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CURRENTS

THE ENSEMBLE FOR NEW-MUSIC AT THE
UNIVERSITY OF RICHMOND

FRED COHEN *ARTISTIC DIRECTOR*

October 7, 1991
North Court Recital Hall
8:15 PM



Program

PETROUSHKATES (1980)

JOAN TOWER
(b. 1938)

flute, clarinet, violin, cello, piano

FANTASY (...those harbor lights) (1983)

clarinet, piano

NOON DANCE (1982)

flute, clarinet, violin, cello, piano, percussion

Patricia Werrell *flutes*
Charles West *clarinets*
Laura Roelufs Park *violin*
Jennifer Combs *cello*
Kit Young *piano*
Donald Bick *percussion*
Fred Cohen *conductor*

intermission

ANCIENT VOICES OF CHILDREN
based on poetry by Federico Garcíá Lorca

GEORGE CRUMB
(b. 1929)

Christine Schadeberg *soprano*
Michael Lisicky *oboe* Neal Gladd *mandolin, musical saw*
M J Smith *harp* Christopher Marks *piano*
Donald Bick, Greg Giannicoli, Andrew Harnsberger *percussion*
Meagan Schnauffer *soprano*
Fred Cohen *conductor*

PROGRAM NOTES

Joan Tower's *Petroushskates* is an amalgam of two diversified ideas: the pure rhythm of figure skating in the Olympic ice games, and the patterns of Stravinsky's *Petroushka*. *Fantasy...* is modeled on classical precursors, such as the Brahms clarinet sonatas, and incorporates the popular tune, "Harbor Lights," one of Ms. Tower's favorites. *Noon Dance*, completed in 1982, is a sequel to an earlier Tower work, *Breakfast Rhythms*, written in 1974. Says Tower, "While there are some dance-type rhythms in the piece, the real impetus for the choice of the word 'dance' in the title comes from my idea of how close chamber music playing is to dancing; how players 'move' with each other, sometimes following or leading, other times blending different kinds of energies in the pacing of sections. In sum, how they 'choreograph' that piece."

Ms. Tower was born in New York and raised in South America where her father was a mining engineer. She attended Bennington College and received her doctorate in composition from Columbia University. In 1969 Ms. Tower founded the Da Capo Chamber Players, serving as pianist until 1984. From 1985 to 1988 she was composer-in-residence at the Saint Louis Symphony. Ms. Tower's many honors include the 1990 Grawemeyer Award for Music Composition for her orchestral work, *Silver Ladders*, fellowships from the Guggenheim, Fromm, Naumburg, Koussevitzky, and Jerome Foundations, and commissions from Carnegie Hall, the Chicago Symphony, the New York Philharmonic, and Absolut Vodka. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

Crumb's *Ancient Voices of Children* was composed during the summer of 1970 on commission from the Elizabeth Sprague Coolidge Foundation. A contemporary classic, this work is an eloquent setting of poems by Federico García Lorca. Says Crumb, "I feel that the essential meaning of this poetry is concerned with the most primary things: life, death, love, the smell of the earth, the sounds of the wind and the sea. These 'ur-concepts' are embodied in a language which is primitive and stark but which is capable of infinitely subtle nuance."

A number of unusual instruments are included in the orchestra of *Ancient Voices of Children*: toy piano (playing a quotation from Bach's *Notebook for Anna Magdalena Bach*), Tibitian prayer stones, Japanese temple bells, musical saw, and harmonica.

George Crumb was born in Charleston, West Virginia. His principal teacher in composition was Ross Lee Finney. Mr. Crumb has been the recipient of numerous awards, including the 1968 Pulitzer Prize in Music, eight honorary doctorates, and membership in the National Institute of Arts and Letters and the American Academy of Arts and Sciences. He was appointed to the Annenberg Chair at the University of Pennsylvania in 1983.

Soprano Christine Schadeberg is recognized as one of America's leading recitalists, specializing in 20th-century repertoire. She is featured regularly with chamber ensembles and orchestras across the United States and in Europe. Reviews have praised her for her "impeccable sense of style, firm command of languages and supple and expressive tone" (Allan Kozin, *The New York Times*), and her extraordinary ability to communicate with an audience. Her recent appearance with CURRENTS won the following praise from the Richmond press: "Ms. Schadeberg's treatment of "Pierrot" was a real tour de force, likely the finest vocal performance that will be heard here this

season" (*Richmond Times-Dispatch*); "Her singing...amounted to one of the finest performances here in this or any season." (*Richmond News Leader*).

The **CURRENTS** new-music ensemble is an ensemble of professional musicians devoted to outstanding performances of the music of our time. Founded in 1986 by Dr. Fred Cohen, Assistant Professor of Music at the University of Richmond, CURRENTS has introduced concert music of regional, national and internationally noted composers to the central Virginian community in formats ranging from chamber music to orchestral works to opera. CURRENTS has performed American premieres by such composers as György Kurtág, Sofia Gubaidulina, Alfred Schnicke and Edison Denisov, and has commissioned a number of American composers, including Thomas Albert, Allan Blank, Joel Feigin, Jonathan Kramer, Ben Johnston and Walter Ross.

CURRENTS is co-sponsored by the National Endowment for the Arts, the Virginia Commission for the Arts, the Carpenter Foundation, the Sydney and Frances Lewis Foundation, the University of Richmond, and private donations.

TEXTS, TRANSLATION
ANCIENT VOICES OF CHILDREN

I. The little boy was looking for his voice.
(The King of the crickets had it.)
In a drop of water
the little boy was looking for his voice.

I. El niño busca su voz.
(La tenía el rey de los grillos.)
En una gota de agua.
buscaba su voz el niño.

I do not want it for speaking with:
I will make a ring of it
so that he may wear my silence
on his little finger.

No la quiero para hablar;
me haré con ella un anillo
que llevará mi silencio
en su dedo pequeñito.

II. I have lost myself in the sea many times
with my ear full of freshly cut flowers,
with my tongue full of love and agony.
I have lost myself in the sea many times
As I lose myself in the heart of certain children.

II. Me he perdido muchas veces por el mar
con el oído lleno de flores recién cortadas,
con la lengua llena de amor y de agonía.
Muchas veces me he perdido por el mar,
como me pierdo en el corazón
de algunos niños.

III. From where do you come, my love, my child?
From the ridge of hard frost.
What do you need, my love, my child?
The warm cloth of your dress.
Let the branches ruffle in the sun
and the fountains leap all around!
In the courtyard a dog barks,
in the trees the wind sings.
The oxen low to the ox-herd
and the moon curls my hair.
What do you ask for, my child, from so far
away?
The white mountains of your breast.

III. ¿De dónde vienes, amor, mi niño?
De la cresta del duro frío
¿Qué necesitas, amor, mi niño?
La tibia tela de tu vestido.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!
En el patio ladra el perro,
en los árboles canta el viento.
Los bueyes mugen al boyero
y la luna me riza los cabellos.
¿Qué pides, niño, desde tan lejos?

Los blancos montes que hay en tu pecho.

Let the branches ruffle in the sun
and the fountains leap all around!
I'll tell you, my child, yes,
I am torn and broken for you.
How painful is this waist
where you will have your first cradle!

When, my child, will you come?
When your flesh smells of jasmine-flowers.
Let the branches ruffle in the sun
and the fountains leap all around!

IV. Each afternoon in Granada,
a child dies each afternoon.

V. My heart of silk
is filled with lights,
with lost bells,
with lilies, and with bees,
and I will go very far,
farther than those hills,
farther than the seas,
close to the stars,
to ask Christ the Lord
to give me back
my ancient soul of a child.

¡Que se agiten las ramas al sol
y salten las fuentes alrededor!
Te diré, niño mio, que sí,
tronchada y rota soy para ti.
¡Cómo me duele esta cintura
donde tendrás primera cuna!

¿Cuándo, mi niño, vas a venir?
Cuando tu carne huelva a jazmín.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!

IV. Todas las tardes en Granada,
todas las tardes se muere un niño.

V. Se ha llenado de luces
mi corazón de seda,
de campanas perdidas,
de lirios y de abejas.
Y yo me iré muy lejos,
más allá de esas sierras,
más allá de los mares,
cerca de las estrellas,
para pedirle a Cristo
Señor que me devuelva
mi alma antigua de niño.

UPCOMING CURRENTS CONCERTS

DREAM MUSIC: MUSIC WITH AND BY COMPUTERS

Wednesday, February 12, 1992 8:15 PM NCRH

NEW AMERICAN MUSIC

Thomas Albert: *new commissioned work**
Fred Cohen *DUO* for violin and harpsichord
Christopher Rouse: *The Surma Ritornelli*

Guest composer: Thomas Albert
Guest soprano: Christine Schadeberg

Friday, March 27, 1992 8:15 PM NCRH