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Currents presents an Evening of Chamber Music from the Twentieth Century

Department of Music, University of Richmond

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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) Fred Cohen
   (in one movement)
   violin, harpsichord
   (b. 1958)

Winterfold (1986) Peter Maxwell Davies
   (b. 1922)
   soprano
   alto flute, bass clarinet, guitar, piano,
   viola, cello, percussion, conductor
   ***intermission***

Fantasy Etudes (1985) Fred Lerdahl
   (in one movement)
   flute, clarinet, violin, cello, percussion, piano, conductor
   (b. 1943)

Continuum (1968) György Ligeti
   harpsichord
   (b. 1923)

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
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. peril bel cantar d'un merlo
La bella non puo 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 li si calza e li si veste,
E li 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 me si piazzuto
nol te podri a contare.
Tanto me piaze'l so fatto,
lì 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 contraaraire.

Winterfold
The Keepers of the Midnight Gate
doce 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.  
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 breeze 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.
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 Divertimen... 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 (BVW 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 toccata.

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 Koussevitzsky 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 Juilliard 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 linguist 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 cognitive science.

Joanne 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 Schnikke 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.

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