

Concerts from the Library of Congress 2013-2014

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

**OLIVER
KNUSSEN
RESIDENCY**

April 7–12, 2014

Coolidge Auditorium & Whittall Pavilion
Library of Congress, Thomas Jefferson Building

THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

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The Library of Congress

April 7–12, 2014

THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

OLIVER KNUSSEN RESIDENCY

Festival Events

MONDAY, APRIL 7

New Music Workshop

with the Birmingham Contemporary Music Group

2:30–5:30pm, Coolidge Auditorium

*Reading session of new works by students from the Peabody Conservatory
and the University of Maryland*

TUESDAY, APRIL 8

Pre-Concert Presentation, 6:30pm, Whittall Pavilion

Conversation with Stephen and Jackie Newbould

Birmingham Contemporary Music Group

Oliver Knussen, conductor; Lucy Schauer, soprano;

Andrew Sauvageau, baritone; Huw Watkins, piano

8pm, Coolidge Auditorium

FRIDAY, APRIL 11

Pre-Concert Presentation, 6:30pm, Whittall Pavilion

Conversation with Oliver Knussen and Marc Neikrug

Birmingham Contemporary Music Group

8pm, Coolidge Auditorium

Alexandra Wood, violin; Ulrich Heinen, cello; Huw Watkins, piano

SATURDAY, APRIL 12

"The President's Own" United States Marine Band

Colonel Michael J. Colburn, director

2pm, Coolidge Auditorium

Oliver Knussen

Born in Glasgow in 1952, Oliver Knussen grew up near London, where his father was principal double bass of the London Symphony Orchestra for many years. It was with the LSO that he made his debut in April 1968, conducting his First Symphony in London and in Carnegie Hall, New York. His first major works *Coursing* (1979) and the Third Symphony (1973-9) placed him in the forefront of contemporary British music. In the 1980s he collaborated with Maurice Sendak on *Where the Wild Things Are* (1979-83) and *Higglety Pigglety Pop!* (1984-5, rev. 1999), two chamber operas that have since been performed all round the world, and in the U.K. by Glyndebourne and London's National Theatre. In 2012 a new production of the two operas (with digital background) was premiered at the Aldeburgh Festival and subsequently travelled to Los Angeles and the Barbican, London as part of the BBC's "Total Immersion" festival dedicated to the composer.

Several of Knussen's later works have quickly established themselves in the repertory: *Flourish with Fireworks* (1988), *The Way to Yonder Castle* (1988-90), *Songs without Voices* (1992), *Two Organa* (1994), the Horn Concerto (1994), the Violin Concerto (2002), *Requiem—Songs for Sue* for soprano and chamber orchestra (2005-6) and most recently, *Ophelia's Last Dance* (2010) for solo piano.

Knussen has become one of the most skilled and sought-after conductors of new music, and in this capacity has appeared with many major international orchestras. He is currently Artist-in-Association with the BBC Symphony Orchestra and the Birmingham Contemporary Music Group. From 1983 to 1998, Knussen was Artistic Director of the Aldeburgh Festival, and in 1992, in collaboration with Colin Matthews, established the Contemporary Composition and Performance Courses at the Britten-Pears Programme at Aldeburgh.

Among Knussen's many awards are Honorary Memberships in the American Academy of Arts and Letters and the Royal Philharmonic Society, an Honorary Doctorate from the Royal Scottish Academy of Music and Drama, and the 2004 Association of British Orchestras Award. In 2006 he was named the second recipient of the Michael Ludwig Nemmers Prize from Northwestern University, and in 2012 he won the Critics Circle award for an "Outstanding Musician." He became a CBE in the 1994 Birthday Honours.

The Library of Congress
Coolidge Auditorium
Tuesday, April 8, 2014 — 8pm

BIRMINGHAM CONTEMPORARY MUSIC GROUP

OLIVER KNUSSEN, CONDUCTOR
LUCY SCHAUFER, SOPRANO | ANDREW SAUVAGEAU, BARITONE
HUW WATKINS, PIANO



Program

IGOR STRAVINSKY (1882-1971)

Septet (1952-3)

I. [quarter note] = 88—Meno mosso: [quarter note] = 69

II. Passacaglia: [quarter note] = c.60

III. Gigue: [dotted-eighth note] = 112-116

OLIVER KNUSSEN (b. 1952)

Ophelia Dances, Book 1, op. 13 (1975)

NICCOLÒ CASTIGLIONI (1932-1996)

Tropi (1959)

RUTH CRAWFORD SEEGER (1901-1953)

Three Songs (1930-32)

Rat Riddles

In Tall Grass

Prayers of Steel

Lucy Schauer, *soprano*

INTERMISSION

OLIVER KNUSSEN (b. 1952)

Ophelia's Last Dance, (*Ophelia Dances* Book 2), op. 32 (2009-10)

Huw Watkins, *piano*

ARNOLD SCHOENBERG (1874-1951)

Serenade, op. 24 (1920-23)

1. *Marsch: Durchaus gleichmässiges Marschtempo*
2. *Menuett: Nicht schnell, aber gesangvoll*
3. *Variationen: Andante*
4. *Sonnet no. 217 von Petrarca: Rasch*
5. *Tanzscene: Sehr lebhaft*
6. *Lied (ohne Worte): Adagio*
7. *Finale: Im Marschtempo des 1. Satzes*

Andrew Sauvageau, *baritone*



About the Program

IGOR STRAVINSKY, Septet

"The septet is a fascinating piece of music, full of intricate polyphony and exciting rhythmic effects. Perhaps the most extraordinary side to it is the close resemblance of the style to the twelve-note method of Schönberg."¹

-Richard RePass, 1954

"To so much as notice this fact was quite impressive; to admire it was positively prophetic."²

-Stephen Walsh, about the above RePass quote

The works that open and close tonight's program are evidence of an *ex post facto* rapprochement between Igor Stravinsky and Arnold Schoenberg—one-sided, alas, and unfortunately not in time for them to have benefited from each other's society while they lived in close proximity for nearly a dozen years as fellow Angelinos. Schoenberg passed away on July 14, 1951, and Igor Stravinsky was notified the following day. While shocked, he continued with his work.³ Mikhail Druskin suggested a psychological shift in Stravinsky associated with the death of Schoenberg, writing "[t]here was an abrupt change in Stravinsky's stylistic manner: he wrote first the *Cantata*... and then the *Septet*, in which he experimented for the first time with the use of a series. From now onwards his whole attitude to the New Viennese School was different..."⁴ Preparing an attack on Robert Craft's level of influence on Stravinsky, Druskin continues: "Had Schoenberg's death had such a deep effect on him? Had he in fact wished to study dodecaphonic methods earlier and been embarrassed by the existence of a rival whose death alone could liberate him from this inhibition?"⁵

1 Richard RePass, "U.S.A.," *The Musical Times*, 95, no.1334 (April 1954): 205. The author was reviewing recent compositions in America, including *The Rake's Progress*.

2 Stephen Walsh, *Stravinsky: The Second Exile* (New York: Alfred A. Knopf, 2006) 311. It gets even better as the review continues—RePass notes that "[t]he concluding Gigue takes a scale-like row of eight notes, derived from an idea in the opening movement, and turns it into an exhaustive contrapuntal exercise that veers a little beyond the limits of tonality, but ends safely inside." RePass, 205.

3 Robert Craft, *Stravinsky: Glimpses of a Life* (New York: St. Martin's Press 1993), 37.

4 Mikhail Druskin, *Igor Stravinsky: His life, works and views*, transl. by Martin Cooper (Cambridge: Cambridge University Press, 1983), 141.

5 *Ibid.*

The role that Schoenberg's death played in instigating Stravinsky's idiosyncratic explorations of serialism is seen in a different light by Robert Craft, who as Stravinsky's assistant and musical interlocutor was one of the best-placed people at the time to observe this transition (though one should take all posthumous assertions of influence/conversations with a grain of salt, if only because they are difficult to confirm). While there is a definite correlation in the timing of Schoenberg's death and the warming of relations between the Schoenberg and Stravinsky households, Craft suggests that Stravinsky's path was partially directed by an increasing awareness over time of not only the works of the Second Viennese school, but also those of the practitioners of its younger generations like Luigi Dallapiccola.⁶ Craft does offer one psychological assessment with which Druskin might have agreed: Stravinsky may have felt "relief at the death of someone perceived as a threat."⁷

Craft introduced Stravinsky to several works by Schoenberg in a series of memorial concerts in 1952, including the *Serenade*; apparently he was "so taken with the *Serenade*... that he used a mandolin in *Agon* and a guitar in his instrumentation of his *Four Russian Songs*."⁸ Other works also made a significant impression, including (appropriately enough) Schoenberg's *Suite for septet*, op. 29 (although it has a different instrumentation than Stravinsky's). While it is often stated that *The Rake's Progress* was the *locus terminus* of Stravinsky's so-called neo-Classical work, a casual glance at his *Septet* belies this notion. It may represent a significant new direction for Stravinsky's methods of composition, but the *septet*, like some of Schoenberg's music before him, featured prominent Baroque structures for organization such as the *passacaglia*, *gigue* and *canon*.

Stravinsky's *Septet* was composed for Dumbarton Oaks in 1953 (and bears some traits of his earlier "Dumbarton Oaks" Concerto) and was premiered there the following year with Stravinsky at the baton. It possesses a nice balance of instruments, with a wind complement of clarinet, horn and bassoon, and a string trio with a piano as the seventh instrument. One might refer to the *Septet* as a "proto-serial" work by Stravinsky; the first movement is the last original work by Stravinsky with a key signature.⁹ As opposed to the more clearly-defined serial techniques that Stravinsky would later develop in his music (such as the "rotational array"), Stravinsky's early treatment of serial thought tended to be more scale- and mode-driven (using not-always-ordered sets). These types of groupings can be heard in the scalar ideas that creep into the piano and melodic writing fairly quickly, with augmented forms in other voices (consider the slower-moving horn and bassoon parts at the beginning, which imitate each other in inversion). Given the distinctiveness of secondary ideas and general thematic delineation, one hears the familiar progress of a type of sonata form, with its expected recapitulation.

The second movement is a *passacaglia* with a repeating series of sixteen notes, first heard in a single line in the cello on its second iteration (the opening statement has the theme, with its eight unique pitches, split between the clarinet, cello, viola and bassoon). The pacing and opening fifth are briefly reminiscent of Bach's C-minor *passacaglia*, while the initial countertheme has an enigmatic dotted rhythm. While Stravinsky maintains his own identity throughout the piece, one senses an homage not just to Schoenberg the composer/craftsman,

6 Craft, 38.

7 Craft, 37. Craft earlier makes the case that he was privy to an unfortunate secret: "I think that I alone was aware that neither composer knew anything about the other's music, having recognized that each of them had been unwilling to examine his own prejudice—Schoenberg's being that Stravinsky depended on formulas and a bag of tricks, Stravinsky's that Schoenberg was a slave to an abstract system." Craft, 36.

8 Craft, 40.

9 Paul Griffiths, *Stravinsky* (Great Britain: Schirmer Books, 1992), 160.

but also to his mastery of timbre. Played well, the passacaglia from Stravinsky's Septet displays magnificent orchestrational relationships. Referring to the fugal writing in the final movement *Gigue*, Stephen Walsh puts it in an interesting way: "The music is admittedly not serial (though it well could be). Instead it uses a 'repertoire' of notes—in effect an unordered set—derived from the eight different notes of the sixteen-note row in the passacaglia..."¹⁰ (we may recall from footnote 2 above that a variant of this observation was made as early as 1954). Looking at the copyright deposit of the Septet, it is clear from the earliest stage that Stravinsky wished his intentions to be evident to the performer. Above each new entrance in this series of energetic fugues is written the "row" of pitches utilized by that instrument in that section. The subjects are remarkably clear and fun to hear, and looking at the score one sees that Stravinsky took pains to mark inversions and retrogrades of the material. The movement is divided into four fugues; the first involves the string trio, the second one is a double fugue with the piano playing the string trio material against a new version of the passacaglia as a subject in the winds, the third goes back to the strings but inverted and with other manipulations, and the fourth is another double fugue with piano and winds, closing with the addition of strings. Because of the prominent relationships shared between the movements, Stravinsky's early toe-dipping into the serial realm draws on the tradition of thematic reference as another way to motivate his particular structures of choice, yielding a work firmly rooted in one of his established styles but pointing the way forward to greater experimentation in the coming years.



OLIVER KNUSSEN, *Ophelia Dances* and *Ophelia's Last Dance*

On the first concert of our Oliver Knussen Residency, we will have the pleasure of hearing two related works by the composer that drew on material he wrote in the early 1970s. The first, *Ophelia Dances*, was commissioned by The Serge Koussevitzky Foundation in the Library of Congress and premiered in 1975 by the Chamber Music Society of Lincoln Center, with Michael Tilson Thomas directing from the celesta.¹¹ It has since achieved the status of a classic nonet, given its skillful combination of playfulness and beauty; the orchestration is wonderfully conceived and effective. The dances transpire in a single movement: an *Intrada* (*Sphinx I*) deploys Robert Schumann's mysterious "Sphinxes" from *Carnaval* as source sets for pitch material¹² before a series of ideas are explored, variously featuring the English horn, flute, horn, piano, celesta and tutti and sub-ensembles. We have reprinted the composer's notes below for both *Ophelia Dances*, Book 1 and *Ophelia's Last Dance* (*Ophelia Dances*, Book 2). As their names imply, they share a common origin alongside Knussen's Symphony no. 3, op.18. Although separated by thirty years and a great number of new experiences, it is a treat to hear their familial (or rather, "Ophelial") relationships within the span of a single concert.

10 Walsh, 299.

11 It was revised in 1980.

12 Schumann lists three *Sphinxes* between *Réplique* and *Papillons*, essentially belonging to two sets; they are musical puzzles with broader implications for the work as a whole. Their semiotic meaning is derived from their spelling in German pitch names. This is an old trick, but taken to new heights with Schumann. Like the name B-A-C-H (which stands for the pitches B-flat–A–C–B), Schumann's *Sphinxes* refer to meaningful names (to him, and now us). *Sphinx 1*: SCHA (E-flat–C–B–A); *Sphinx 2*: ASCH (A-flat–C–B); *Sphinx 3*: ASCH (A–E-flat–C–B). Their meanings to Schumann aside, note that they are intimately related—*Sphinx 1* is a rotation of *Sphinx 3*, and *Sphinx 2* is "spelled" the same way as *Sphinx 3*, but with one less pitch. All of these configurations and further manipulations are presented right at the beginning of Knussen's *Ophelia Dances*.

From the composer:

Why is Ophelia dancing? Partly as an instrumental response to Shakespeare's description of her chanting 'snatches of old tunes/ As one incapable of her own distress,' and partly because I wanted to write a piece whose light-headed and giddy qualities would suggest a crossing of the line that divides laughter from tears. The 'old tunes' in this piece are Schumann's *Carnaval*, whose mottos provided much of its melodic and harmonic material, and two late works of Debussy, *La boîte à joujoux* and *Gigues*. There is an introduction, four dances (which become more and more compressed) and a long slow coda, all played continuously. *Ophelia Dances* was commissioned by the Serge Koussevitzky Music Foundation and first performed in New York in May 1975 by the Chamber Music Society of Lincoln Center.

Ophelia's Last Dance is based on a melody dating from early 1974, which was among several ideas intended for—but ultimately excluded from—my Third Symphony (1973-79). Some of these evolved into the ensemble piece *Ophelia Dances*, Book 1 (1975), but not this one, which nonetheless continued to haunt me from time to time over the years. After the death of Sue Knussen in March 2003 it reminded me of happier times and eventually, on the occasion of Paul Crossley's 60th Birthday recital in 2004, I decided to give it a tiny frame of its own so it could be shared with listeners other than the one in my head. It still remained a fragment at that time, because although the melody will never find the form for which it was originally conceived, the new "frame" suggested some possibilities for continuing the dance in diverse ways. The present work—written at my home in Suffolk in 2009/10—is the result. A number of other "homeless" dance-fragments—related more by personal history and by mood than anything more concrete—are bound together by means of variously wrought transitions to and from rondo-like recurrences of the original melody.

—Oliver Knussen



NICCOLÒ CASTIGLIONI, *Tropi*

Niccolò Castiglioni's music is relatively unknown in the United States, a wrong that will hopefully be righted in time, with the consistent advocacy of ensembles like the Birmingham Contemporary Music Group and others. The past decade has seen a half-dozen or so recordings dedicated to Castiglioni's music, with a focus on the piano, oboe and ensemble works. Though younger than Luciano Berio, Castiglioni and Berio both studied at the Milan Conservatory at the same time (World War II having impeded Berio's pursuits, not least in a hand injury that ruled out a career as a pianist). Castiglioni explored many styles of composition, including Stravinskian neo-classicism, various approaches to serial composition, and incorporation of earlier, tonal musics. Participation in the Darmstadt courses further exposed him to the leading European trends in contemporary music, leading Castiglioni to contribute numerous writings about music. It became clear that he was headed in his own direction when he did not view the music of Webern in the same light as many composers with respect to integral or "total" serialism.¹³

¹³ Antonino Geraci, "Castiglioni, Niccolò," Grove Music Online, Oxford Music Online, Oxford University Press, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05132>>.

While some of Castiglioni's music might be characterized by stylistic traits mentioned above, most of the music rather exhibits his ability to adapt both technically and aesthetically to the musical demands of the situation; he has a compelling way of fluidly moving between a unique sonic utterance and a startling pastiche in the same breath, and then integrate the gestures. In 1959's *Tropi* (for a sextet of flute/piccolo, clarinet, piano, percussion, violin and cello), we hear a work of great attractiveness both in its material and orchestration (not that those are unlinked).

The "tropes" of the work are organized in a digestible sequence. *Tropi's* trippingly angular opening introduces music punctuated by silences. Presumably the values of these silences were much on his mind at the time, as Castiglioni had recently written about their contributions to Webern's music in 1958.¹⁴ A new idea is then explored, ushered in by a quiet piano, softly accompanied. With a tendency to favor the upper registers, these two worlds are juxtaposed as the piece progresses. The musical ideas are generally all contributing to the same type of gesture; there might be a localized frenetic quality to the music for instance, but the phrases work in tandem to create a meta-trope.

A significant shift occurs when a single pitch (D4) is arrived at and explored by the musicians. This pitch serves as the focal point for some time until the sudden appearance of E7 (struck by the piano and held by a string harmonic). The piano then has a subtly active solo beneath the held tone. The piano itself become nearly toneless in the repetition of keys in the upper register, before a startling E-flat 6 (clarinet and violin) opens space for a beautiful piano chord and subsequent passage. More space follows, shaped by the percussion; the angularity is diminished through the slowing down of the music, and energy is fading after the intensity of the unisons. The work ends with a murmur in the strings and clarinet before the piccolo offers its final commentary from on high.



RUTH CRAWFORD SEEGER, *Three Songs*

In 1937 Harold Spivacke, former Chief of the Music Division of the Library of Congress, was on the lookout for an expert transcriber to notate folksongs collected by John Lomax. Ruth Crawford's husband Charles Seeger was asked first, but he in turn suggested his wife, who embarked that year on a transcription odyssey that would transform her career and yield one of the great contributions to American folksong preservation and dissemination. Her work with the Lomax family (and John's son Alan in particular) at the Library of Congress in a sense signalled the start of the Seeger folk music dynasty.¹⁵

Thus it came to be that the Library of Congress played a pivotal role in Ruth Crawford Seeger's career, ultimately collecting materials related to her original compositions as well, including the *Three Songs* from 1930-2. Before her work in Washington, DC, Ruth Crawford had already made a significant name for herself as an avant-garde composer; the *Three Songs* bear witness to her accomplishments. They are settings of Carl Sandburg's poetry, and not the first Ruth Crawford had set—earlier in 1929 she composed five other songs utilizing his work. In the Ruth Crawford collection is a letter in response to her request to set the poems. Writing from Chicago on September 10, 1931, Sandburg wrote: "And you must know I have a sort of pride

¹⁴ Ibid.

¹⁵ Judith Tick, *Ruth Crawford Seeger* (New York: Oxford University Press, 1997), 245-6.

about them having enough of the requisite exquisite (or vice versa) for you to be doing them with music."¹⁶ The songs were first published in Henry Cowell's New Music Edition Orchestra Series (the Library of Congress also houses the Cowell collection).

An interesting aspect of these songs is their inclusion of optional *ostinati* parts for a small complement of winds, brass and strings. In the manuscripts and early versions of the songs, the *ostinati* are not written out—instead, their attacks are indicated on two separate lines, one above the *concertanti* core group, and one below. In *Rat Riddles*, the lines were added in red, suggesting an alteration to the original that was later incorporated. In any case, such is the thinking of a composer who would like to have options—sometimes it is not possible to have more than a small chamber group, and the smaller size can be more viable! Speaking of options, it is interesting that an early draft of *Rat Riddles* also has a German text overlay of the poetry above the vocal line (replete with prosody modifications).

Crawford finished her setting of "Rat Riddles" in March of 1930. Joseph Straus displays in his analysis of the song (he also looks closely at *Prayers of Steel*) how tightly and carefully constructed the work is, with a focus on building-block motives and symmetrical constructions, especially in the voice part.¹⁷ The music is organized in such a way that each instrument/group has distinctive music that repeats (with modifications and internally as well) at different rates. Motivic and pitch content can be seen to be shared, but the character of the writing is what differentiates the parts. The *ostinati* always attack together, and the entrances of the various instruments are staggered (starting with double-strike on the Chinese (temple) blocks, followed by the piano, oboe, *ostinati* and lastly voice). Crawford's approach feels perfectly allied to the poem, as everyone seems different but somehow part of the same rat race, so to speak. The "rat riddles" themselves offer the point of greatest musical contrast, beginning with the *Quasi recitativo* question from the rat: "Who do you think you are...?" and ending with a chorale-like query about the great equalizer, death. The primary music of the song returns briefly after the rat spills its secrets (for instance, that a rat can speak), and the piece winds to a close.

Prayers of Steel, finished in November of 1932, once again captures the poetic spirit of Sandburg's poem. The poem is essentially in two parts; the first is the prayer of the poet's subject to be an instrument of destruction, to be made into a crowbar to "lift and loosen old foundations." The second part is a prayer to become a spike that binds the newly constructed. Without actually using an anvil, the music immediately conveys the organized cacophony of constructing the new. The vocal focus is on G-sharp, hammered into our heads through repetition. Against this is a rotating serial oboe line that demonstrates a familiar pattern that is just deviant enough to be not entirely predictable. Added to the activity is a regular percussion battery, expansive rising/falling double-octaves in the piano, and an articulate *ostinato* rhythm. One of the great decisions Crawford made was to repeat the essential music (with different attacks in the *ostinati*), giving the sense of a never-ending cycle that is always the same yet ever-changing.

The final song, *In Tall Grass*, lives in the same topical realm as the others, but conveys Sandburg's imagery in an atmospheric and altogether terrifying manner. The *ostinati* here are not relegated to the status of chord punctuators (though that was an important function in the previous songs); rather here the strings especially provide swarming glissandi of buzzing bees. The oboe

16 Ruth Crawford Seeger Collection, Library of Congress, letter to Ruth Crawford from Carl Sandburg. The texts of the Sandburg poems are not reprinted here due to copyright restrictions.

17 Joseph N. Straus, *The Music of Ruth Crawford Seeger* (Great Britain: Cambridge University Press, 1995), 132.

serves as the lyrical counterpart of the vocal observer, and the piano opens with a short idea drawn from the vocal line of *Rat Riddles*. From these humble-beginnings the stark imagery of industry and death are superimposed, as we learn of the bees who reside in the skull of a forgotten horse—a horse that yet retains some utility. The activity in the piano part increases until there is nothing left for it to say. Crawford's setting of the final line is a lullaby itself in a "blue sheen," with the voice droning on D, conflicting with the oboe, which is unable to land on that pitch. This haunting piece ends with the dying strains of percussion and strings, closing a powerful set of songs and certainly one of Ruth Crawford's finest works.



ARNOLD SCHOENBERG, Serenade, op. 24

If we think of Stravinsky's *Septet* as a proto-serial work bearing the signs of a significant technical/stylistic reorientation, we can also think of Schoenberg's *Serenade*¹⁸ of 1920-3 as occupying a liminal space in Schoenberg's transition to dodecaphonic thought. There is evidence of serial exploration in Schoenberg's music before 1920, but starting at that point (when he was composing his opp. 23-25) until the op. 26 *Wind Quintet*, Schoenberg honed his own serial compositional techniques, ultimately arriving in (his version of) the twelve-tone world.¹⁹

Opp. 23 and 24 both famously include movements that can be described as dodecaphonic, but the works as a whole were not yet conceived entirely in such terms. An attempt was made, however, to solve the problem of multi-movement structures in the *Serenade*. This can be seen in the first movement that Schoenberg composed of his *Serenade*—what would eventually be the third movement set of variations. The movement is based on a fourteen-note series, and Schoenberg completed all but the coda in 1920. He then sketched ideas for all but two of the remaining movements, using the same set of pitches. As Ethan Haimo puts it, "[b]oth this proposed, but later rejected, attempt to base all of the movements on one set and serial procedures at work in the *Variations* mark a crucial stage in Schoenberg's serial development."²⁰ Additionally, an observant listener can hear that something unusual is happening from the very start, because the theme of the variations movement is presented in the clarinet alone as a series of 27 pitches, mirrored around a central pitch (the fourteen-note set is heard backwards, as a palindrome, with the last pitch of the set operating as the first of the reverse of the set). For those interested in more specifics, one can find evidence of important developments in Schoenberg's serial thought in Haimo's exploration of Schoenberg's pre-op. 26 music and beyond.²¹ Without delving into too many of the details, suffice it to say that there is a continuity between Schoenberg's development of thematic/motivic materials in his non-tonal, non-dodecaphonic music and his serial works (this continuity extends to his tonal music as well). By way of a brief introduction to the work, here are some elements to listen for in the *Serenade*.

18 The Library of Congress holds the holograph manuscript short score of Schoenberg's *Serenade*, op. 24.

19 It is important to note that there is no single "twelve-tone" or "serial" style or technique. While theorists and composers have developed commonly-employed analytical tools to describe phenomena related to serial and dodecaphonic music, the tonal possibilities in these compositional magisteria are limitless; composers of dodecaphonic music have written works as stylistically distinctive as the music of Monteverdi is from Mozart, or that of John Cage is from J.S. Bach.

20 Ethan Haimo, *Schoenberg's Serial Odyssey* (New York: Oxford University Press, 1990), 78.

21 *Ibid.*, full book. Of course, there is also a large body of literature on the subject to be enjoyed!

Schoenberg's Serenade opens with an energetic march, getting off to an adventurous start with a viola solo. The meter is 2/2 (appropriate for a march), but the regularity of a typical march is eschewed for a time in favor of syncopations and rhythmic obscurants (like repeated triplets). The place of such figures becomes more apparent after the main thematic material is presented starting at measure 9 in the clarinets and violin, and ends with a repeated note and ascending/descending four-note scalar tag. I mention this latter because it is heard at prominent points in the movement (as are the repeated notes, triplets, and the primary theme and its associated rhythms); one such point is a descending flutter-tongue passage in the clarinet above rising scales in the strings and bass clarinet. If you miss it the first time, Schoenberg actually repeats some 47 bars, starting at a triplet passage that takes advantage of the plucked instruments especially.

The second movement is a minuet in the expected 3/4 meter, and Schoenberg lets his hair down a bit here, especially in the soloistic passages like those found in the violin, which combined with the ebb and flow of the tempo give the movement its character. The movement is structured as one would expect with a minuet: it features a contrasting trio in which the viola and guitar humorously get stuck in repeated figures. After the trio Schoenberg returns to the "A" section of the minuet before closing with a brief coda. The third movement is the theme and variations referenced above; it consists of the theme plus five variations and a coda.

The fourth movement is the "twelve-tone" piece in the set and features the vocalist singing a sonnet by Petrarch. The sonnet selected by Schoenberg is marked as number 217 in the score, but is generally listed as number 256. The Arnold Schönberg center possesses the modified slide rule that Schoenberg used to assist in the composition of the movement.²² As each line of the poetry in the German version consists of eleven syllables, Schoenberg rotates through the pitch classes twelve more times, without finishing the final sequence in the voice. Aggregates (complete collections of all twelve chromatic pitches) abound in the accompaniment (for instance, the mandolin and guitar play the other five pitches after each of the two *Hauptstimme* attacks in the violin part that starts the movement, yielding all twelve pitches) and as combined sets in other melodic lines. Although Schoenberg would develop increasingly elegant ways of managing twelve-note sets (the concern is not just melodic, as some people mistakenly think), his careful management of time, rhythm and textual relationships removes any notion of a mechanical "cycling through the row." Here is the text of Petrarch's Sonnet 256:

O könnt' ich jeder Rach' an ihr genesen,
Die mich durch Blick und Rede gleich zerstöret.
Und dann zu größerm Leid sich von mir kehret,
Die Augen biegend mir, die süßen, bösen!

O that I could take revenge on her,
Whose words and looks destroy me in equal measure.
And then, to cause me greater suffering,
Turns away from me, hiding her eyes, so sweet and cruel!

So meiner Geister matt bekümmert Wesen
Sauget mir aus allmählich und verzehret
Und brüllend, wie ein Leu, ans Herz mir fährt
Die Nacht, die ich zur Ruhe mir erlesen!

So the weak and troubled essence of my spirits
Is little by little sapped and consumed
And, roaring like a lion, she penetrates my heart
When, at night, I should be resting!

Die Seele, die sonst nur der Tod verdrängt,
Trennet sich von mir, und ihrer Haft entkommen,
Fliegt sie zu ihr, die drohend sie empfängt.

My soul, which death evicts from its dwelling,
Is parted from me, and escaping its shackles,
Flies to her who threatens it.

Wohl hat es manchmal Wunder mich genommen
Wenn die nun spricht und weint und sie umfängt,
Daß fort sie schläft, wenn solches sie vernommen.

I have often wondered
When my soul speaks to her, weeps and embraces her,
If it does not break her sleep, if she is listening.

22 Joseph Auner, "Schoenberg's row tables: temporality and the idea," in *The Cambridge Companion to Schoenberg*, ed. by Jennifer Shaw and Joseph Auner (New York: Cambridge University Press, 2010), 168-9.

While the setting of the poetry²³ may not be as indicative of a new path for Schoenberg as his use of "Ich fühle luft von anderem Planeten" (I feel the air of other planets) in his String Quartet no. 2, op. 10, his approach seems both technically and poetically appropriate to Petrarch's imagery; Schoenberg was after all a great composer of Lieder, and texts had provided support structures in the past for non-tonal ventures.

The *Tanzscene* movement contains a delightful array of arabesques, with memorable melodic ideas and ostinato grooves. The dance scene includes a number of repeats—one of Schoenberg's organizational strategies for the Serenade, in addition to its references to older suite structures. The beautiful "Song without words" follows, featuring in turn the violin, cello and bass clarinet, with idiomatic "serenade" accompaniment in the other voices (especially in the guitar). If the music of the Finale rings a bell, it is because it is essentially a reprise of the first movement. There are differences in the expository section that opens it, but by the time Schoenberg arrives at measure 61, we have the equivalent music as that beginning at measure 49 in the Serenade's opening movement; in fact it is repeated verbatim for much of the remainder of the movement. The greatest deviation occurs at a *Poco Adagio* interlude of six measures, where Schoenberg nostalgically looks back at a slowed-down version of music from the *Tanzscene*²⁴ superimposed atop the opening violin melody from the "Song (without words)" movement that immediately precedes the Finale. A nine-measure coda in the march tempo closes the work with an exciting flourish, directly repeating the final measures of the first movement. Schoenberg's willingness to replay the opening music with such minimal modification would be puzzling if it did not work as well as it does. Because the music is relatively complex, and elements are shared throughout the entire Serenade, the reprise bears the nature of a recapitulatory arrival in a single-movement structure, reinforcing the structure with a sense of the familiar. Schoenberg would develop other ways to manage this issue in his later works, but here allows the performers and audience alike to revel in the fascinating new world he had created in the Serenade, featuring a complement of instruments one rarely gets to hear.

David Henning Phylar
Music Specialist
Library of Congress, Music Division



About the Artists

Lucy Schauer's current and future engagements include Suzuki in *Madama Butterfly* (New Zealand Opera), Ma Moss in *The Tender Land* (Opéra de Lyon), soloist in George Benjamin's *Upon Silence* (Settembre Musica Festival), appearances in Milan and Turin, a contemporary music concert with the Birmingham Contemporary Music Group at the Aldeburgh Festival and Baroness Schraeder in *The Sound of Music* (Central City Opera). Lucy's first solo recording, *Carpentersville*, co-produced with ABC Classics in Australia, was released in spring 2013.

Her most recent engagements include Jenny in Knussen's *Higglety Pigglety Pop* (Aldeburgh Festival and the Barbican); Der Trommler in *Der Kaiser von Atlantis* (Opéra de Lyon); Swiss

²³ Schoenberg's source for the German translation of Petrarch was Karl Förster; the English translator is unknown.

²⁴ Specifically he uses the clarinet melody (with the same pitch classes) and accompaniment as heard in the section starting at m.63 of that movement. Material from the dance scene movement is also used as countermelodic material earlier in the movement.

Grandmother in *The Death of Klinghoffer* (English National Opera); Judy in *Punch and Judy* (Grand Théâtre de Genève); Suzuki (Houston Grand Opera), Swiss Grandmother/Austrian Woman/Dancing Girl in *The Death of Klinghoffer* (Opera Theatre of St. Louis), soloist in *The Garden of Earthly Delights* (world premiere) BBC Proms, Marcellina in *Le Nozze di Figaro* (ENO), Carolina in *Elegy for Young Lovers* (ENO at the Young Vic), Anne in Heggie's *To Hell and Back* (Oper Faber in Portugal) and Margaret Johnson in *The Light in the Piazza* (The Curve, Leicester).

Additional noted engagements have included Page in *Salome*, Blumenmädchen in *Parsifal* and Suzuki (Metropolitan Opera), Clare de Loone in *On the Town* (ENO and Théâtre du Châtelet), Judy in *Punch and Judy* and Amastris in *Xerxes* (ENO), Smeraldine in *The Love for Three Oranges* (New Israeli Opera), Cherubino in *Le Nozze di Figaro* and Hänsel in *Hänsel and Gretel* (Los Angeles Opera), Octavian in *Der Rosenkavalier* and Cornelia in *Giulio Cesare* (Staatsoper Hamburg), and Erika in *Vanessa* (Los Angeles Opera, Hamburg Staatsoper, Opéra du Rhin, Washington National Opera and Opéra de Monte-Carlo). Lucy was a member of the Oper Köln ensemble, where roles included Charlotte in *Werther*, Olga in *Eugene Onegin* and Cherubino.

Concert performances include her collaboration with Transition Projects and Netia Jones for *Recollections of My Childhood* and other songs by Stravinsky (Wilton's Music Hall and Kings Place in London), Elgar's *Sea Pictures* and *Music Makers* (Orquestra Simfonica de Barcelona), *Songs of the Auvergne* (New York City Ballet), Orlofsky in *Die Fledermaus* Domingo & Friends: LA Opera Gala, Bernstein's *Symphony No.2 "Kaddish"* and Zeisl's *Requiem Ebraico* (Gulbenkian Orchestra) and Narrator in *The Diary of Anne Frank* (Gürzenich Orchester).

Recordings include Kurt Weill's *The Firebrand of Florence* (BBCSO/Sir Andrew Davies), Ira Gershwin at 100: *Celebration at Carnegie Hall* (PBS TV/Rob Fisher), *Der Rosenkavalier* (ARTE/Simone Young) and Paul Bowles's *The Wind Remains* (EOS Ensemble/Jonathan Sheffer) for BMG Catalyst.



Hailed by the *Baltimore Sun* for the shining color in his singing and spoken lines and the spark and nuance of his acting, **Andrew Sauvageau**, baritone, enjoys a diverse musical career, embracing song, oratorio, opera and other genres. He has worked with Great Noise Ensemble, the Chandos Orchestra, Baltimore Vocal Arts Foundation, Bel Cantanti, St. Petersburg Opera, Opera Lafayette and New York City Opera and has appeared in performances at The Lincoln Center, The Kennedy Center, The National Gallery of Art, The Library of Congress, Washington National Cathedral and The Basilica of the National Shrine of the Immaculate Conception.

As a concert soloist, Sauvageau has performed Bach's *Magnificat* and Mozart's C-minor Mass under Helmuth Rilling in his native Oregon, as well as Bach's *Johannes-Passion*, Mendelssohn's *Elijah*, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah* and other works in the greater Baltimore/Washington area. Sauvageau's affinity for Romantic Lieder has been displayed in recitals throughout Maryland, highlighting the works of Schumann, Schubert, Brahms, Wolf and other great masters of the genre. His love of 20th-century and contemporary American song has led him to perform a variety of concerts nationwide and to include the premieres of several new works by emerging American composers.

Sauvageau has recorded on the Naxos label with Opera Lafayette, was stage director for the world premiere of Jake Runestad's short opera *The Toll* and is co-founder of hexaCollective, an ensemble which embraces diversity and adaptability in its programming and performers.



Huw Watkins was born in Wales in 1976. He studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music. He now teaches composition at the Royal Academy of Music.

As a pianist, Watkins is in great demand with orchestras and festivals including the London Sinfonietta, Britten Sinfonia, the BBC orchestras and Aldeburgh and Cheltenham Festivals. Watkins has also developed a strong relationship with the Orchestra of the Swan where he is 'Composer in the House' and with whom he has performed regularly over the years. Strongly committed to the performance of new music, Watkins has given premieres of works by Alexander Goehr, Tansy Davies, Michael Zev Gordon and Mark-Anthony Turnage. He recently presented a program of Hans Werner Henze's piano works at the BBC's Total Immersion day at the Barbican.

A favorite partner for chamber collaborations, Watkins performs regularly with his brother Paul Watkins, as well as Alina Ibragimova, James Gilchrist, Daniel Hope, Nicholas Daniel, Sebastian Manz, Mark Padmore, Carolyn Sampson, and Alexandra Wood. Recently Watkins has been featured as both composer-in-residence and pianist at festivals including Presteigne and Lars Vogt's 'Spannungen' Festival in Heimbach, Germany.

Watkins is one of Britain's foremost contemporary composers and his music has been performed throughout Europe and North America. His works have been performed and commissioned by the Nash Ensemble, Birmingham Contemporary Music Group, Belcea Quartet, Elias Quartet, BBC National Orchestra of Wales, BBC Symphony Orchestra, London Symphony Orchestra and Cincinnati Chamber Orchestra. Recent highlights include the premiere of his acclaimed violin concerto at the BBC Proms by Alina Ibragimova and the BBC Symphony Orchestra conducted by Edward Gardner, Piano Concerto premiered by BBC NOW, London Concerto premiered to mark the London Symphony Orchestra's centenary, Double Concerto premiered at the BBC Proms with BBC NOW conducted by Jac van Steen, and *In My Craft or Sullen Art* for tenor and string quartet premiered at the Wigmore Hall by Mark Padmore and the Petersen Quartet. Highlights of the 2013-14 season include appearances at the Library of Congress and Smithsonian in Washington, DC.

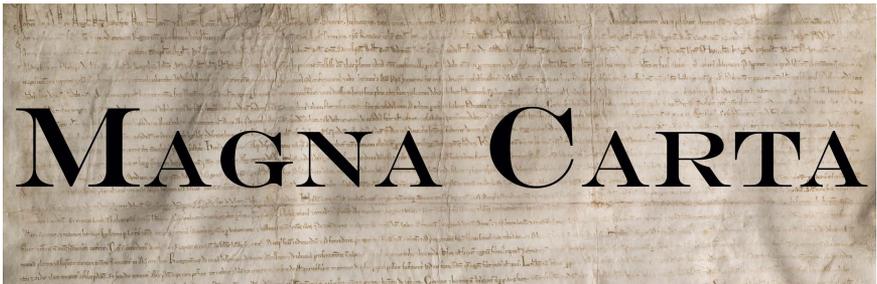
Watkins is regularly featured on BBC Radio 3, both as a performer and as a composer. His recordings include a disc of Mendelssohn's cello and piano works with his brother Paul Watkins (Chandos), British sonatas for cello and piano with Paul Watkins (Nimbus), Alexander Goehr's piano cycle *Symmetry Disorders Reach* (Wergo), and Thomas Adès' song cycle *The Lover in Winter* with countertenor Robin Blaze (EMI Classics). Most recently, NMC Records has released a disc dedicated to Huw Watkins' *In My Craft or Sullen Art*. The disc showcases his "outstanding pianism" (Andrew Clements, *The Guardian*) and reveals him as "one of the most rounded composer-musicians in the UK" (Andrew Clark, *Financial Times*).

The **Birmingham Contemporary Music Group** (BCMG) celebrated its 25th anniversary season in 2012/13. Emerging from within the City of Birmingham Symphony Orchestra, BCMG quickly established a reputation for exciting performances, innovative audience-building and learning initiatives, and a central commitment to composers and the presentation of new work. The Group has premiered over 150 works, most commissioned through its pioneering Sound Investment scheme, with a family of Investors supporting each new piece. In addition, BCMG's extensive Learning and Participation programme support young people as composers, performers and listeners of new music through an exciting ranges of projects in and out of school, and at CBSO Centre, Birmingham.

The Group regularly tours nationally and internationally: highlights include concerts with Oliver Knussen in Barcelona and Madrid; with Thomas Adès in New York's Carnegie Hall, and in festivals in Cologne, Paris and London's Barbican Centre; a European tour with Sir Simon Rattle; a tour of India with Judith Weir and Indian storyteller Vayu Naidu; visits to the Berlin, Radio France Présences and Vienna's Wien Modern Festivals, and to Denmark, Sweden and Portugal. UK engagements include regular appearances at the BBC Proms and at the Aldeburgh Festival—in 2013 giving the world premiere of Elliott Carter's last work, *Epigrams*.

In addition to our residency at Washington DC's Library of Congress with Oliver Knussen, projects in 2014 include the premiere of David Lang's *Crowd Out* for 1,000 voices at Millennium Point, Birmingham, concerts celebrating the 80th birthday year of Harrison Birtwistle in Birmingham and London, and the London premiere of *Epigrams* by Elliott Carter at the Wigmore Hall.

BCMG features on numerous CD recordings, including an ongoing series of NMC discs devoted to British composers, with recent releases of music by Oliver Knussen, Tansy Davies, Alexander Goehr and Richard Causton. The Group has two Artists-in-Association, Oliver Knussen and John Woolrich, and Sir Simon Rattle is the Group's Founding Patron.



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Malcolm Wilson, *piano*
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ULRICH HEINEN, CELLO | MELINDA MAXWELL, OBOE

HUW WATKINS, PIANO



Program

BENJAMIN BRITTEN (1913-1976)

Phantasy, op. 2 (1932)

Melinda Maxwell, *oboe*; Alexandra Wood, *violin*
Christopher Yates, *viola*, Ulrich Heinen, *cello*

ELLIOTT CARTER (1908-2012)

Epigrams for piano trio (2012) *REGIONAL PREMIERE*

Huw Watkins, *piano*; Alexandra Wood, *violin*; Ulrich Heinen, *cello*

MARC NEIKRUG (B. 1946)

Tiger's Nest for piano trio (2013) *WORLD PREMIERE*

DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC COMMISSION
DEDICATED TO OLIVER KNUSSEN

Huw Watkins, *piano*; Alexandra Wood, *violin*; Ulrich Heinen, *cello*

INTERMISSION

HANS WERNER HENZE (1926-2012)

Adagio adagio (1993)

Huw Watkins, *piano*; Alexandra Wood, *violin*; Ulrich Heinen, *cello*

OLIVER KNUSSSEN (b. 1952)

Cantata (*Triptych*, part 3) (1993)

Melinda Maxwell, *oboe*; Alexandra Wood, *violin*
Christopher Yates, *viola*, Ulrich Heinen, *cello*

FRANK BRIDGE (1879-1941)

Trio for violin, cello and piano [Piano Trio no. 2] (1928-29)

DEDICATED TO ELIZABETH SPRAGUE COOLIDGE

Allegretto ben moderato

Molto allegro

Andante molto moderato

Allegro ma non troppo

Huw Watkins, *piano*; Alexandra Wood, *violin*; Ulrich Heinen, *cello*



About the Program

BENJAMIN BRITTEN, *Phantasy* for oboe and strings, op. 2

"More or less satisfactory—sometimes I think it is my best work—sometimes my worst."

—Benjamin Britten on *Phantasy* in his diary, October 10, 1932¹

In 1932 Benjamin Britten was a spunky and ambitious young composition student at the Royal College of Music in London where he began studies in 1930 under John Ireland (he continued private instruction with Frank Bridge, somewhat against the wishes of his RCM teachers). He quickly made a name for himself throughout the London music scene. During this period he began identifying his works with opus numbers, indicating that he felt he had achieved a level of compositional maturity to put his art forward on the professional circuit.

Britten's youth produced dozens, if not hundreds, of works—most of which are not published. His first official opus, *Sinfonietta* (1932), was premiered publicly on January 31, 1933. Shortly thereafter the BBC took notice of Britten, broadcasting the *Phantasy* string quintet (different than op. 2) in February. In June of the same year he played through some new compositions for a member of the music staff at "The Beeb" (British nickname for the BBC), Victor Hely-Hutchinson, who was also a composer. Hutchinson was enthralled enough with Britten's music to send a message around the BBC music staff that said:

"I do whole-heartedly subscribe to the general opinion that Mr. Britten is the most interesting new arrival since Walton, and I feel we should watch his work very carefully."²

1 Donald Mitchell, et. al., eds., *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913-1976, Volume 1 1923-1939* (Berkeley: University of California Press, 1991), 279.

2 Humphrey Carpenter, *Benjamin Britten: A Biography* (New York: Scribner's, 1992), 48-49.

Britten composed *Phantasy* over the course of September-October 1932, though he continued to revise it through November of 1933.³ The BBC presented the first performance of *Phantasy* for oboe and strings, op. 2 as part of a radio broadcast on August 6, 1933 performed by Leon Goossens on oboe and members of the International String Quartet (André Mangeot, Eric Bray and Jack Shinebourne). According to Britten's correspondence from 1933, it is possible that Sir Arthur Bliss gave a performance of op. 2 prior to the August 6 broadcast (either at Wigmore or Gotrian halls), though no evidence that the performance actually happened is available.⁴ The first public performance took place (with the original performers) on November 21, 1933 at St. John's Institute, Westminster, London. Another important early performance took place at the ISCM festival in Florence on April 5, 1934. For those of you in the audience who pay attention to drama in the publishing world, Boosey & Hawkes (Britten's principal publisher throughout his adult life) quite hilariously took the *Phantasy*, op. 2 and *Sinfonietta*, op. 1 away from Oxford University Press in 1934, which possessed the manuscripts for publication but had neglected to actually print and issue them. Boosey & Hawkes proceeded to publish both works.⁵

Phantasy begins with the *Andante alla marcia*, characterized by a rich muted pulse in the strings. The cello starts off alone, stepping back and forth between a low F# and A. Britten's tempo indication calls for a march, though the editorial metronome marking in the Boosey & Hawkes score (quarter note=92-96 beats per minute) is slower than standard march time (between 108-120 beats per minute in the United States and United Kingdom). The viola joins with a repeated note that is played *pizzicato*. A single violin adds a third stratum of the march-beat for a full phrase, prior to the oboe's playing of the theme. The rhythmic distribution of the pulsing shifts between duple and triple meter configurations of notes. As the oboe enters with a luscious melody outlining the G major scale, Britten instructs the strings to play without mutes. This instruction has the effect of creating a larger ensemble sound with more depth. Throughout this introduction Britten gives the strings a subsidiary role of perpetuating the march pulse.

Britten connects the opening to the expository section of the movement with a sustained, trilled chord in the strings that competes with a rising solo line in the oboe marked *Più Presto ad libitum* (very fast, at pleasure/liberty). He denotes this shift with a new tempo marking, *Allegro giusto*. The cello is the only instrument to maintain a version of the march pulse. The rhythmic drive is now spread amongst the string parts in imitative fragments. Britten relaxes the dark, menacing mood with the reentry of the oboe, which adds a touch of lightness and a pastoral feel to the music. In a second thematic section the strings unite to drive the oboe's frenzy by repeating a two bar figure. This figure has a certain flair that incorporates touches of modality and an exotic feel with the rolling *pizzicati* strums that close the two-bar motive. The oboe steps back and the strings transition to the march beat. The cello takes up the low *pizzicato* figure again and the violin plays a sustained set of G octaves *senza vibrato* (without vibrato). Britten has the oboe return with a hushed iteration of the march. The viola brings back the exotic theme, which is really just a setting of a short rhythmic motive laid out in a sequence that shifts in step-wise motion. The theme and accompanimental figures pass around the ensemble until a transition to an *Andante* (walking speed) section and *Più lento* (very slow) phrase.

3 Mitchell, 138-139 & 309.

4 Carpenter, 50.

5 Mitchell, 339.

The slow material gives way to a new section marked *A tempo comodo e rubato* (original tempo, comfortable and free). Britten gives the viola the first statement of the new theme (it might be unsurprising that the composer studied viola as a child). The violin then takes the tune and expands it upwards. The cello offers a gentle arpeggiated accompaniment. This slow section of *Phantasy* omits the oboe soloist. It has a remarkably full pastoral texture, despite being composed for only three instrumentalists. Britten pushes the motives into an *Animato* that hurriedly leads to a section marked *Con fuoco* (with fire). The strings relax gradually into a transition that features a rocking triplet figure in the viola. This sets up the return of the oboe, which exults a glorious *dolcissimo* theme that fleetingly flutters down from a high E to the E that is two octaves below (E above middle C on the staff). Britten gives the oboist free reign with this solo, marking it *ad libitum*. The oboe is separated from the ensemble as it would be in a concerto. Britten passes the triplet *ostinato* from the viola to the violin, then the cello. He cycles through the rotation again, changing the order to viola, violin, viola in the second instance, leaving out the cello that reverts to the march pulse in conjunction with a gradual accelerando.

Britten brings the march pulse, triplet figure, sustained tones of the violin and the oboe solo to a climax, marked *Sempre più agitato* (always more agitated). He pushes through to a recapitulation of the oboe's principal march theme. The *Phantasy* may be heard as the telling of a journey to a comfortable outdoor repose, comprised of aromatic greenery, flowers and a gentle spring breeze. The oboe acts as the narrator to the action that is described in the strings. Britten's return to the march theme in closing brings symmetry to the story. Clearly the work of a young composer, *Phantasy* is nonetheless a delightful aural experience.



ELLIOTT CARTER, *Epigrams*

"By turns lyrical, dramatic, complex, amusing and poetic, this grand master of polyphony understood the challenges of his time and entertained us with great intelligence."

—Pierre-Laurent Aimard on Elliott Carter⁶

During his later years American composer Elliott Carter was one of the most beloved figures in contemporary music. He possessed an astoundingly humble, humorous and generous personality considering his stature in musical circles. Carter shared his talents through his compositions, master classes and teaching positions at St. John's College, Peabody Conservatory, Columbia, Queens College, Yale, M.I.T., Cornell and Juilliard. He actively composed up until his death, just a few weeks shy of turning 104 in December 2012. His catalogue of over 150 works ranges in style from early twentieth century neo-classicism, through modernism and ultimately to a completely independent style that some scholars have deemed "ultra-modernism."⁷ Scholars also describe Carter as an "uncompromising loner,"⁸ because he attempted to form a unique compositional profile that bucked the popular trends of any given decade (at least after he moved away from neo-classicism). This comment mistakenly assigns a negative value to the avoidance of popular trends. In a lecture entitled "To Be a Composer in America"

6 Pierre-Laurent Aimard quoted for the Aldeburgh Music Festival and Birmingham Contemporary Music Group, <<http://www.bcmg.org.uk/whats-on/bcmg-on-tour-2012-13/epigrams-tribute-to-elliott-carter/>>.

7 David Schiff, "Carter, Elliott." *Grove Music Online*. Oxford Music Online. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/05030>>.

8 John Link, "Elliott Carter's Late Music" in *Elliott Carter Studies*, Marguerite Boland and John Link, eds. (Cambridge: Cambridge University Press, 2012), 53.

(1953/rev. 1994) Carter offered one of his personal guiding principles as advice to musicians and artists: "Do what means most to you and it will, someday if you are good enough and lucky enough, mean something to others."⁹ Carter sought to define himself via his own independent maturation as an artist, intellectual and human being. While his training from pedagogical greats Nadia Boulanger, Walter Piston and Gustav Holst is apparent in select works and periods of composition, Carter's accomplishments are not dependent on this training as was the case with other composers such as Boulanger disciple Aaron Copland.

Carter's music may not be the most accessible to the general listener, though there is an inherent value in his having developed a musical style that is beyond the narrow labels that musicologists like to assign. His overall legacy transcends the limiting definition of a composer in modern society. Carter, through his professional circles and artistic work, was the epitome of a public intellectual. While scholars might say he was isolated musically, his at times prohibitively complex works managed to gain the recognition of mainstream institutions and awards. Carter received two Pulitzer Prizes in Music (for his second and third string quartets) and was the first composer to be awarded the National Medal of the Arts. His international stature was confirmed with awards such as Germany's Siemens Music Prize and appointment as a Commander of French Order of the Arts and Letters.

Epigrams, Carter's final composition, is a telling work of his late style and a fitting musical culmination of his life. It differs from his "mature style" (works from the 1950s-1980s) in that the late works focus on converging musical characters (voices, motives, rhythms and harmonies). The earlier mature works are exercises in diverging musical elements that pit instruments, ensemble subgroups, and musical threads against each other. *Epigrams* is comprised of twelve short musical epigrams for piano trio. An "epigram" is "a concise poem dealing pointedly and often satirically with a single thought or event and often ending with an ingenious turn of thought."¹⁰ Carter's collection of short musical poems conveys the joy and spontaneity that defined his personality. He offers the musicians the warmth of his affection through the individual notes and motives. The trio was dedicated to venerable pianist Pierre-Laurent Aimard, a long-time champion of Carter's music and person friend. The close collaborative relationship between the composer and dedicatee shines through each fragment of *Epigrams*. Stephen Newbould, artistic director of the Birmingham Contemporary Music Group, describes the work as conveying "humanity, wit, dazzle, and lightness...and a wonderful touching sign-off of single notes passed between the players."¹¹

Epigrams was premiered by Pierre-Laurent Aimard and members of Birmingham Contemporary Music Group on June 22, 2013 at the Aldeburgh Music Festival (of which Benjamin Britten was a co-founder). Geoff Brown's review of the premiere for *The Times* describes *Epigrams* as Carter's "very last hurrah," hinting at the happy and triumphant tone with which Elliott concluded his musical life.¹² Aimard also played in the U.S. premiere on August 9, 2013 at the Tanglewood Music Center in a performance shared with the JACK Quartet and New Fromm Players. This evening's performance with Huw Watkins, Alexandra Wood and Ulrich Heinen is the Washington, DC premiere of *Epigrams*. Upcoming performances of the work will feature pianist Nicolas Hodges at the City Halls in Glasgow (May 28, 2014) and Aimard with members of the Chamber Orchestra of Europe at the Mozarteum in Salzburg

9 Elliott Carter, "To Be a Composer in America" in *Elliott Carter: Collected Essays and Lectures, 1937-1995*, Jonathan W. Bernard, ed. (Rochester: University of Rochester Press, 1997), 210.

10 "Epigram," *Webster's New Collegiate Dictionary* (Springfield: G. & C. Merriam Company, 1980), 380.

11 Stephen Newbould, email message to Nicholas A. Brown, 25 March 2014.

12 Geoff Brown "Aldeburgh Festival—review" in *The Times* 25 June 2013, quoted by Birmingham Contemporary Music Group < <http://www.bcmg.org.uk/whats-on/bcmg-on-tour-2012-13/epigrams-tribute-to-elliott-carter/> >.

(February 1, 2015). A preview performance of *Epigrams* was offered during Carter's memorial service at Juilliard's Peter Jay Sharp Theater on May 22, 2013. It was performed by Rolf Schulte (violin), Fred Sherry (cello) and Ursula Oppens (piano).

Elliott Carter at the Library of Congress

The McKim Fund in the Library of Congress commissioned Elliott Carter's Duo for violin and piano in 1974. His Quintet for piano and string quartet (1998) was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Carter's work has been commemorated at the Library on several occasions, including celebrations of his seventieth, seventy-fifth and hundredth birthdays. The Music Division published *The Musical Languages of Elliott Carter* by Charles Rosen in 1984, which captures two lectures on Carter given by Rosen at the Library, an interview with Carter, and a guide to Carter research materials at the Library. The Library is proud to hold a major portion of the Elliott Carter Collection, including manuscript sketches or scores for the following major works: Concerto for Orchestra, Double Concerto for harpsichord and piano with two chamber orchestras, *Holiday Overture*, Piano Concerto, Sontata for violoncello and piano (dedicated "To Bernard Greenhouse," longtime cellist of the Beaux Arts Trio), and the first three string quartets.

Elliott Carter Tribute by Oliver Knussen

The journey from a first glimpse of Elliott Carter, then close to 60 years old, at a rehearsal for an early performance of the Piano Concerto in Chicago (I was too shy to say hello) to the experience of conducting it in his presence in London nearly 40 years later encloses an abundance of memories both personal—of Elliott and the amazing, inimitable Helen, their kindnesses to my family and to me—and musical. It occurs to me now that at the time of that early sighting he would have been at work on the Concerto for Orchestra, which made a huge impact on me when it came out a few years later, and it was indeed at a Tanglewood seminar in which he introduced that work that I finally plucked up the courage to introduce myself. For the time being I was simply a devoted English composer-fan, attending as many Carter performances in London as I could and maintaining a respectful personal contact.

But in 1982, very shortly after starting to conduct in earnest, I was asked by the London Sinfonietta to take charge of the première of *In Sleep, in Thunder*. You can perhaps imagine how exciting but also frightening this prospect was. Elliott was courteous and friendly, of course, but very demanding in rehearsal too—much more so than I was used to, and certainly far more than in later years—and I was inordinately anxious not to disappoint him. Although those performances went reasonably well, it was in fact some years and many concerts later before I sensed his trust in me as a performer, and to this day I wonder whether it was Helen who gave him the okay. On the other hand, the many pages of corrections, revisions and minute suggestions that accumulated around the early outings of any new work at that time make me wonder now how much he in fact trusted himself in some practical respects—balance above all.

In the late 1980s I was much involved as the *Occasions* grew from one to three, but it was still with a little trepidation that I called Elliott and told him of my plan to perform the Concerto for Orchestra at Aldeburgh in June 1990. This genuinely surprised him I think, but surely not more so than my request that for the purpose of ticket sales would he mind terribly if the concert began with *The Young Person's Guide to the Orchestra*? There was a long-ish silence and I expected the worst. "Why not," he finally said, "After all, my piece is a kind of Old Person's Guide to the Orchestra," followed by mirth on both ends of the line (in my own defence, I'd like to add that the concert ended with *Jeux!*). That performance, and the recording that

followed it, was a turning-point in our association, and I hope began to pay back what I took from his music in order to make my own. Later, to have been “in” on the conception and first complete performances of *Symphonia*, one of the true monuments of late 20th-century music, has been one of the greatest honours of my life. I’d like to end with an anecdote that gave me a revealing glimpse of Elliott as he might have been as an iconoclastic modern-music-loving young man in the 1920s. Around twenty years ago, a group of friends went to an all-Stravinsky concert in Avery Fisher Hall. During the intermission, we encountered Elliott and Helen and were talking, as one does, about the music in the first half, about differences of opinion regarding tempi, the respective merits of the pieces and so on. Elliott was curiously quiet, but then this most historically conscious of composers was heard to say “Well, I don’t know about that, but I still like it better than all that old stuff.”¹³



MARC NEIKRUG, *Tiger's Nest* for piano trio

Marc Neikrug is a multi-talented contributor to the landscape of American music in the twenty-first century. He approaches all of his musical activities through his perspective as a composer. Aside from creating new works, he has maintained a distinguished career as a solo pianist, collaborative pianist (he was Pinchas Zukerman’s longtime chamber music partner), conductor and artistic leader. He currently holds the position of artistic director of the Santa Fe Chamber Music Festival, one of the leading music presenters in the American West. Neikrug’s compositions have been conducted by leading conductors Lorin Maazel, Zubin Mehta, Oliver Knussen and Christoph von Dohnányi. Orchestral works have been performed and commissioned by orchestras from the Los Angeles Philharmonic to the New York Philharmonic, BBC Symphony Orchestra, Frankfurt Radio Symphony (hr-Sinfonieorchester), Budapest Festival Orchestra and Israel Chamber Orchestra. His music has been heard at many of the top international festivals, including Aldeburgh, Schleswig-Holstein, Aspen, Tanglewood and Ravinia. His work in opera has included *Los Alamos*, which was the Deutsche Oper Berlin’s first opera commission awarded to an American composer. *Los Alamos* was premiered during the 1988 Berlin Festival. Highlights of Neikrug’s composition career include a period as composer-in-residence with the St. Paul Chamber Orchestra and Aspen Festival. He founded and directed Melbourne Summer Music (Australia) in the 1980s-1990s.

Chamber music and orchestral works form the core of Neikrug’s oeuvre. Major works for chamber forces include four string quartets, a string quintet, a piano quintet, a piano quartet and a clarinet quintet. His orchestral works encompass solo concertos (for bassoon, clarinet, cello, flute, piano, viola and violin), works for voice(s) and orchestra, and three symphonies (the third of which features a soprano soloist). Composer and writer Frank J. Oteri describes Neikrug’s music as being “...deeply indebted to the sound world of atonal modernism.”¹⁴ His compositions have moments of influence from the Second Viennese School, Stravinskian neo-classicism and even the theatricality of Kurt Weill. While these associations can be helpful for giving Neikrug’s music some context in concert programming they do not reflect intentional representations on the composer’s behalf. Neikrug is quite outspoken about his belief that “the single most important thing for composers to strive for is their own voice.”¹⁵ This outlook

13 Oliver Knussen, “Elliott Carter Tribute,” The Amphion Foundation, Inc. <<http://elliottcarter.com/oliverknussen.html>>.

14 Frank J. Oteri, “Marc Neikrug: An Outlet for Emotional Experience,” *New Music Box* 1 March 2014 <<http://www.newmusicbox.org/articles/marc-neikrug-an-outlet-for-emotional-experience/>>.

15 Ibid.

connects Neikrug with Elliott Carter, who shared a similar philosophy about developing his own unique compositional identity, regardless of trends in the music industry and the potential for popular success.

From the composer:

"The *Tiger's Nest* is a Buddhist Monastery perched high on the side of a sheer cliff in Bhutan. Its remote and rather incomprehensible location, combined with its beauty, leave one with a very particular and poignant feeling.

The piano trio was commissioned by the Library of Congress at the request of Oliver Knussen to whom it is dedicated.

The form is basically one movement, which consists of two separate, and simultaneously developing ideas. There is however, a kind of extended coda which I title 'envoi.' This is meant to comment on the movement by in essence elevating the emotion I feel from one of its elements, to another degree."

—Marc Neikrug (2014)¹⁶



HANS WERNER HENZE, *Adagio adagio*

Henze composed *Adagio adagio*, serenade for violin, cello and piano in 1993. It was first performed at Schloss Wolfsgarten bei Darmstadt by Yehudi Menuhin (violin), Leonid Gorokhov (cello) and Simon Mulligan (piano). The musicians of Birmingham Contemporary Group included *Adagio adagio* on this evening's concert program as an homage to Henze whom they deeply admire and who had a long association with Oliver Knussen. Henze, who passed away in October 2012, has long been a favorite composer of Knussen's. The two icons in contemporary music connected via the Aldeburgh Festival. In his autobiography, *Bohemian Fifties*, Henze reminisces about his relationship with Oliver Knussen:

"Olly is one of the few people in the world of composers who is interested not only in the works and lives of his younger colleagues and contemporaries but also in the visual arts, so the range of possible topics of conversation is vastly increased...he is an exceptionally fine conductor with a well-tuned ear and brilliant stick technique... The composers whose music Olly takes to heart have every reason to be grateful for his support ..."¹⁷

Knussen regularly conducts Henze's orchestral works and presented a Henze retrospective at the Barbican in London just after the composer's death. One blogger's account of that Henze retrospective compared Knussen and Henze favorably, but pointed out how their musical careers differ.¹⁸ Henze was more prolific as a composer, Knussen has been busy as conductor and general guru.¹⁸ While this captures the fact that Henze's compositional output is more voluminous than Knussen's, the writer fails to articulate how much creative work Henze engaged in outside of composing. He is regarded as one of the leading composition pedagogues

¹⁶ Marc Neikrug, "Note for *Tiger's Nest*," unpublished, 2014.

¹⁷ Hans Werner Henze, *Bohemian Fifties* transl. Stewart Spencer (Princeton: Princeton University Press, 1999), 422-423.

¹⁸ Doundou Tchil, "Hans Werner Henze and Oliver Knussen—*Undine*," *Classical Iconoclast* Blog 3 November 2012 <<http://classical-iconoclast.blogspot.com/2012/11/hans-werner-henze-and-oliver-knussen.html>>.

of the twentieth century, and has held teaching and/or composer-in-residence posts at the Salzburg Mozarteum, Tanglewood Music Center, Royal Academy of Music (London), Cabrillo Music Festival, Dartmouth College, the Staatliche Hochschule für Musik in Cologne, the Berlin Philharmonic Orchestra, and was named an Honorary Fellow of the Royal Northern College of Music in Manchester. His contributions to German musical culture in the twentieth century garnered him recognition as "...the leading German composer of the post-1945 era..." in an obituary published by *The Telegraph*.¹⁹

Henze's musical life was very much informed and guided by his ideological and political beliefs. He had a complex upbringing, in that he came of age during World War II in Germany. His father was decidedly Nazi and disappeared after going to fight on the Eastern Front. From a young age Henze was uncomfortable with the ideological climate in his native country, particularly since it permeated his home life via his father. Despite being against the Nazis Henze was unable to avoid time in the Hitler Youth and eventually served in the German military (beginning in 1942). He trained as radio officer for a tank division and was later transferred to a military film unit. By the end of the war he was captured and held in a British prisoner camp.

After surviving these tumultuous years Henze used his music, writing and teaching positions to radicalize against oppression and injustice. A further complication for Henze was the fact that he was homosexual, which was a cause of oppression even in post-war Germany. The topics of his operas caused significant political turmoil and at various points in his life Henze was held in contempt by the German musical establishment. His compositions also proved revolutionary in conveying his political ideals (earning him the label of socialist from some biographers) and resisting mainstream trends in art music. Like Carter, Henze endured a period of composition in the neo-classical style but quickly abandoned it, persuing instead the avant-garde and post-modernist styles.

Adagio adagio is a short four-minute sentimental meditation. It begins with a light pulsing of chords in the piano line and meandering contrapuntal lines in the violin and cello. The first section of the work transitions into a dreamscape piano solo that leans into dark sonorities. The violin and cello reenter and distract the piano line. The violin and piano work in tandem for brief moments while the cello veers off with a soft rhapsodic line. Henze brings the voices back into a withdrawn unit. The violin and cello play a theme in octaves while the piano provides a simple chord-based accompaniment. The closing bars usher in calm, like two sleepy eyelids descending before slumber envelops a body in warmth.



OLIVER KNUSSEN, Cantata (*Triptych*, part 3)

Oliver Knussen's Cantata (*Triptych*, part 3) was commissioned with funds from the Arts Council of Great Britain and is set for oboe and string trio. It was premiered by English oboist Janet Craxton (1929-1981) and the Nash Ensemble at the National Gallery, Athens on September 17, 1979, during a concert presented by the International Society for Contemporary Music (ISCM). The instrumentation of Cantata (which is the same as Britten's *Phantasy*) is one indication of Benjamin Britten's compositional influence on Knussen, who chose to

¹⁹ "Hans Werner Henze Obituary" *The Telegraph* 28 October 2012 <<http://www.telegraph.co.uk/news/obituaries/9637856/Hans-Werner-Henze.html>>.

juxtapose the two works on this evening's program. Knussen served as artistic director of Britten's Aldeburgh Festival from 1983-1998. He continues to participate in the festival both as a conductor and composer.²⁰ Britten is very much a person of comparison in British music, in the same way that Bernstein, Copland, Cage and Carter are in American music. Knussen acknowledges influence from Britten particularly in his operas, *Where the Wild Things Are* and *Higglety Pigglety Pop!*, both settings of popular children's books by American author Maurice Sendak.²¹ Some of Knussen's chamber and orchestral works are similar to works of Britten's, in the sense that they exhibit textural contrast, motivic economy and hone in on exquisite thematic material.

From the composer:

"Cantata was begun at Tanglewood, Massachusetts, in July 1975 and completed in London in October 1977. During this long period I was trying to as it were define my musical space—a time of considerable frustration and little completed work—exploring the harmonic areas I had stumbled upon when composing the first part of my Third Symphony (1973-79). The three pieces which eventually emerged, *Autumnal* for violin and piano, op. 14, *Sonya's Lullaby* for piano, op. 16 and the present Cantata, op. 15, form a sort of mini-trilogy, all being on one level abstract pieces concerned with harmonic coherence, and on another level intimate, diary-like expressions. *Autumnal* is tense, compressed and detailed. Cantata is consciously more relaxed and lyrical, but also quite compact – a single movement playing for about ten minutes. The title was arrived at after noticing that the relationships between the various episodes reminded me of the interdependence of recitatives and more-or-less self-contained numbers in some 18th-century solo cantatas, an impression reinforced by the predominance of the oboe. A slow introductory section proceeds, via a sequence of quasi-developmental episodes, towards a wild climactic passage featuring an elaborately ornamented (almost oriental) oboe line over manic violin and cello *pizzicati*. There follows an extended coda, in which the opening oboe melody reappears in altered form over a gently rocking repeated figure in the strings. Although essentially abstract, the work is certainly subjective, which fact may encourage the listener to let the music evoke whatever personal imagery it may contain."

—Oliver Knussen²²



FRANK BRIDGE, Trio for violin, cello and piano (Piano Trio no. 2)

"His chamber music is among the greatest written by an Englishman..."

—Peter J. Pirie in *Frank Bridge*²³

Twenty-first century music history acknowledges English composer Frank Bridge for little other than the fact that he was Benjamin Britten's teacher. Also a conductor, violist and violinist, Bridge was in fact a leading figure in his generation of British musicians. He attended the Royal

20 Knussen recorded Britten's *The Rape of Lucretia* with Ian Bostridge and the Aldeburgh Festival Ensemble for the 2013 Benjamin Britten Centennial. The recording on Virgin Classics was nominated for a GRAMMY Award and received widespread critical acclaim.

21 Julian Anderson, "Knussen, Oliver." *Grove Music Online. Oxford Music Online.* Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/15217>>.

22 Oliver Knussen, "Cantata—Triptych Part 3" <<http://www.fabermusic.com/repertoire/cantata-1169>>.

23 Peter J. Pirie, *Frank Bridge* (London: Triad Press, 1971), 29.

College of Music in London where he studied with composer and pedagogue Charles Villiers Stanford (1852-1924). Bridge's contemporaries in Stanford's studio included Ralph Vaughan Williams, Gustav Holst and John Ireland (good company, to say the least!).²⁴ His greatest musical achievements were his works for chamber ensembles, voice, and piano, though he did compose a significant amount of orchestral works and five works for stage (two plays with incidental music, one ballet, one opera and one pageant).

In the 1920s Bridge developed a friendship and professional relationship with Elizabeth Sprague Coolidge, the founding patron of *Concerts from the Library of Congress*. She in turn offered Bridge financial support and was an advocate for performances of his music throughout the United States and Europe. It was because of Coolidge's ongoing efforts to push Bridge's music that he composed the Trio for violin, cello and piano (Piano Trio no. 2) in 1928-1929. Coolidge contributed funds to support Bridge while he composed the work, but the trio was not an official commission. In appreciation Bridge gave Coolidge ten of his manuscripts that would eventually come to the Elizabeth Sprague Coolidge Foundation in the Library of Congress. These manuscripts include three works that Coolidge and the Library formally commissioned: String Quartet no. 3 (1927), String Quartet no. 4 (1937) and Sextet for two violins, two violas, and two celli (1922).

The world premiere of the second piano trio took place in London at the Langham Hotel on November 4, 1929 with Antonio Brosa (violin), Anthony Pini (cello) and Harriet Cohen (piano). These same musicians performed the trio's first U.S. performances, a tour that Coolidge facilitated:

October 13, 1930 Coolidge Festival of Chamber Music, Simpson Theater, Chicago, IL
October 26, 1930 Colony Club, NY
October 30, 1930 Founder's Day Concert, Library of Congress, Washington, DC

Some negative reviews about Bridge and the trio appeared in the London press. Herbert Hughes of *The Daily Telegraph* reviewed Bridge's style harshly, calling it "...patently 1929 music." He continued to rant, saying "As it proceeded one wondered whether Mr. Bridge had not somewhat forced upon himself this style of writing, whether the great part of this trio had any real meaning, even superficial, to the composer himself." The diatribe hit a peak when Hughes called Bridge's music emblematic of "...a new species of Kapellmeistermusik." Bridge understandably took this public affront quite personally. In a letter to Coolidge he wrote:

"You will admit that it is a difficult moment when one reads the kind of personal slight that Hughes finds pleasure in doling out ad infinitum, but the effect is a momentary one. A kind of superficial sting in the flesh, but no more, and so—on to the next work."²⁵

The Musical Times also went after Bridge in a review of the second London performance of the trio, commenting that "...he is bartering a noble birthright for less than a mess of pottage." Despite these off-putting and hurtful reviews, the American press loved Bridge and the trio. Henry Prunieres, writing for *The New York Times*, described the trio as "The great surprise of the [Chicago Coolidge] festival." Of Bridge's style in the trio he said "The composer is full of ingenuity and the spirit of invention...this trio strikes me as being the most modern and significant of contributions produced for a long time by the English school."²⁶ The work's

²⁴ Ibid., 1.

²⁵ Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900-1941* (London: Faber Music, 1983), 143.

²⁶ Henry Prunieres, 1930, Oct. 19, "The Coolidge Festival in Chicago," *The New York Times* (1923-Current

popularity in mainstream music "criticism" is clearly relative to the attitude of the writer. Anthony Payne's 1984 biography of Bridge affirms Prunieres' review, describing the second trio as "...the masterpiece which confirms Bridge as a composer of international stature...,"²⁷ a far cry from the less-than-positive reviews surrounding the London premiere. Payne's position was likely influenced in part by the major revival of Bridge's music in the 1970s, an attempt to counteract the fact that his works had completely fallen out of the British concert-going public's consciousness. This effort was largely led by Britten and Peter Pears, who frequently performed Bridge's music even when nobody else would.

Bridge structured the trio in four movements. The first movement, *Allegretto ben moderato*, begins with muted violin and cello parts that are met with a mystical, twinkling piano ostinato that underlies much of the thematic music of the violin. The piano gathers steam with a short rhythmic transition, which leads to a shift of the ostinato into a lower register. The cello takes the melodic lead at this point, as the overall texture is condensed into a thick sonority that feels constrained. This tension gradually releases into slow sustained material. Anthony Payne describes this horizontal push-and-pull as a focus on thematic "linear expansion."²⁸ Bridge explores each line individually, adjusting rhythmic pace to influence the way the parts interweave. At times the violin and cello act in conjunction with sustained tones above repeating figures in the piano. In other instances Bridge has the lines engage with unique motives and thematic subjects in order to engage the energy that results from the convergence of varying sonorities. The movement winds-down with a sudden burst of speed that settles quickly via the horizontal expansion of the piano's rhythmic motive. The violin and cello engage in a short duo that leads to final *pp* sustained chords marked *perdendo* (fading away).

Bridge sets the second movement as a quick *Molto allegro*. Chirp-like short notes are plucked in the strings (*pizzicato*) and played on the piano. He has the strings shift to using bows momentarily to emphasize melodic fragments in the overall texture. A principal motive in this movement is the interval of a third, which rears its head in countless different pitch combinations throughout. As in the first movement, the piano acts as the foundation with its constant repetition of rhythmic motives. Throughout the movement Bridge marks *delicato* (delicate) in the score, to suggest a nimble and light quality to the short, jumpy notes. He concludes with a fleeting *secco* (dry) F# to G in the left-hand piano part.

The third and fourth movements are grouped together. At the beginning of the *Andante molto moderato* Bridge has the violin and cello muted as in the first movement. The piano captivates with a slow introduction to the movement's thematic subject. It takes up a seductive, repetitive rhythmic pattern that is marked *dolcissimo* (very sweet). After an unsettling two bars of *tremolandi* in the violin and cello, the two stringed instruments engage with the piano in the main expository section of the movement. The mood shifts back and forth from that of a horror movie to an underground jazz club. Perhaps this was off-putting to those pesky reviewers in London, who were likely more apt to hear concerts at Wigmore Hall than at the peakeasies in the West End.

The *Andante molto moderato* seamlessly morphs into the *Allegro ma non troppo* fourth movement. A landmark to listen for is a pattern of repeated pitches in triplets (each note is played three times within a beat). These repeated notes are marked *saltándo* (jumping). The violin and cello outline several chords melodically, moving in conjunction while separated by the interval of a third. Bridge has the piano state the theme in the right hand, while simultaneously grinding

File). Retrieved from <[http://search.proquest.com/docview/98679358?>](http://search.proquest.com/docview/98679358?).

27 Anthony Payne, *Frank Bridge—Radical and Conservative* (London: Thames Publishing, 1984), 81.

28 *Ibid.*, 82.

away at a repeated triplet figure in the left hand and lower voicing of the right hand. After a brief solo piano interlude, the violin and cello rejoin the fray with a thematic subject. Just these three instruments are able to create a sense of frenzy comparable to the visual excitement of a big top circus show. The piano introduces a slower *espressivo* (expressive) theme that is delightfully lyrical. The violin and cello revisit the repeated third intervallic motive, this time in short triplet snippets (like those played earlier in the piano). Bridge explores different voicings of the principal melodic and rhythmic motives throughout the remainder of the movement. He restates the *Andante ben moderato* that opened the trio, noticeable when the piano's twinkling motive returns. After a sharp, almost grating, cello attack on a low C, Bridge returns to the fast *Allegro ma non troppo* music in a rush to the end. The chaos that ensues is settled when the violin and cello push into their upper registers and the piano pursues perpetual motion underneath. Moments of the closing section sound similar to music by Richard Strauss, which expresses a dense, late (or post-) Romantic style.

Nicholas Alexander Brown
Music Specialist
Library of Congress, Music Division



About the Artists

Described in *The Strad* magazine as “a talent to watch,” **Alexandra Wood** is fast establishing herself as one of the most dynamic, versatile violinists of her generation. She has given recitals for various international festivals including Brighton, Bath, Harrogate, Cheltenham, Huddersfield, Newbury, King’s Lynn, Deal, Windsor and Edinburgh, as well as appearing in prestigious venues such as London’s Wigmore Hall, the Purcell Room, Kings Place and in the BBC Proms. Wood graduated with a starred double first from Selwyn College, Cambridge before going on to the Royal College of Music in London, where she was President Emerita Scholar and studied with Itzhak Rashkovsky. She was subsequently awarded the Worshipful Company of Musicians Medal and held both the Mills Williams and Phoebe Benham Junior Fellowships.

Amongst Wood's many achievements on the competition platform is the fact that she has become one of the first British violinists to win major prizes at prestigious International Violin Competitions, including the Wieniawski, Tibor Varga, Yampolsky and Rodolfo Lipizer competitions. She won 1st prizes in the International Young Musicians Platform and the Haverhill Sinfonia International Soloists Competition, and she is also a prize-winner of the Royal Overseas League Music Competition. Wood has received awards from the Countess of Munster, Emily English, Myra Hess and Craxton Memorial Trusts, the Hattori Foundation and Allcard Grant Fund, PO/Martin Musical Scholarships, Raymond Fox Bursary and the Emanuel Hurwitz Prize. She was selected for the Tillett Trust Young Artists Platform, was also an NFMS Recommended Artist and won a Wingate Scholarship.

Wood made her South Bank debut in 2001 (as part of the Park Lane Group's Young Artists' Recital Series) where she was described in *The Observer* as “a fiery violinist” and in *The Times* as “highly charged yet imaginatively refined” in a piece which “demanded quite extraordinary physical and imaginative dexterity from the players.” She has also given London recitals

promoted by the Fresh Series, Kirckman Concert Society, and the Maisie Lewis Award. Wood has appeared as soloist with various orchestras, including the Philharmonia, City of London Sinfonia, and the OSJ, collaborating with conductors including Richard Hickox, Martyn Brabbins and Sir Roger Norrington. She has broadcast live on BBC Radio 3, for Classic FM, Polsat Polish Radio and for the Radio Suisse Romande. She recently released a new CD of world premiere recordings, described in *The Sunday Times* as “splendid,” and *BBC Music Magazine* as “agile, incisive and impassioned.” 2009 saw the premiere of a new violin concerto written for her by Hugh Wood and the publication of the *ABRSM Spectrum for Violin Volume* that she has compiled.

Wood has led orchestras and ensembles under the batons of Sir Colin Davis, Lorin Maazel, Thomas Adès, Pierre Boulez, and Oliver Knussen. She regularly leads the Birmingham Contemporary Music Group, with whom she appeared in Carnegie Hall in 2008, and has guest led other ensembles including London Sinfonietta, Radius, Chroma and Insomnio (Netherlands). She teaches at Birmingham Conservatoire. Wood plays a violin made by Nicolo Gagliano in 1767. This instrument was purchased with generous assistance from the Countess of Munster Trust, Abbado Trust, Loan Fund for Musical Instruments and St. James’ Place Partnership.



Christopher Yates began studying the viola at the age of seven and at sixteen won a scholarship to the Royal Academy of Music. He studied there with Stephen Shingles and other teachers have included Bruno Giuranna, Nobuko Imai and the members of the Amadeus Quartet. Whilst still a student, Yates gave the U.K. premiere of Penderecki’s Viola Concerto in the presence of the composer, which was highly acclaimed in the British press. He was the first viola player to reach the national final of the LSO String Competition, where he played the Bartók concerto with the LSO at the Barbican.

At the age of 22 he became the principal violist of the BBC Scottish Symphony Orchestra and became the viola section leader with the CBSO eighteen months later. He has appeared as a soloist with the CBSO on many occasions, playing the solo parts in Mozart’s *Sinfonia Concertante*, Tippett’s Triple Concerto, and Britten’s *Lachrymae*.

Yates has been a member of Birmingham Contemporary Music Group since joining the CBSO and has undertaken many tours, recordings and television and radio broadcasts with them. In January 2000 he gave the world premiere of Thea Musgrave’s *Lamenting with Ariadne*, which was written for him and BCMG. He has additionally given several performances of John Woolrich’s *Envoi* for viola and ensemble. Most recently he gave the premiere of Howard Skempton’s *Only the Sound Remains* for viola and ensemble.

Yates has appeared as a soloist at the Aldeburgh and Cheltenham festivals and gives recitals regularly at music clubs around the U.K. In addition to his performing commitments he enjoys teaching and has taught for a number of years at Birmingham Conservatoire. He plays on a viola made by John Lott, circa 1830.

Cellist **Ulrich Heinen** was born in Itrtenbach, near Bonn, Germany. He studied at the Cologne Conservatoire under Siegfried Palm and at Juilliard with Leonard Rose. He won several national and international competitions: first prize in the cello competition of all German music colleges held in Frankfurt, the Rostropovich Competition in La Rochelle (France) and the Vittorio Gui Competition in Florence (Italy). After graduating from Juilliard he took up the position of principal cello with the Radio Orchestra Saarbrücken, Germany and in the same year became a member of the Czapary String Trio, earning an outstanding reputation for interpretations of Mozart and Schubert.

In 1984 Ulrich Heinen settled in England, at Sir Simon Rattle's invitation to become principal cellist and section leader of the City of Birmingham Symphony Orchestra. In 1987 he co-founded the Birmingham Contemporary Music Group (BCMG), which has since become one of Britain's most important ensembles for contemporary music. He has appeared with BCMG in many festivals in Britain and abroad, both as a member of the ensemble and as soloist. He has recorded Mark Anthony Turnage's *Kai*, which was written for him, and Bach's cello suites together with cello solo pieces by Howard Skempton, Gerald Barry, Simon Holt, Bernd Alois Zimmermann and Hans Werner Henze.

Highlights of Heinen's BCMG career include visits to the U.S. with Schoenberg's *Pierrot Lunaire* at Carnegie Hall and a performance of Thomas Adès' *Court Studies* at Zankel Hall. He also toured India with Judith Weir and toured Spain several times with Oliver Knussen. His festival appearances include Salzburg and Cologne with Simon Rattle conducting and a BBC Proms appearance with Schönberg's first chamber symphony that was broadcast live on television. Heinen played in early performances of operas by Gerald Barry: *The Importance of Being Earnest* in London and Birmingham, and *The Triumph of Beauty and Deceit*, in Paris, Berlin, London and New York. He describes the experience of performing Thomas Adès' opera *Powder Her Face* at the Aldeburgh Festival as "unforgettable!" Heinen's fondest performance memory was the premiere of Mark-Anthony Turnage's *Kai* for cello and ensemble. He most recently performed it in 2011 at Symphony Hall in Birmingham with Andris Nelsons conducting.



Oboist **Melinda Maxwell** has performed as soloist and chamber musician in Europe, Japan, Africa, the U.S. and at all the major U.K. festivals. Many works have been written for her, including compositions by Simon Bainbridge, Sir Harrison Birtwistle, Simon Holt, Howard Skempton and Nicholas Maw. As a composer her pieces include *Pibroch* for solo oboe, *Elegy* for oboe and piano, *Song for Sidney* for solo oboe and three drone oboes, and other works and ensemble pieces with strings. Her many recordings have been critically acclaimed. In 2007 and 2009 two solo CDs were voted CD of the month by *BBC Music Magazine* and *The Guardian*.

Maxwell is principal oboist of Birmingham Contemporary Music Group and the Endymion Ensemble, and performs regularly as principal with the London Sinfonietta, the Hilliard Ensemble, and for film sessions with the London Metropolitan Orchestra. She has taught at the Royal Academy of Music, Trinity College London, and is a tutor at various Britten-Pears courses and the National Youth Orchestra. She is Consultant in Woodwind Studies at the Royal Northern College of Music and in 2013 earned a Masters degree in Jazz studies at Birmingham Conservatoire. Maxwell's enduring BCMG memory is performing in BCMG's

revolutionary rural tours. In particular she remembers with great affection playing a new piece by Simon Holt for oboe and counter tenor. She found the concerts very inspiring, not only because of there unusual and distant locations in village halls or tiny churches, but also because BCMG was giving music to a public and a community that really wanted to hear this music and could not always travel to Birmingham to hear it.

[See page 14 for **Huw Watkins'** biography]



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“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND

COLONEL MICHAEL J. COLBURN, DIRECTOR

OLIVER KNUSSEN, CURATOR



Program

JEAN SIBELIUS (1865-1957) | ARR. IGOR STRAVINSKY (1882-1971)

Canzonetta from *Kuolema*, op. 62a (1911)

GUNTHER SCHULLER (B. 1925)

Double Quintet (1961)

Slow

Variations: Moderato

Vivace

PETER LIEBERSON (1946-2011)

Wind Messengers (1990)

Breeze of Delight

Dragon's Thunder

Memory's Luminous Wind

IGOR STRAVINSKY (1882-1971)

Symphonies of Wind Instruments (1920)

INTERMISSION

ELLIOTT CARTER (1908-2012)

Wind Rose (2008)

DEDICATED TO OLIVER KNUSSEN

WOLFGANG AMADEUS MOZART (1756-1791)

Serenade no. 10 in B-flat major, K. 361 ("Gran Partita") (1783-84)

Largo—Molto allegro

Menuetto

Adagio

Menuetto—Allegretto

Romance—Adagio

Tema con variazioni

Finale—Molto allegro



About the Program

JEAN SIBELIUS | **ARR. IGOR STRAVINSKY**, *Canzonetta*

Canzonetta originated as part of incidental music that Sibelius composed for the play *Kuolema*, op. 62 (*Death*) by Arvid Järnefelt in 1903. Aside from *Canzonetta*, some of Sibelius' most popular works originated in incidental music, such as *Valse Triste*. Sibelius later adapted *Canzonetta* as a stand-alone work for string orchestra. The first version was arranged in 1906 and the final version was completed in 1911. Alexey Apostol conducted the premiere with a group called Apostol's Concert Orchestra on March 8, 1911 at the Helsinki National Theater. Sibelius himself conducted the *Canzonetta* several times. He valued the work's quaintness, not intellectual impact, remarking "The *Canzonetta* is lovely...but no more than that."¹

Stravinsky arranged Sibelius' *Canzonetta*, op. 62a for two clarinets, four horns, harp and double bass in 1963. This is the only Stravinsky arrangement of a Sibelius work, though he arranged other works by J.S. Bach, Chopin, Gesualdo, Grieg, Mussorgsky, Tchaikovsky, Wolf and even *The Star-Spangled Banner* (which celebrates its 200th birthday this year). In 1963 Stravinsky was awarded the Sibelius Prize for composition, a likely prompt for arranging this simple tribute to the Finnish composer.

Oliver Knussen conducted the BBC Proms premiere of Stravinsky's arrangement of the Sibelius *Canzonetta*, op. 62a on July 25, 1999. He led the BBC Symphony Orchestra at the Royal Albert Hall. Also on the concert were Sibelius' *The Tempest—Prelude*, op. 109, no. 1, *The Tempest Suite* no. 1, op. 109, no. 2, Knussen's Concerto for horn, op. 28, Stravinsky's *Variations: Aldous Huxley in memoriam* and Lindberg's *Aura in memoriam Witold Lutostawski*.

¹ "Other Orchestral Works," *Jean Sibelius. The Finnish Club of Helsinki* <http://www.sibelius.fi/english/musiikki/ork_muita_valsetriste.htm>.

GUNTHER SCHULLER, Double Quintet

Few prominent figures in American music history are afforded the admiration that is universally given to Gunther Schuller. His broad impact on the American music scene as a horn player, conductor, composer and educator is without question. Schuller is a very important figure in Oliver Knussen's development as a composer. Knussen studied with Schuller extensively at Tanglewood and in Boston. Schuller's compositional style, dedication to teaching and work as a conductor have all served as a model for Knussen as he has developed his own musical profile.

Schuller trained as horn player and held posts (including principal horn) with the Cincinnati Symphony and Metropolitan Opera Orchestra. If being the principal horn player of two major American orchestral institutions were not enough, Schuller was also simultaneously an innovator in the world of jazz horn. The International Horn Society elected Schuller a lifetime honorary member in honor of his work advancing the field of horn performance. He played and recorded with the great jazz icons of the mid-twentieth century, including Miles Davis and Gil Evans. Schuller is credited with advancing the cause of "Third-Stream Music," a cross between jazz and art music.² In 1959 Schuller retired from playing horn in order to focus on his composing. He went on to teach at Manhattan School of Music, Yale and New England Conservatory. He served as president of New England Conservatory from 1967-1977, where he established one of the country's top jazz programs. Schuller's accomplishments as a composer (he has completed over 180 works) were recognized with the 1994 Pulitzer Prize in Music for *On Reminiscences and Reflections*. He also received a MacArthur Fellowship, a *DownBeat* Lifetime Achievement Award and was an inaugural inductee into the American Classical Music Hall of Fame.

The Double Quintet for wind and brass quintets was premiered on April 28, 1964 at New York's Carnegie Recital Hall, as part of Schuller's Twentieth Century Innovations series. The program included works by Milhaud, Schoenberg, Hindemith and the world premiere of Charles Wittenberg's *Event*. In his review of the premiere of Double Quintet, Raymond Ericson of *The New York Times* called the work "...brilliant in its virtuoso use of instrumental color...the final movement could not fail to impress with sheer dazzle of sound."³ Recent performances include October 4, 2013 at DePaul University in Chicago and December 8, 2011 at Boston Conservatory with Schuller protégé Eric Hewitt conducting.

From the composer:

"In my Double Quintet I have been fascinated by the textural and timbral characteristics of the two wind groups (and frequently of splinter groups within each quintet). Thus I have chosen two primary approaches: on the one hand, to preserve and contrast the sonoric purity of the two choirs; on the other hand to combine these in various combinations so as to achieve a maximum in sonoric depth.

The first movement initially presents each quintet separately, then combines them in two opposing choirs. Later, the two groups are split in two overlapping strands of duet combinations, and in the final phase, the total 10-instrument texture is disintegrated still further, eventually evaporating into silence.

2 "NEA Jazz Masters: Gunther Schuller," National Endowment for the Arts, 2008 <[https:// http://arts.gov/honors/jazz/gunther-schuller](https://http://arts.gov/honors/jazz/gunther-schuller)>.

3 Raymond Ericson (1964, Apr 29), "Old and new music presented in 20th-century series finale." *The New York Times* (1923-Current File) <<http://search.proquest.com/docview/115745327?accountid=12084>>.

The variational procedures employed in the second movement are based not on thematic variation, but on varying and developing the original structure and timbral characteristics of the exposition. My primary concern was to preserve or to elaborate the mirror aspects of the original statement (for example, the middle of each variation experiences a thickening or lightening of texture, heightening or lessening of dynamics, etc.).

The last movement alternates various duo and trio combinations with the full ten-instrument complement."
—Gunther Schuller⁴



PETER LIEBERSON, *Wind Messengers*

American composer Peter Lieberman was a New York City native and son of a former president of Columbia Records (Goddard Lieberman) and a ballerina (Vera Zorina). He trained in composition privately with Milton Babbitt, and at Columbia and Brandeis. He studied Buddhist philosophy with a Tibetan Vajrayana master named Chogyam Trungpa. Lieberman taught composition at Harvard and Shambhala Training in Nova Scotia. Lieberman was founder and conductor of the Composer's Ensemble and New Structures Ensemble, both focused on contemporary music. He was also an assistant conductor and producer for Leonard Bernstein's 1972 *Young People's Concerts*. Lieberman's work was recognized with the Grawemeyer Award (University of Louisville), the Brandeis Creative Arts Award, and an induction into the American Academy of Arts and Letters. Lieberman was a close friend of Oliver Knussen's, who included *Wind Messengers* in this afternoon's concert as a tribute.

Lieberson's compositions include works for stage, orchestra, chamber ensembles, voice, solo instruments and documentary film scores. His more mainstream popularity exploded with his work *Neruda Songs* for mezzo-soprano and orchestra (2005), which was commissioned by the Los Angeles Philharmonic and the Boston Symphony. The debut recording, with the Boston Symphony Orchestra, conductor James Levine, and mezzo-soprano Lorraine Hunt Lieberman (the composer's wife) received a 2007 GRAMMY Award following Hunt Lieberman's passing in 2006. A highlight of the earlier part of Lieberman's career was the premiere of his Piano Concerto, premiered in 1983 by the Boston Symphony and Peter Serkin.

Lieberson composed seven works for large chamber ensemble. *Wind Messengers* is scored for three flutes, two oboes, two B-flat clarinets, two bass clarinets, two bassoons and two horns. It was premiered at the All-Newton Music School (Newton, Massachusetts) in June of 1990. Other works composed around the same time were the 1989 *Fantasy Pieces* for solo piano, the opera *King Gesar*, which was debuted in Munich in 1992, and *World's Turning* (1991), an orchestral work commissioned by the San Francisco Symphony.

⁴ Gunther Schuller, "Double Quintet Programme Note," Associated Music Publishers/Music Sales Classical <<http://www.musicsalesclassical.com/composer/work/32648>>.

IGOR STRAVINSKY, *Symphonies of Wind Instruments*

Stravinsky composed *Symphonies of Wind Instruments* as a memorial to his friend and mentor Claude Debussy, who passed on March 25, 1918. The manuscript score lists the dedication "To the memory of Claude Achille Debussy." Stravinsky developed the first version of the work (played this afternoon) between 1918-1920. Serge Koussevitzky conducted the premiere of this version on June 10, 1921 at Queen's Hall, London. The chorale from *Symphonies of Wind Instruments* was excerpted and published separately on multiple occasions. Between 1945-1947 Stravinsky revised the work. The "1947 Version" was premiered at Town Hall, New York on April 11, 1948 with the composer conducting.

Symphonies of Wind Instruments is Stravinsky's largest work for wind instruments. It is scored for three flutes (third doubling piccolo), alto flute, two oboes, English horn, two clarinets in B-flat (first doubles A clarinet), alto clarinet, three bassoons (third doubles double bassoon), four horns, two trumpets in C, one trumpet in A, three trombones and tuba. He composed three works for jazz ensembles and four other works for large wind chamber ensembles (ranging from the short *March* from 1915 to *Eight Instrumental Miniatures* of 1962). Stravinsky displays his prowess as a composer for wind instruments in his orchestral works. Some of the most scintillating wind writing of the twentieth century is featured in works like *The Rite of Spring* (famous bassoon solo at the opening) and *Oedipus Rex* (chorale-like wind soli sections).

Malcolm MacDonald's preface to the 2001 Boosey & Hawkes edition of the *Symphonies of Wind Instruments* score calls the structure of the work a "challenge to all previously accepted canons of musical architecture." He describes Stravinsky's organization as a "mosaic,"⁵ a flashy way of saying that the composer worked organically and chose not to subject his music to a musicologically prescribed form. Stravinsky connects each section of the work with motivic and rhythmic ideas that are transformed harmonically and metrically. He employs mixed time signatures, making it relatively impossible to discern where bar lines fall. Thematic material, regardless of the visual layout on the score page, is guided by Stravinsky's phrasing indications, not bar lines.



ELLIOTT CARTER, *Wind Rose*

Oliver Knussen conducted the world premiere of *Wind Rose* with members of the BBC Symphony Orchestra at the Barbican in London on December 16, 2008. It is scored for twenty-four woodwind instruments of the flute, oboe, clarinet and bassoon instrument families (sorry saxophone players!). As discussed in the program notes for the April 11, 2014 Birmingham Contemporary Music Group concert, Knussen and Carter had a strong friendship, and Knussen was deeply influenced by Carter's music in his formative years as a young composer.

⁵ Malcolm MacDonald, "Preface" in *Igor Stravinsky: Symphonies of Wind Instruments* (London: Boosey & Hawkes, 2001), v.

In a March 2, 1978 letter to Carter that was included in a Carter Centennial book published by the Paul Sacher Foundation, Knussen explains his admiration:

"Dear Mr. Carter—Sometimes it is impossible to express what one feels vocally, especially to someone one admires...A large part of my 'growing up' as a composer has been in coming to terms with what you can do technically that I just can't, and find alternative ways of dealing with these deficiencies of mine."
—Oliver Knussen⁶

Wind Rose is therefore a token of appreciation between two musicians. Carter and Knussen connected as humans via the communal experience of music, whether hearing it, performing it, studying it or composing it. Knussen's recording of *Wind Rose* with the BBC Symphony Orchestra was included on the Bridge Records CD *Music of Elliott Carter Volume Eight: 16 Compositions (2002-2009)*. The recording was released in 2010 in commemoration of Carter's 101st birthday.

From the composer:

When Ellen Highstein, Director of the Tanglewood Music Center, asked me to write a piece to be premiered during their festival of my music at Tanglewood in the summer of 2008, I thought it would be interesting to write a piece for strings that depended only [on] density of textures with no linear material, no change of color or dynamics, with this in mind, I wrote *Sound Fields*. When my friend, the composer/conductor Oliver Knussen heard this first performance at Tanglewood, where he was conducting many of my pieces that summer, he suggested that I write a companion piece for winds. This led to *Wind Rose*, which adds changes of color. The piece is dedicated to Oliver Knussen. I started writing it on July 28, 2008 and finished it on August 8, 2008. —Elliott Carter⁷



WOLFGANG AMADEUS MOZART, Serenade no. 10 in B-flat major, K. 361

Mozart's Serenade in B-flat major, K. 361, "Gran Partita" is an important work in wind repertoire from the Classical era. It is scored for two oboes, two clarinets, two basset-horns, two bassoons, four horns and doublebass. The "Gran Partita" was likely premiered in Vienna between 1783-1784. Clarinetist Anton Stadler (1753-1812) is known to have led a performance of the Serenade on March 23, 1784, but it is unknown if this was the actual premiere. Stadler is credited with having invented an early bass clarinet (conveniently called "Bass-Klarinet" in German). This model is more in line with what we call the basset clarinet today. Stadler was one of Mozart's go-to clarinetists and he premiered Mozart's Clarinet Concerto in A major, K. 622 (1791).

⁶ Oliver Knussen to Elliott Carter 2 March 1978 in *Elliott Carter: A Centennial Portrait in Letters and Documents* Felix Meyer and Anne C. Shreffler, eds. (Woodbridge, Suffolk: The Boydell Press/Paul Sacher Foundation), 236-237.

⁷ Elliott Carter, "Wind Rose Composer Note," *Boosey & Hawkes* 5 November 2008 <<https://www.boosey.com/cr/music/Elliott-Carter-Wind-Rose/53966>>.

K. 361 is one of three serenades that Mozart composed for wind instruments. He also composed eight divertimentos and two adagios for large wind chamber ensemble and several duos for wind instruments. The serenade in B-flat major is comprised of seven individual movements. Lasting approximately fifty minutes, Mozart puts on display his ability to compose delightful melodies and offers a test of endurance to the listener. Throughout the movements he makes use of various musical forms, including those that Haydn standardized for orchestral works (sonata, minuet and trio, and theme and variations).

Nicholas Alexander Brown
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About the Artists

Established by an Act of Congress in 1798, "**The President's Own**" **United States Marine Band** is America's oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps. President John Adams invited the Marine Band to make its White House debut on New Year's Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson's inauguration and it is believed that it has performed for every presidential inauguration since. In Jefferson, the band found its most visionary advocate. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive and he is credited with giving the Marine Band its title, "The President's Own."

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. These performances range from small ensembles such as a solo pianist, jazz combo or brass quintet to a country band, dance band or full concert band. The diversity of music often presented at the Executive Mansion makes versatility an important requirement for Marine Band members. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for permanent duty with the Marine Band. Most of today's members are graduates of the nation's finest music schools, and more than sixty percent hold advanced degrees in music.

In addition to its White House mission, "The President's Own" performs an annual season showcase series of indoor concerts and a popular outdoor summer concert series on the National Mall. Musicians from the band are frequently highlighted in solo performances and participate in more intimate chamber ensemble recitals that feature a wide range of smaller instrumental groups. Marine Band musicians also perform in many different types of ceremonies and events throughout the Washington, D.C., metropolitan area including the Presidential Inauguration, Full Honors funerals at Arlington National Cemetery, Honor Flight ceremonies for veterans at the National World War II Memorial, Friday Evening Parades at Marine Barracks, Washington, D.C., and educational programs in schools throughout the National Capital Region.

Each fall, the Marine Band travels throughout a portion of the continental United States during its concert tour, a tradition initiated in 1891 by *The March King* John Philip Sousa, who was the band's legendary seventeenth director. As director from 1880–92, Sousa brought “The President's Own” to an unprecedented level of excellence and shaped the band into a world-famous musical organization. Since Sousa's time, the band's musical reach has extended beyond America's borders on several occasions with performances in England, Norway, Ireland, the Netherlands, Switzerland, Singapore, and the former Soviet Union. During Sousa's tenure, the Marine Band was one of the first musical ensembles to make sound recordings. By 1892, more than 200 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded.

While the Marine Band is firmly dedicated to preserving the unique musical traditions established over its long history, it is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In 2000, “The President's Own” commissioned David Rakowski's *Ten of a Kind*, a piece honored as a finalist for the Pulitzer Prize in music in 2002. In 2007, the band commissioned *Scamp* by Pulitzer Prize-winning composer Melinda Wagner, and the Marine Band premiered Scott Lindroth's *Passage* at the 2010 Midwest Clinic in Chicago. In 2011, the band commissioned and premiered *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi at the American Bandmasters Association's annual convention in Norfolk, Virginia. Most recently, music written for the Marine Band has included Gerard Schwarz's *Above and Beyond*, Jacob Bancks' *The Information Age* and Laurence Bitensky's *Fearsome Critters*, the latter of which was premiered at the Texas Bandmasters Association Convention in San Antonio in July 2012.

On July 11, 1998, the Marine Band celebrated its 200th anniversary with a command performance at the White House and a gala concert at the John F. Kennedy Center for the Performing Arts in Washington attended by President and Mrs. Clinton. Also during its bicentennial year, the Marine Band was the only ensemble inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati.

Given its status among American musical organizations, “The President's Own” continues to attract prominent guest conductors from major orchestras around the globe, including Osmo Vänskä, Leonard Slatkin, José Serebrier and Gerard Schwarz. On July 12, 2003, the Marine Band returned to the Kennedy Center to celebrate its 205th anniversary in a concert featuring guest conductor John Williams, renowned composer of American film and concert works and laureate conductor of the Boston Pops Orchestra. Williams returned to the podium in 2008 to conduct the final concert of the Living History concert series celebrating the Marine Band's 210th anniversary. In honor of the Marine Band's 215th birthday, John Williams composed and dedicated an original work to the Marine Band aptly titled “For “The President's Own.”

The Marine Band's integral role in the national culture and in the government's official life has affirmed the importance of the arts as a bridge between people. As the only musical organization with the unique mission of serving directly for the President of the United States and the Commandant of the Marine Corps, the Marine Band looks to the future, viewing its history and tradition as the foundation upon which to build its third century of bringing music to the White House and to the American people.

www.marineband.marines.mil

Colonel Michael J. Colburn is the twenty-seventh director of “The President’s Own” United States Marine Band. During his twenty-five years with “The President’s Own,” Col Colburn has served as principal euphonium, assistant director, and since July 2004, the director who is leading the Marine Band in its third century.

As director of “The President’s Own,” Col Colburn is the music advisor to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.’s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmasters Association.

After joining “The President’s Own” in May 1987 as a euphonium player, Col Colburn regularly performed at the White House, in the metropolitan Washington, D.C., area, and throughout the country during the band’s annual concert tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In addition to his duties as a euphonium player, Col Colburn was active as a conductor for “The President’s Own” chamber music series. In 1996, he was appointed assistant director and commissioned a first lieutenant. He accepted the position of senior assistant director and executive officer in 2001 and in 2002 was promoted to the rank of major. He was promoted to lieutenant colonel one day before he assumed leadership of “The President’s Own” on July 17, 2004. He was promoted to colonel on July 3, 2007 by President George W. Bush in an Oval Office ceremony and awarded the Legion of Merit on July 11, 2008, the Marine Band’s 210th birthday, by Marine Corps Commandant General James T. Conway.

As Director, Col Colburn has welcomed prominent guest conductors to the podium of “The President’s Own,” including Leonard Slatkin, José Serebrier, Gerard Schwarz, and renowned film composer John Williams. Col Colburn is deeply committed to seeking new works for the Marine Band, and has been directly involved in commissions from composers David Rakowski, David Chaitkin, Melinda Wagner, Jennifer Higdon, Michael Gandolfi, and Laurence Bitensky. Col Colburn has worked to expand the Marine Band’s educational outreach efforts by increasing master classes at schools throughout the nation during the band’s annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from “The President’s Own” to perform in Washington, D.C., area high schools.

Col Colburn graduated from Bellows Free Academy in St. Albans, Vermont, in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor’s degree in music performance in 1986. In 1991, Col Colburn earned a master’s degree in conducting from George Mason University in Fairfax, Va., where he studied with Anthony Maiello.



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