers, and the Burdette ensemble played it brilliantly.

Second prize winner Elliot Goldenthal came up with a delightful entertainment for bass, oboe, clarinet, horn and bassoon entitled "Jabberwocky." Based on one of the more celebrated nonsense passages in Lewis Carroll's "Through the Looking-Glass," it was splendidly performed by bass-baritone John Ostendorf and members of the Dorian Wind Quintet.

One advantage of New Music's selection of short compositions is that the performing artists all have opportunities to present other music of this century as well, making for balanced and attractive programs.

NEW HOUSE NEWSPAPERS • MAY 12, 1982

# FOR YOUNG ENSEMBLES, INC.

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NEW MUSIC

Please forgive us if you receive more than one copy of this brochure. We hope you will pass along extra copies to friends.

SAVE MAY 9!

# CARNEGIE HALL

1982-1983 SEASON

CARNEGIE HALL presents

## New Music for Young Ensembles

Claire Rosengarten, *Executive Director*

Monday Evening, May 9, 1983, at 8:00

### Times Square Basstet

Jaime Austria

Joseph Tamosaitis

Donald Palma

Michael Willens

Ainslee Cox, *Conductor*

Andy Thomas-Anselmo, *Narrator*

Ik-Hwan Bae, *Violin*

Richard Brown, *Percussion*

Christopher Gekker, *Trumpet*

Lauren Goldstein, *Bassoon*

Julie K. Green, *Cello*

Janet Bookspan, *Narrator*

Milton Hinton, *Jazz Bassist*

Sue Ann Kahn, *Flute*

Aleck Karis, *Piano*

David Krakauer, *Clarinet*

Lewis Wyatt, *Alto Saxophone*

DRUCKMAN

Tromba Marina

TIMES SQUARE BASSTET

STARER

Five Duets for Clarinet and Violin

(*World Premiere*)

1. Dialogue

2. Canon

3. Intermezzo

4. Promenade

5. Dance

MR. KRAKAUER, MR. BAE

(*Program continued on next page*)

New Music for Young Ensembles wishes to thank WNCN and WNYC for their broadcast interviews of the artists and composers of this concert.

This concert is made possible in part with public funds from the New York State Council on the Arts, the Department of Cultural Affairs of The City of New York, BMI, Con Edison, Exxon Corporation, SESAC Inc. and Thompson Medical Company, Inc.

Carnegie Hall is owned by The City of New York, which has contributed public funds to its maintenance and improvement.

Program made possible in part through a grant from Meet the Composer, with support from the National Endowment for the Arts, American Savings Bank, American Society of Composers, Authors and Publishers, Avon Products Foundation, Bristol-Myers Company, Grace Foundation, Metropolitan Life Foundation, Mobil Foundation, Morgan Guaranty Trust, New York Telephone, NL Industries Foundation, Inc., the Edward J. Noble Foundation, the Martha Baird Rockefeller Fund for Music and Warner Communications.

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SNOW    **A Baker's Tale\***

(World Premiere)

1. The Baker's March
2. Meditations upon Spiritual Growth
3. Hymn to the Celestial Village
4. Dénouement

MR. ANSELMO, MR. BAE, MR. COX,  
MR. GEKKER, MR. GOLDSTEIN,  
MR. KARIS, MR. KRAKAUER

*Intermission*

AWARD PRESENTATION

Milton Babbitt

LARÍN    **Double Bass Quartet\*\***

(World Premiere)

TIMES SQUARE BASSTET

HINTON    **The Judge Meets the Section**

(Arranged by Dick Hyman)

MR. HINTON, TIMES SQUARE BASSTET

WALTON    **Façade 2: A Further Entertainment**

1. Came the Great Popinjay
2. Aubade
3. March
4. Madam Mouse Trots
5. The Octogenarian
6. Gardener Janus Catches a Naiad
7. Water Party
8. Said King Pompey

MS. BOOKSPAN, MR. BROWN, MR. COX,  
MR. GEKKER, MS. GREEN, MS. KAHN,  
MR. KRAKAUER, MR. WYATT

\*1981 Honorable Mention of New Music for Young Ensembles Competition

\*\*1982 Co-winner of New Music for Young Ensembles Competition

## Notes on the Program

by DR. BARBARA A. PETERSEN

### "Tromba Marina"

JACOB DRUCKMAN

Born June 26, 1928, in Philadelphia

Jacob Druckman studied piano, jazz trumpet and violin in his youth. He began composing while a teenager, studying at Tanglewood with Aaron Copland, then at the Juilliard School with Peter Mennin, Vincent Persichetti and Bernard Wagenaar. A Fulbright, the first of many awards he would receive, enabled him to study a year at the Ecole Normale de Musique in

Paris with Tony Aubin. Later honors accorded Druckman include two Guggenheim Fellowships, a Brandeis University Citation, election to the American Academy and Institute of Arts and Letters, and a 1972 Pulitzer Prize for his orchestral composition, *Windows*. Druckman has taught at the Juilliard School, Bard College, Brooklyn College and the Yale University School of Music. He has directed the Electronic Music Studios at Brooklyn and Yale and was also associated with the Columbia-Princeton Electronic Music



Center. For the current season Druckman is composer-in-residence with the New York Philharmonic under the new Meet the Composer residency program.

Druckman composed *Tromba Marina* for double bass quartet in 1981 for the Times Square Basstet, which gave its premiere performance on December 29, 1981. Scordatura tuning of two of the instruments (one a half and the other a whole step higher than usual) results in an augmented color palette. Druckman has provided the following description of *Tromba Marina*:

"The tromba marina was a late medieval bowed instrument that consisted of a long narrow three-sided body with a single string stretched along its length. The string was not stopped as with modern instruments, but touched lightly at the 'nodes' or arithmetic divisions of the string's length to produce harmonics. The bow was applied between the left hand's touching point and the top of the string.

"The present work refers to the medieval instrument only in that it is played entirely in harmonics with the exception of the opening pizzicato. The inspiration for the piece comes, I am sure, from childhood memories of the Walt Disney film 'Fantasia' where elephants and hippopotami danced a graceful ballet on point."

### Five Duets for Clarinet and Violin

ROBERT STARER

Born January 8, 1924, in Vienna

Robert Starer studied at the Vienna Academy, the Jerusalem Conservatory and the Juilliard School of Music. A citizen of the United States since 1957, Starer has also taught at the Juilliard School; he now divides his time between Brooklyn College and the CUNY Graduate Center. Among his honors are two Guggenheim Fellowships, a Fulbright grant, and an award from the American Academy and Institute of Arts and Letters. Starer's stage works include three operas as well as ballets written for Martha Graham and others. His music has been performed by major orchestras under such conductors as Mitropoulos, Bernstein, Leinsdorf and Comissiona as well as by chamber ensembles and distinguished soloists. His most recent large work is a violin concerto, premiered by Itzhak Perlman with the Boston Symphony and Seiji Ozawa; an

Angel recording of it will soon be available.

*Five Duets for Clarinet and Violin* were written for the accomplished non-virtuoso player looking for chamber music that does not require a piano. Composed in the winter of 1980-81, they have been played by advanced students and amateurs, those most important contributors to the continued life of music today. Tonight is the first public performance of the *Five Duets*, which are being published by MCA. Each of the short movements that makes up this five-minute work is well described by its title: *Dialogue, Canon, Intermezzo, Promenade and Dance*.

### "A Baker's Tale"

DAVID SNOW

Born October 8, 1954, in Providence

David Snow has studied composition at the Eastman School of Music with Joseph Schwantner, Warren Benson and Samuel Adler; at the Yale School of Music with Alan Pollack and Jacob Druckman; and at Brandeis University with Martin Boykan and Arthur Berger. Among his many prizes in composition are those from Eastman, Yale, ASCAP, BMI (two Awards to Student Composers), the National Federation of Music Clubs and the National Association of Composers/USA. His most recently completed commissioned work was for the College Band Directors National Association, assisted by an NEA grant. Snow has been a resident at Yaddo and at the American Dance Festival's choreographer/composer workshop. His published works include a String Trio (Peer International), Brass Quintet (Sesaw), *Jakarta* (Music for Percussion), *Sonatina* for trumpet and piano, *Elephants Exotiques* for four tubas, and *A Baker's Tale* (the last three with Dorn Publications). In addition, Snow is co-composer/performer (with Mark Campellone) on an Opus One



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record, *The Passion and Transfiguration of a Post-Apocalyptic Eunuch*, a science fiction satire.

A *Baker's Tale* received honorable mention in the 1981 New Music for Young Ensembles composition competition. Scored for violin, clarinet, bassoon, trumpet, piano and narrator, *A Baker's Tale* is described by Snow as an uncharacteristically light and optimistic work. One of his few compositions "that his wife can stand," it is dedicated to her. The text, he says, "seems to be a parable about the search for transcendence through a labor of pure love, what the Hindus call 'karma yoga,' but it's really just a silly story about hot rolls. I hope no one takes it the wrong way."

### Double Bass Quartet

EDUARDO LARÍN

Born September 22, 1956,

in Monclova, Coahuila, Mexico

Eduardo Larín has lived most of his life in San Diego, California. As a teenager he sang in a band in addition to playing the guitar, piano and electric bass. Larín was a self-taught composer before entering the University of California at San Diego. After receiving both the B.A. and M.A. degrees, he is now in the midst of Ph.D. work there in composition and theory. His strong interests in interdisciplinary studies have also led him into such courses as linguistics, cognitive psychology and computer sciences. He has studied composition with John Celona, Jean-Charles François, Wilbur Ogdon, Robert Erickson, Bernard Rands and Roger Reynolds. Larín's compositions, which number five large works and at least eight smaller ones, have been performed in various California universities and schools of music. His *Expansions* (1980) was heard in Tokyo after it received second prize in the 1982 Music Today Composition Contest there.

With works by Brian Fennelly and Josef Alexander that were premiered on the October 4, 1982, concert by New Music for Young Ensembles, Larín's Double Bass Quartet was a co-winner in N.M.Y.E.'s 1982 competition. Written in 1979, the ten-minute quartet is in four interrelated movements, each of which has an internal cyclic structure. A strictly derived Fibonacci series was used to establish the temporal proportions of the quartet as a whole, of each movement, and of each section within a movement. The underlying serial harmonic structure is made up of interlocking symmetrical pitch cycles which are transposed and applied in a dif-

ferent way in each movement. To counteract the monotony of sound one might expect from a quartet of double basses, Larín has created a wide variety of contrasting textures.

### "The Judge Meets the Section"

MILTON JOHN ("The Judge") HINTON

Born June 23, 1910, in Vicksburg, Mississippi



Milton John ("The Judge") Hinton grew up in Chicago and played the violin, cello, tuba and other instruments before discovering his real love, the double bass. His academic courses at Crane Junior College and North-

western University

were put aside in favor of practical experience in bands with such legendary figures as Zutty Singleton, Erskine Tate and Cab Calloway. After fifteen years with Calloway's band, Hinton branched out into radio, television, movies, jingles and recordings for the major labels. In the studio or on tours around the world he performed with many of the great jazz and pop artists; the list is a veritable "who's who in show business," including Louis Armstrong, Pearl Bailey, Bing Crosby, Paul Anka, Maurice Chevalier and Dihann Carroll. Hinton has had a long association with the Newport Jazz Festival and others such as Nice and Kansas City. He has given numerous clinics and workshops for academic institutions and serves on the board or as an officer of many educational and performing organizations. An expert photographer, Hinton has taken thousands of pictures of jazz artists; he is also an official interviewer of jazz musicians for the Smithsonian Institution's Oral History Archives.

*The Judge Meets the Section* was written three years ago at the request of Dick Hyman, who subsequently lent his hand in orchestrating and arranging Hinton's original work. Besides the solo double bass (*The Judge*), the ensemble parts (*The Section*) may be played one to a part or with the full bass section of an orchestra. The latter was used for the world premiere with the Baltimore Symphony Orchestra and again this April with the Midland-Odesa Symphony in Texas. Hinton's delightful five-minute composition begins academically with a cadenza, then becomes increasingly jazzy, incorporating jazz walk and slap-bass sections for the soloist and his accompanying quartet.