

ESTHERWOOD MUSIC FESTIVAL
A PROGRAM OF CONTEMPORARY MUSIC

Friday, July 27, 1984 at 7:30 p.m.
THE MASTERS THEATER

P R O G R A M

SEXTETTE

Ju Yen CHEN

Naomi Katz, Alan Gilbert, violins
Anthony Aibel, Lih Wen Ting, violas
Melissa Brooks, cello
Tom Vassalotti, double bass

MOBIL STRUCTURES

Frank RETZEL

Alice Kornhauser, flute
Gary Foss, clarinet
Robin Gelman, bassoon
David Nyberg, percussion

KLAGE

Frank RETZEL

Abbe Krieger, flute
Aki Ando, piano

A BAKER'S TALE or "THE PARABLE OF THE CROISSANT"

David SNOW

Jacqui Taylor, trumpet
Angela Barcomb, clarinet
Martin Valdeschack, violin
Robin Gelman, bassoon
Minoru Miura, piano

I N T E R M I S S I O N

3 MINIATURES

Barbara JAZWINSKI

Jennifer Zoler, flute
David Eggers, piano

"DAIMERUNG"

Morris ROSENZWEIG

Eric Piper, oboe
Lih Wen Ting, viola
David Eggers, cello
Yu Chu Chen, piano

KRONOS

Eric EWAZEN

Jacqui Taylor, Ray Riccomini, trumpets
Roger Riccomini, trombone
Stefano Giorgini, horn
Andy Rodgers, tuba
David Nyberg, percussion

ABOUT TONIGHT'S PROGRAM

JU YEN CHEN was born in Taiwan in 1954 and died in 1983. She majored in composition in Hwah-Gang Conservatory and at the Chinese Culture University. During this time she won the first prize of over 18 compositions in a competition in Taiwan. In 1983 she came to the US and studied composition with Eric Ewazen at Estherwood. She composed a solo viola piece, work for solo cello, and the Sextette as her last works. The Sextette was composed at Estherwood during the summer of 1983. The work consists of a leisurely paced dialogue between various ensembles within the sextette, establishing a mood of mysterious beauty with ever-shifting tonal centers, dynamics and textures.

FRANK RETZEL was born in Detroit and educated at the University of Chicago where he studied with Ralph Shapey. His works have won several awards and fellowships including an ISCM award for Swamp Music, a grant from the National Endowment for the Arts to compose Canticles, and a Fulbright Postdoctoral Fellowship to work in Florence, Italy on an opera entitled The Monk. His most recent work includes Lumen which will be premiered this August in Bennington, Vermont while the composer is a composer-in-residence at Bennington College. Mr. Retzel has taught at the Catholic University of America, the New School for Social Research Graduate Faculty in NYC, and Brooklyn College of the City University of New York; and resides in NYC.

MOBILE STRUCTURES was composed in November of 1970 and is one of a series of "Sound Designs" written from 1969-1975 and scored for various small ensembles. Each of these works is written in graphic notation that charts the overall design of the piece as well as the general characteristics of specific gestures, though leaving exact rhythms and pitches up to the individual performers. While some of the "Sound Design" pieces use improvisation in varying amounts to define whole sections of the work, Mobile Structures limits the choices to various surface elements. The work was conceived as a succession of instrumental sounds, colors and textures (the five instruments singularly and in combination), while still allowing an element of individual preference. The piece is scored for flute, oboe or clarinet, bassoon or bass clarinet, percussion I (drums, wood and metal) and percussion II (marimba and vibraphone).

KLAGE (Lament) was composed in the summer of 1980 and is scored for flute and piano. It is basically in one movement beginning with an instrumental recitative which established essential material -- various pitches and harmonies and a two-part motive that shows both lyrical and angular motion exploited throughout the work. Following the lyrical second section, the recitative is recalled and expanded leading to the final faster section. As opposed to Mobile Structures, Klage is written in traditional notation scoring specific rhythms and pitches throughout.

DAVID SNOW studied composition at the Eastman School of Music, the Yale School of Music, and Brandeis University. Composition prizes he has received include a National Endowment for the Arts Composers Fellowship, two BMI Awards to Student Composers, and ASCAP Foundation Grant, a travel grant from Meet the Composer, and awards from the National Association of Composers USA, the Annapolis Fine Arts Foundation, and the National Federation of Music Clubs. He has been a resident of the artists' colony at Yaddo in Saratoga Springs, where he worked on a commission from the College Band Directors National Association. The work was subsequently recorded for Crest records. His works are published by Music for Percussion, Inc., Dorn Publications, and Seesaw Music Corp.

A BAKER'S TALE was written for New Music for Young Ensembles, Inc., and was performed at Carnegie Recital Hall in May 1983 under the auspices of that organization. The music is based on an original short story that serves as an optional narration to accompany the music. The text will be omitted from this performance, but briefly put, it is a parable that stands Stravinsky's "Soldier's Tale" on its head; in this case, the hero finds his soul, rather than loses it.

The score is dedicated with love to the composer's wife.

BARBARA JAZWINSKI did her undergraduate work at the National Academy of Music in Warsaw, Poland. She received her M.A. in composition and piano from Stanford University (1972) and her Ph.D. in composition from the City University of NY (1984). Among her awards are the Prince Pierre of Monaco Music Competition Award 1981, Special Prize awarded by the Polish Composers' Alliance in a National Competition for Improvised Music in Gdansk, and First Prize in the Nicola DeLorenzo Competition Contest in Berkeley, California.

THREE MINIATURES were composed in 1971. The intention of the work was to combine improvisation with passages using varying degrees of indeterminacy, and passages that are precisely notated. The work consistently uses all twelve-tones of the chromatic scale, but it is not a serial composition.

MORRIS ROSENZWEIG studied composition with Samuel Adler, Mario Davidovsky and George Rochberg. He has held teaching positions at NYU and Northeastern University and has been Composer-in-Residence at the Chamber Music Conference at Bennington College. He has received fellowships from the MacDowell Colony and the Composers Conference and has been awarded prizes in composition by the Eastman School of Music, the University of Pennsylvania. Along with his compositional activities, he has conducted concerts of new music.

The name DAMMERUNG (Twilight) and consequent music stands as a metaphor of a painting by Kandinsky bearing the same name. This work is an abstraction of the twilight during which we witness extreme contrasts of light and darkness, radiant colors, and quick change of atmospheric conditions. In addition to the allusion to the Kandinsky painting, some reference to expressionistic music is present. Each instrumentalist acts equally as part of a whole and rarely does this combination of instruments stay fixed for extended periods of time. The orchestration is of an ever-fluctuating nature.

ERIC EWAZEN graduated from the Eastman School of Music and completed his Master's degree and his Doctorate at the Juilliard School where he studied with Milton Babbitt. He currently teaches at the Juilliard School and the Lincoln Center Institute. His composition include works for orchestra, chorus, and chamber ensemble, and have been performed throughout the U.S. He has received numerous prizes, including the BMI award to student composers, as well as a fellowship to the Tanglewood Music Festival. He is a Vice President of the League of Composers-International Society of Contemporary Music.

KRONOS, a work for Brass Quintet and timpani, treats the timpani as a solo instrument with its own cadenzas. The mood of the piece is one of dramatic tension, with violent musical gestures alternating with large full sonorous chords.