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### Currents presents an Evening of Chamber Music from the Twentieth Century

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# CURRENTS

THE ENSEMBLE FOR NEW-MUSIC AT THE UNIVERSITY OF RICHMOND  
FRED COHEN *ARTISTIC DIRECTOR*  
PRESENTS

An EVENING of  
CHAMBER MUSIC From The  
TWENTIETH CENTURY



Guest Soprano: Christine Schadeberg  
Guest Composer: Fred Lerdahl

NORTH COURT RECITAL HALL  
MARCH 27, 1992 8:15 PM

## PROGRAM

### Divertimento in Quattro Esercizi (1934)

Luigi Dallapiccola  
(1904-1975)

- I. Introduzione; Come un recitativo
- II. Arietta
- III. Bourrée
- IV. Siciliana

soprano  
flute, oboe, clarinet, viola, cello, conductor

### Duo\* (1990) (in one movement)

Fred Cohen  
(b. 1958)

violin, harpsichord

### Winterfold (1986)

Peter Maxwell Davies  
(b. 1922)

soprano  
alto flute, bass clarinet, guitar, piano,  
viola, cello, percussion, conductor

\*\*\*intermission\*\*\*

### Fantasy Etudes (1985) (in one movement)

Fred Lerdahl  
(b. 1943)

flute, clarinet, violin, cello, percussion, piano, conductor

### Continuum (1968)

György Ligeti  
(b. 1923)

harpsichord

### Three Spirits\* (1992)

Thomas Albert  
(b. 1948)

- I. This Room Has Mystery
- II. Mythia
- III. Night

soprano  
flute, oboe, clarinet, bassoon  
violin, viola, cello, percussion, piano  
conductor

*\*indicates first performance*



### PERSONNEL

Christine Schadeberg *soprano*  
Patricia Werrell *flute, alto flute, piccolo*  
Page Morgan *oboe, English horn*  
Charles West *clarinet, bass clarinet*  
Bruce Hammel *bassoon*  
Terri Lazar *violin*  
Zheng Wang *viola*  
James Wilson *cello*  
Joanne Kong *harpsichord*  
Landon Bilyeu *piano*  
Greg Gianniscoli *percussion*  
Fred Cohen *conductor*



## TEXTS & TRANSLATIONS

### Divertimento in Quattro Esercizi

I. Non mi mandar messaggi, chè son falsi;  
Non mi mandar messaggi, chè son rei.  
Messaggio sieno gli occhi quando gli alsi,  
Messaggio sieno gli occhi chi tuoi a miei.  
Riguardami le labbra mie rosse,  
Ch'aggio marito che non le conosce.

II. E. per il bel cantar d'un merlo  
La bella non può dormire;  
E quando dorme e quando vegghia  
E quando trae di gran sospiri.  
E la si leva nuda nudella  
fuor del suo letto puli;  
E poi ne già nel suo giardino  
Sotto 'lmandorlo fiori!  
E lì si calza e lì si veste,  
E lì aspetta, el suo dolze amor ti.

III. L'acqua corre alla borrana,  
E l'uva e già vermiglia;  
El mio amor mi vuol gran bene,  
E datemi quella figlia.  
Questo ballo non sta bene,  
E potrebbe stare meglio.  
E tu, compagno mio, vanne a lato al tuo desio,  
E quivi ti sta fermo.

IV. Mamma, lo temp' è venuto  
Ch'eo me voria maritare,  
D'un fante che m'e si piazzuto  
nol te podri a contare.  
Tanto me piazze'l so fatto,  
li soi portamenti e i sembianti,  
Che ben te lo dico entrafatto,  
Sempre'l voria aver davanti.  
El drudo meo ad omne patto  
del meo amor voi' che se vanti.  
Matre, lo cor te se sclanti  
Si tu me lo voi contraarare.

I. Do not send me messages: they are false.  
Do not send me messages: they are evil.  
Eyes may be a message when you raise them.  
Eyes may be a message -- from yours to mine.  
Look closely at my red lips, for I have a  
husband who does not know them.

II. And because of the fine singing of a blackbird  
the lovely girl is not able to sleep.  
And sometimes she sleeps and sometimes stirs  
and utters great sighs and rises, stark naked,  
from her tidy bed. And then she is soon in  
her garden, under the flowering almond tree.  
And there she puts on her stockings and  
dresses herself and awaits her sweet beloved.

III. The water runs in the ditch and the grapes are  
already ripening. My love is very fond of me:  
Then give me that girl. This dancing does not  
go well; it could be better. And you, my  
partner, draw aside to your love and remain  
here.

IV. Mamma, the time has come when I wish to  
marry a soldier who pleases me more than you  
could understand. So much about him  
delights me, his bearing and his looks, that I  
tell you in truth I should like to have him  
with me always. My lover meets every  
condition of love; I want him to be proud.  
May your heart be plucked out, mother, if  
you come between us.

### Winterfold

The Keepers of the Midnight Gate  
poem by George Mackay Brown

What are all the hillmen wanting  
Around the alehouse door,  
The old one carrying a new lamb?  
Drink, likely, and women.  
Too cold for them up on the hill

With stars snapping their silver fingers.  
They've left a boy  
To keep the door of the fold, I hope.

What are you? Come closer, maskers.  
Melchoir. Caspar. Balthazzar.  
No names like that hereabout.  
O thank you, sir!  
Pass on, Daffodil-face, Ebony-face, Nut-face.  
Go in peace  
With your foreign stinks and the one clang in your sack.

No bite or blanket in that inn, Lady  
Unless you're loaded.  
Pass on, man. There might be a corner. I know she's done in.  
His furnace mouth  
Keeps the ox warm.  
The publican's fire is the bleeze of gold in his till.

Yes, colonel, the following village women  
As far as I know  
Have been brought to bed this past week  
Or are ripe to the bursting  
Or may be in their sweet pains tonight --  
Rachel, Tamar, Deborah,  
Ruth, Esther,  
Sara, Jemima, Judith.  
Yes, sir --

This gate is open always for King Herod's heroic  
Hooves and swords.

An angel, are you?  
Mister, let me tell you  
The magistrates  
Want no comic-singers in this town this winter.  
What are the shadows  
There, at the fire's edge, with guitars?  
I did not think  
Angels stank and had holes in their sleeves.  
All right, go through, vagrants.  
Say, if you're challenged  
You came in by another road.

Worms are feasting  
Round the fire at the heart of the earth tonight,  
Redbreast.  
You can have this crumb from my sandwich.  
This cold night  
You'd be better in the silver cage of a merchant.

**Three Spirits**  
**This Room Has Mystery**  
Kenneth Patchen

This room has mystery like trance  
Of wine; forget-me-nots of you  
Are chair and couch, the books your  
Fingers touched. And now that you

Are absent here the silence scrapes  
A secret rust from everything;  
While sudden wreaths of sorrow's  
Dust uncover emptiness like halls  
To stumble through, and terror falls.

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**Mythia**  
Donna E. M. Denizé

Hey girl, how did you grow so old, so fast?

Mythia was born a seeker  
of the sun  
light  
streaming  
from the Hidden Source  
and her spirits were  
HIGH...even as a  
child; she was forever  
crying to the sky  
for a taste of the world and  
she said that she felt  
the Spirit  
like lean hands on  
swallow's back rising  
in flight or  
like a ray, a  
ray of Love  
coming from a hidden garden of the heart  
or unmimed vein.

Hey girl, how did you grow so old, so fast?

Mythia  
whose prayer rises beyond murmurs of sound,  
says the Spirit is a tongue of its  
own sprinkling light on  
the dark  
shadow of night.

She was thirty-two

no words were  
said when Mythia died.  
She was thirty-two with only  
one, one red eye like dusk at sunset.  
Friends, her friends  
put two coins  
on her eyes and  
spoke no  
words; she was laid in the pinewood box on a  
rainy day.  
The earth silent, the air quiet,  
Friends brought the few flowers  
wore no special dress, watched the rain come in,  
its natural way,  
and after the rain,  
there was a heavy red  
mist. Those Friends knew Mythia  
left like she came --  
plain,

and natural, with her face beaming  
like moonlight and others  
others,

held

by

the

sight.

Hey girl, how did you grow so old, so fast?

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**Night**  
J. Ross Albert

Night,  
Wear your paisleyed cloak  
of mystic storms,  
lovingly...fearfully  
And break dark-deep velvet  
with silvered shards of  
lunar solace.

Night,  
Hide aged fears  
with sleeping grace.

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## PROGRAM NOTES

Dallapiccola's "Divertimenti in four exercises" is an early work of this 20th century Italian master. The work is dedicated to one of Dallapiccola's teachers, composer Alfred Casella, whose neoclassical style is clearly evoked. The *Divertimento*...are set to anonymous Italian texts of the 13th century each of which is concerned with some aspect of love.

*Duo* for violin and harpsichord is the result of a commission from violinist Sonya Monosoff, a member of the performance practice faculty at Cornell University. Ms. Monosoff is one of the first American masters of the Baroque violin (her performance of Bach's Sonatas for Violin and Cembalo on the Smithsonian label remains a landmark recording), and regularly plays both the baroque and modern instrument. *Duo* acknowledges Ms. Monosoff's commitment to the baroque style while at the same time exploring new ideas evolving from my own 20th century perspective. There are two brief quotations from the Bach Sonatas for Violin and Cembalo (BWV 1015 and 1018).

Peter Maxwell Davies is widely acclaimed to be the most important British composer since Benjamin Britten. His extraordinarily consistent and prolific output embraces every medium. Yet despite Davies' formidable achievements, he is not an ivory tower composer. On the contrary, his experience as a performer, conductor, and teacher renders him entirely practical in his approach. *Winterfold* is his tenth collaboration with Orkney poet George Mackay Brown. Other collaborative works include *The Martyrdom of St. Magnus* (1976), *Black Pentacost* (1979), and *Lullabye for Lucy* (1981). Since 1970 Davies has lived and written most of his music in Orkney.

Though only about four minutes in duration, *Continuum* is often cited as one of Ligeti's most important and influential works. Like certain pieces utilizing phasing techniques by such composers as Steve Reich (his *Piano Phase*, for example), what is heard in performance is not what appears in the notation. Rather, what emerges is music "between the notes," the spontaneous gift of the music itself, as it were. At moments the harpsichord is transformed into a modern electronic instrument (especially when the piece moves into the highest register of the instrument). At other moments the piece ironically evokes a baroque tocatta.

*Three Spirits* was commissioned by CURRENTS through a commissioning fund granted by the Virginia Commission for the Arts. Thomas Albert is Professor of Composition and Associate Dean at the Shenandoah University and Conservatory of Music in Winchester, Virginia. A student of Ben Johnston (whom CURRENTS commissioned in 1990), Albert has written for many organizations and individuals and has been the recipient of numerous awards and honors. Two recordings of his works have been issued with the Collage new-music ensemble. He has performed as a member of a duo-piano team with composer/pianist William Duckworth, and since 1985 has appeared as conductor in musical theater productions for the Shenandoah Conservatory.



Soprano Christine Schadeberg is recognized as one of America's leading recitalists. She is featured regularly with chamber ensembles and orchestras across the United States and in Europe. She made her Lincoln Center debut in 1985 with the American Composers Orchestra and her Brooklyn Philharmonic Orchestra debut in 1986. In 1988 she made her Carnegie Hall debut in Mozart's *Requiem*, and her Town Hall Recital debut in March, 1989. 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 in November, 1991, won the following praise from the Richmond press: "Ms. Schadeberg was the consummate artist....she exhibited a rare combination of dramatic poise and vocal precision" (John McKay, *Richmond Times-Dispatch*). Ms. Schadeberg may be heard on *CRI*, *Opus One*, *Bridge*, and *Orion Master Recordings*.

Composer Fred Lerdahl studied at Lawrence University and received his Masters degree from Princeton University. He received a Fulbright scholarship in 1968-69 to attend the Freiburg Hochschule für Music where he studied with Wolfgang Fortner. He has received many other awards, among them the Koussevitzky Composition Prize, a National Institute of Arts and Letters Award, and a Guggenheim Fellowship. He has received numerous commissions, including those from the Fromm Foundation, the Julliard Quartet, the Pro Arte Quartet, and the American Composers Orchestra. He has taught at the University of California at Berkeley, Harvard University, the University of Michigan at Ann Arbor, and at Columbia University where he is Professor of Music.

Mr. Lerdahl has also been active and widely noted as a theorist. His work with theorist Ray Jackendoff resulted in 1983 with the publication of *A Generative Theory of Music* which presents an innovative theory of tonal music based on generative grammar and cognitive science.

Juane Kong has performed as a harpsichordist and pianist for new-music series including The Third Coast New-Music Festival and the Los Angeles Monday Evening Concerts, among others. She is the recipient of prizes in the Bach International Piano Competition, and has received critical acclaim for performances of Bach's "Goldberg" Variations and the Well-Tempered Klavier. Currently she is on the faculty of Virginia Commonwealth University.

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 Virginia 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 Sydney and Frances Lewis Foundation, the University of Richmond, and private donations.