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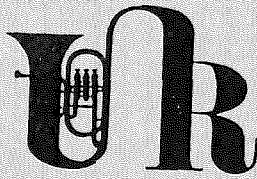
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The Department of Music at the University of Richmond
Presents

CURRENTS

The Resident Ensemble for New Music at the University of
Richmond

Fred Cohen, Music Director

November 15, 1986
8:15pm

North Court Recital Hall

Program
Esprit Roux/Esprit Doux (1985) Elliott Carter (b. 1908)

Patricia Werrell * *flute*
David Niethamer* *clarinet*

Gazebo Music (1981) Judith Shatin Allen (b.1949)

Patricia Werrell* *flute*
William Comita* *cello*

Evocations of Slovakia (1951) Karel Husa (b. 1921)

1. Mountain
2. Night
3. Dance

David Niethamer* *clarinet*
Debra Baker* *viola*
William Comita* *cello*

intermission

The Soldier's Tale (1918) Igor Stravinsky (1882-1971)
Part I Part II
"The Soldier's March" (Marching tunes) "The Soldier's March"
Music to Scene I "The Royal March"
Music to Scene II "The Little Concert"
Music to Scene III (reprise of Scene I) Three dances:
"Tango" "Valse" "Ragtime"
"The Devil's Dance"
"The Little Chorale"
"The Devil's Song"
"Great Chorale"
"Triumphal March of the Devil"

Michael Wells, The Narrator
Walt Swanson, The Soldier
Eric Dobbs, The Devil
Myra Wrenn Daleng, The Princess

David Niethamer* *clarinet* Jonathan Friedman *bassoon*
Michael Davison *trumpet* Courtney Reed *trombone*
Steven Barton *percussion* Christopher Zukovsky *double*
bass

Helen Coulson* *violin*
Fred Cohen *conductor*

*member of the Roxbury Chamber Players

Ushers are members of the University Lake Society

Special thanks to Dr. John Countryman of the University of Richmond for his valuable assistance in contributing to the dramatic aspects of this concert.

Program Notes:

Esprit Rude/Esprit Doux.....Elliott Carter
Esprit Rude/Esprit Doux for flute and clarinet was composed for the celebration of Pierre Boulez's 60th birthday on March 31, 1985 in Baden-Baden. The title, translated as "rough breathing/smooth breathing," refers to the pronunciation of classical Greek words beginning with a vowel. With *esprit rude* (rough breathing) the initial vowel is to be preceded by a sound H, and is indicated by a reversed comma above the letter. With *esprit doux* (smooth breathing) the initial vowel is not to be preceded by H and is indicated by a comma above the vowel. In the Greek for "sixtieth year" (transliterated as hexecoston etos) the initial epsilon for the first word has a rough breathing sign while the epsilon of the second has a smooth one.

The score begins and ends with the motto:

B flat C A E
B (O) U_t L_a E (Z) Using both French and
German names of the notes.

Both instruments have some rough and some smooth breathing.

notes by the composer

Gazebo Music.....Judith Shatin Allen

Gazebo Music was composed in 1981 at the American Dance Festival for a dance in which the musicians were located in a gazebo; the dancers came through the woods up to the gazebo and then glided away, coming to rest on the limbs of a huge magnolia tree. This environment suggested very special qualities, as well as a way of using timbre to articulate form. The piece has clear tonal reminiscences, yet plays with ambiguously related seventh chords, finally cadencing on an overlaying of two such chords. The large scale structure involves a type of closure in which the end completes yet transforms the opening idea. The piece moves from the matched sounds of the opening to a more scherzo-like section in which the instruments reach opposed registral extremes, before returning through a common pitch to the delicate sonority of the opening.

notes by the composer

Evocations of Slovakia.....Karel Husa

We are performing this work partly in celebration of Mr. Husa's 65th birthday. A number of musical celebrations are planned throughout the country for this distinguished composer, including the premiere of his new orchestral work, the Concerto for Orchestra, by the New York Philharmonic in September. CURRENTS plans to perform Husa's Sonata a tre (1985) next season.

"Evocations of Slovakia was composed in France in 1951 where I resided from 1948 until 1954....[In] 1949 I had made the decision not to return to my native country, Czechoslovakia. The memories were still very strong and I recalled my youth there, idealizing, no doubt, and seeing all in a colorful dream a la Chagall, or, musically speaking, close to [The] Soldier's Tale by Stravinsky. I have always found the Slovakian folklore incredibly rich and unspoiled....The choice of movements is allegoric: *Mountain*, meaning nature and earth; *Night*, the metaphysical dream; and *Dance*, the real living people."

The Soldier's Tale.....Igor Stravinsky

"I received the idea of The Soldier's Tale in the spring of 1917, but I could not develop it as I was still occupied with Les Noces....The sort of work I envisaged would have to be small enough in the complement of its players to allow for performances on a circuit of Swiss villages, and simple enough in the outlines of its story to be easily understood. I discovered my subject in one of Afanasiev's tales of the soldier and the Devil....Only the skeleton of the play is Afanasiev-Stravinsky, however, for the final form of the libretto must be credited to my friend and collaborator, C. F. Ramuz. I worked with Ramuz, translating my Russian text to him line by line." [Stravinsky and Craft: Expositions and Developments, 1962]

The score and definitive text of The Soldier's Tale were first published in 1924, having been much changed since the 1918 version. Stravinsky began the composition with the violin-and-bass "Valse", and gradually filled the episode with the addition, one by one, of the bas-oon, clarinet, and cornet. "The Dance of the Devil" was composed next, but without percussion, followed by the "Great Chorale."

The Soldier's Tale marks Stravinsky's break with the Russian orchestral school in which he had received his musical training. The instrumental ensemble "was influenced by a very important event in my life at that time, the discovery of American jazz....The Soldier's Tale's ensemble resembles the jazz band in that each instrumental category--strings, woodwinds, brass, percussion--is represented by both treble and bass components....My knowledge of jazz was derived exclusively from copies of sheet music [brought back from America by the conductor Ernst Ansermet], and as I had never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I could imagine jazz sound, however, or so I liked to think." [Stravinsky and Craft: Expositions and Developments, 1962]

CURRENTS is a professional chamber ensemble dedicated to new music and the promotion of new music in Virginia. Members of CURRENTS are full-time and adjunct faculty at the University of Richmond, students at the University of Richmond, members of the Roxbury Chamber Players, and professional musicians in the Richmond area. This performance marks the initial concert of the ensemble; two further concerts are planned for the 1986-87 season.

The Roxbury Chamber Players perform repertoire from baroque to the pre-sent day. Since its founding in 1982, the Roxbury Chamber Players have won growing recognition for their collaboration with American composers. Seven new works have been written for the Roxbury Chamber Players during their five year history. The most recent, Allan Blank's Quintet for Clarinet and String Quartet, was premiered at ClarFest '86, where the Roxbury Players were the resident ensemble.

Next: Ryan Fletcher, baritone November 16, 4:00 PM
North Court Recital Hall