

Six Premieres

PRIMOSCH

SOLLBERGER

WINSLOW

MAMLOK

MOEVS

MOE



STONY BROOK

STATE UNIVERSITY OF NEW YORK

Six Premieres

Presented by the Stony Brook Contemporary Chamber Players *Gilbert Kalish and Raymond Des Roches, directors*

Preview Concert The University at Stony Brook Recital Hall, Staller Center for the Arts April 25, 1990, at 8 p.m. Open to the Public. No admission fee

Premiere Concert Merkin Hall 129 West 67th Street, New York City, April 29, 1990, 8 p.m. Admission \$10 Senior citizens and students \$5



JAMES PRIMOSCH

Chamber Symphony
world premiere

By calling my work a *Chamber Symphony*, I have no Neo-Classical intent; rather, I have simply designated the piece as a large scale work for chamber orchestra.

Perhaps more evocative is the epigraph that appears in the score: "Punkt und Linie zu Fläche." This is the title of a book by Kandinsky which has appeared in English as "Point and Line to Plane."

Finding analogies between the visual arts and music is a time-honored idea, and while I have not turned to specific Kandinsky works for inspiration (nor to the artist's theories about music, theosophy and "vibrations"), I feel that the precision and abandon with which Kandinsky deploys static and active gestures on the canvas is reflected in what I have tried to do with musical "points" and "lines" on the "plane" of time.



HARVEY SOLLBERGER

From Winter's Frozen Stillness
for Piano, Violin, and Cello
world premiere

I am concerned with developing a musical language that is not a blunt instrument but a precise tool; a language that is both tough and supple; a language that my imagination can respond to and be provoked by, itself finally a creature of that self-same imagination bound within the constraints of art and measure. With luck, the music I write with this language - should you care to taste it - would taste like the dark olive bread sold at the Forno at one side of the Campo di Fiori in Rome.

From Winter's Frozen Stillness was written this past winter in Rome. The title's "from" should be understood in two senses: "from" in the sense of a locator - whence; and "from" in the sense of emerging from. I leave it to the auditor to decide if the winter alluded to is the "real" winter or some hardscrabble interior season.



WALTER WINSLOW

Vai Pō
for Large Ensemble
world premiere

For the ancient Polynesians, the *pō* was the world of darkness and the spirit world, whose counterpart was the daylight world of everyday activities. *Vai pō* ("water of the night") is an actual place, a cave lake on *Fatu Hiva* in the *Marquesas Islands* (enchantingly described by *Thor Heyerdahl* in his book *Fatu Hiva*). Those who put their canoes in this lake hear a symphony of little bell tones as the waters lap against the innumerable cavities and projections of the cave. This adventure gave me an idea for a piece in which a simple echo grows into a matrix of echo-like motives, which in turn evolve into musical gestures and themes. These then give rise to cyclical and other familiar forms, only to be dissolved in the final section of the work. The daylight world is dispersed and the listener again crosses into the realm of the *pō*.



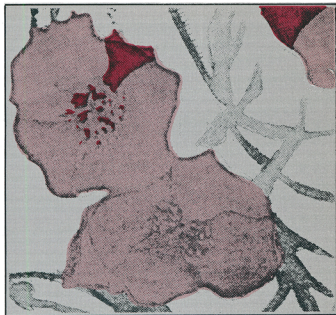
URSULA MAMLOK

Music for Stony Brook
for Flute, Violin and Cello
world premiere

Music in Berlin in the 1930s was restricted to tonal music; Mahler, Schoenberg, even Hindemith were on the forbidden list. In the 1940's, in this country, some contemporary music made its way to my ears. Schoenberg, Berg and Webern, which at first disturbed me, I later learned to love. I felt I had to conquer that which I could not comprehend and in 1961 I began composing 12-tone music. Rather than restricting, I found the new method freeing my imagination.

Music for *Stony Brook*, composed during the summer and December of 1989, is an example of my musical concerns. The five short pieces (numbers 1 and 2 are only a few moments long) share a 12 tone set which undergoes various permutations, and controls melodic and harmonic events. Duration and dynamics are free. I think of these pieces as frozen improvisations.

Since the founding of the Music Department at the University at Stony Brook, the thorough integration of twentieth-century music into the program of each student has been an important goal. The Contemporary Chamber Players is one of several organizations dedicated to this purpose. All the works in this concert were written for the ensemble. The composers were invited to collaborate as closely as they wished during the rehearsals of their works. The reward of the performers will be the closest realization possible of the aspirations that were the starting points and guiding forces in the creation of these compositions.



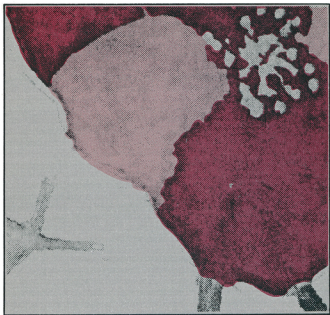
ERIC MOË

Riprap

for Flute, Cello, Piano and Percussion
world premiere

Riprap is a foundation or wall made of large broken stones thrown together irregularly or loosely; it can also refer to the stones in such a wall. The title provides a metaphor for the construction of the piece, in which blocks of improvisatory-sounding material are juxtaposed. The piece is probably most accurately heard as falling into two large sections plus a coda; the beginning of the second section is signalled timbrally by the percussion switching from drums to marimba and rhythmically by the jagged edges of the first part smoothed out into a stream of triplets. A slightly bluesy climax leads into the coda, marked with a trill initiated by the flute and piano and then taken up in the highest register of the cello. These are the major articulations in the piece though there are other equally striking juxtapositions.

I conceived of the piano, cello, and flute parts as soloistic with the piano receiving the lion's share of important material. The percussion part, on the other hand, is primarily accompanimental in nature; its role is to infuse more energy into the ensemble and to ensure that the general high spirits do not flag. The prevailing tempo is very fast, and the music makes great demands on all of the players; they are never allowed to relax, but are directed to play at all times with great urgency and intensity.



ROBERT MOËVS

String Quartet No. 2
world premiere

The genesis of this quartet goes back to my college days when, becoming more directly acquainted with the classical quartet, I responded strongly to the device of an Adagio introduction, usually rather chromatic, mysterious and suspenseful. It naturally occurred to me that such an introduction might continue as a chromatic movement in its own right rather than give way to the customary diatonic, major mode Allegro.

With this quartet I have acted on that premise. Chromaticism is used systematically, and indeed is embodied in a set that in one fashion or another governs all four movements, but more basic is the primacy of the interval, which determines not only the set but the ways in which it is used. Thirds and the halfstep dominate. In the first movement, a sense of deep, long-range perspective also may be conveyed by the large 12/4 measures, 32 in number, that build up the structure.

The concerts were made possible through the funding and support of the Department of Music, Office of the Provost, the Friends of the Staller Center for the Arts at the University of Stony Brook, and The Alice M. Ditson Fund of Columbia University.