

STATE UNIVERSITY OF NEW YORK AT STONY BROOK
Department of Music

THE CONTEMPORARY CHAMBER PLAYERS
present

Raymond Des Roches, Gilbert Kalish and Bradley Lubman, co-directors

FIVE WORLD PREMIERES

Wednesday, March 31, 1993 at 8:00 P.M.
Educational Communications Center, Studio A

A Little Light Music

DAVID STOCK

Moving Forward Calmly
Scorrevole
Flowing Warmly
Precise, Driving Forward

Jordan Vogel, flute Michael Lowenstern, clarinet
Lydia Forbes, violin Rupert Thompson, cello
Julie Pelletier, piano Danny Tunick, percussion

Tapestries ("...of a court theater")

DAVID SOLEY
(b. 1962)

Jane Hoffman, flute Sara Plum, violin
Larry Stomberg, cello Lisa Margosian, bass
Michael Rheingold, horn Julie Josephson, trombone
 Maria Garcia, piano
Pat Armann and John Tighe, percussion

Silent Screen

OSVALDO GOLIJOV
(b. 1960)

Timothy Lovelace and Tomer Lev, piano

** INTERMISSION **

Trio

DAVID DZUBAY
(b. 1964)

courageous
wistful
vehement

Aviva Selling, violin
Douw Fonda, cello
Tina Toglia, piano

Janus

WAYNE PETERSON
(b. 1927)

Lisa Petrie, flute Rick Faria, clarinet
B.J. Crampon, oboe Je Tak Jeong, trumpet
Joshua Garrett, horn Angelique Toews, violin
Jessica Troy, viola Sanne De Graff, cello
 Lin Wang, piano

PROGRAM NOTES

A Little Night Music by David Stock

"A Little Night Music" was written for the Stony Brook Contemporary Chamber Players with the help of a Fellowship from the Pennsylvania Council on the Arts.

It is scored for the by-now-classic combination of flute, clarinet, violin, cello, piano and percussion -- the Pierrot-plus-percussion grouping for which so much contemporary literature is written.

It is in four brief movements, played virtually without pause -- almost like a miniature symphony. The score was completed in May 1992, and is dedicated to Connie Kerr, past president of the Board of the Pittsburgh New Music Ensemble.

Tapestries ("... of a court theater") by David Soley

The title, "Tapestries ("...of a court theatre)" is derived from The Castle of Crossed Destinies by Italo Calvino (English translation by William Weaver). It is written for nine instruments divided into four groups I-piccolo and alto flute; II-violin, cello; III-horn, trombone; IV-string bass, piano and two percussionists.

"Tapestries" was composed for and is dedicated to Brad Lubman and the Stony Brook Contemporary Chamber Players.

Silent Screen by Osvaldo Golijov

"Silent Screen" is a set of inventions using as material two popular old tangos: "My beloved Buenos Aires" and "The day you will love me." The inventions function as accompaniment to a nonexistent plotless, silent movie. Its would-be characters, as in any tango, are a man, a woman, and a city. The music, as the imaginary action, abounds in conventions and mannerisms. By packing too many cliches and commonplaces, rather than trying to avoid them, I hoped to find the rare effect attained by Carlos Gardel when he sang "The day you will love me, the blossoming rose will dress herself in its prettiest color. Ringing in the wind, the bells will tell that you are already mine, and the merry water springs will whisper your love. The night you will love me, the jealous stars will watch us walk from their place in the blue skies, and a mysterious beam will nestle in your hair, a curious firefly; it will see that you are my joy."

Trio for Violin, Cello, and Piano
by David Dzubay

One of the first notations in the sketches for my "Trio" is an eight beat rhythmic pattern which alternates between duple and triple subdivisions. This rhythm owes much to Varese, though it's use more closely resembles Berg, particularly his "invention on a rhythm" from "Wozzeck," in that it is used in various augmentations and in canon. Much of the pitch material in the work is derived from a tetrachord which is the first sound the strings make: (D, C#, A, G).

Both the rhythm and tetrachord are used prominently in each of the three movements. In fact there are other similarities between the movements, though each has its own distinct tempo and character. The outer movements are clear ternary forms, the first A-B-A¹, the third A-B-Coda. The second movement is through composed, but has a return at the end. A lyrical counterpoint between violin and cello is used in the middle sections of each movement.

The first movement has the bravura quality of a fanfare, with many quick flourishes and repeated articulations. The second movement is the most substantial, working from quite fragmentary gestures towards longer, goal-oriented sections, always with intense determination.

Janus
by Wayne Peterson

Janus was commissioned by and dedicated to the Stony Brook Contemporary Chamber Players. It occupied me from June to September of 1992. The scoring is for ten players: flute, oboe, clarinet, horn, trumpet, percussion, piano, violin, viola and cello.

The title is a metaphorical reference to a deity from Roman mythology who was the guardian of the heavenly gates. Since every doorway looks both ways, he is represented with two faces, one looking forward, the other backward.

By analogy, my composition looks both forward and backward. Forward in the sense that it is formally unique and employs some hitherto untried technical procedures. Backward in the sense that it draws upon characteristics that were present in my music from the late 1950's and early 1960's. The rhythmic conception is simpler, the phrases clear cut, often periodic and the melodies of the slower passages are broad enough to constitute "themes" in the classical sense. Thus a sort of "mainstream" type of continuity is achieved.

There are two basic kinds of material. The first is fast and somewhat fragmentary, consisting of highly charged motifs that are manipulated in many different ways throughout the piece. The second is a broad, lyric idea initially presented in the oboe at a slower tempo, then inverted and harmonized by the strings. From that point on, what follows can best be described as developmental variation of these materials. A recapitulation is hinted at towards the conclusion although the variation process never ceases until the gathering tensions are released in a short but brilliant coda.

ABOUT THE COMPOSERS

David Stock

David Stock founder and conductor of the Pittsburgh New Music Ensemble was also the 1987 Composer-in-Residence of the Pittsburgh Symphony Orchestra and the PNME.

Mr. Stock has had his own compositions performed throughout the United States and in Europe, Mexico, Australia and Korea. He has recorded on CRI and Grenadilla Records, and is presently an Associate Professor of Music at Duquesne University where he conducts the Duquesne Contemporary Ensemble. He has previously served on the faculties of the University of Pittsburgh, Antioch College, the New England Conservatory, Carnegie Mellon University, Brandeis University and the Cleveland Institute of Music.

Stock has received a Guggenheim Fellowship, four Fellowship Grants from the National Endowment for the Arts, four fellowships from the Pennsylvania Council on the Arts, and grants and commissions from the Ella Lyman Cabot Trust, the Paderwski Fund for Composers, the American Music Center, Boston Musica Viva, the Pittsburgh Symphony Orchestra, the New York Philharmonic, the Three Rivers Arts Festival, the Pittsburgh Youth Symphony, San Andreas Fault, the Orchestra of Our Time, the Pittsburgh Chamber Music Society for the Concord Quartet, the American Wind Symphony Orchestra, the Koussevitzky Music Foundation, the Barlow Endowment, the St. Paul Chamber Orchestra, Richard Stoltzman, the Erie Philharmonic and Duquesne University.

Mr. Stock has served as a panelist for the National Endowment for the Arts and the Pennsylvania Council on the Arts, and as host of Da Capo, a weekly series on WQED-FM/Pittsburgh. His television credits include the theme music for the award-winning PBS series "Kennedy Center Tonight."

David Soley

David Soley was born in Ancon, Panama, in 1962 and moved to the United States in February of 1979. After three years service in the U.S. Army (3rd Armored Division Band in Frankfurt, Germany), he began his formal music studies at California State University, Northridge (B.M. 1987). He has studied at Tanglewood with Lukas Foss and Oliver Knussen and at the Accademia Musicale Chigiana with Franco Donatoni. He is currently completing his D.M.A. at Stanford University.

David Soley has been the recipient of various awards and has received commissions from the New York Youth Symphony, the Los Angeles Philharmonic Orchestra, Meet The Composer, The Koussevitzky Music Foundation and The Stony Brook Contemporary Chamber Players. He has also received a residence to the Djerassi Foundation. His music has been performed by The New York Youth Symphony, The Los Angeles Philharmonic New Music Group, The Detroit Symphony Orchestra and The Cleveland Orchestra and Alea III.

Oswaldo Golijov

Born in La Plata, Argentina; December 5, 1960. Studied with Gerardo Gandini and later, through scholarships from the American-Israel Cultural Foundation and the Italian Government, with Mark Kopytman at the Rubin Academy of Jerusalem (B.A. Mus.), and Franco Donatoni at the Accademia Musical Chigiana in Siena. Since 1986 he resides in the USA, and is currently teaching at the College of the Holy Cross in Massachusetts. In this country he studied with George Crumb at the University of Pennsylvania (Ph.D in Music), and Lukas Foss and Oliver Knusse at the Tanglewood Music Center. He has also participated at seminars with Luciano Berio at the Jerusalem Music Center, and with Pierre Boulez at Carnegie Hall.

Awards and Jury selections at international competitions and festivals include:

Koussevitzky Tanglewood Composition Prize (1990), Olympia International Composition Prize (third prize), ISCM international Jury selection for the 1990 AND 1992 World Music Days in Oslo and Warsaw; Guadeamus International Composers' Competition (Holland, 1986. Finalist); International Rostrum of Composers Broadcasting Selection (UNESCO, Paris, France, 1989 and 1991); Winner at the 1989 Composers' National Tribune Argentina); First and Second Prizes at the 1988 Goethe Institute Composers' Competition; First prize at the Argentine Musical Youth Competition (1987); First and second prize at the 1985 and 1984 Clairmont Competitions for Young Composers in Israel.

In recent years, Golijov has been drawing up gestures and sound imagery from his own wideranging background, including Jewish folk traditions as well as Tango and other South American genres. These are often the points of departure for his writing, though they appear in his work in different stages of transformation, at times turning into something else entirely or even disappearing altogether. They are the basic ground for the varied textures and musical "behaviors" in compositions such as Yiddish Ruakh, Yiddshbbuk, Mourmes, Cronicas, Cantata de los Inocentes, and Dry Earth, Still Earth.

Among Golijov's current plans are the composition of a chamber opera, recently commissioned by Hans Werner Henze for the 1994 Munich Biennale; a new string quartet, commissioned by the Kronos, and a quintet for Klezmer clarinetist Giora Feidman with the Cleveland Quartet; a work for pianist-composer Michael Finnissy, to be premiered at the next ISCM Festival in Mexico, and new pieces for the Stony Brook Contemporary Players and the Dartington International Festival in England.

David Dzubay

David Dzubay was born in 1964 in Minneapolis, and grew up in Portland, Oregon. He has studied with Donald Erb, Frederick Fox, Eugene O'Brien, and Lukas Foss. David's music has been performed in the U.S., Europe, and Asia, notably by orchestras such as Atlanta, Detroit, Oregon, Oakland, Honolulu, New World, National Repertory, New York Youth, Vancouver and Aspen. David's awards include grants from the NEA, BMI, and ASCAP. Commissions include works for the National Repertory Orchestra, the New York Youth Symphony, and Voices of Change. Dr. Dzubay taught at the University of North Texas for one year, and in the fall of 1992, joined the faculty of Indiana University, where he teaches composition and directs the New Music Ensemble.

Wayne Peterson

(Born in Albert Lea, Minnesota, 1927, living in San Francisco since 1960) was awarded the Pulitzer Prize in Music in 1992 crowning a distinguished career which began in 1958 with the Free Variations for orchestra premiered and recorded by the Minnesota Orchestra under Antal Dorati. In recent years Peterson has been concentrating on orchestral compositions; these include two works for the San Francisco Symphony, The Face of the Night, The Heart of the Dark (which was awarded the Pulitzer Prize) and Transformations for chamber orchestra (for the new and Unusual Music Series) as well as The Widening Gyre, commissioned and premiered by the American Composers Orchestra and Trilogy for chamber orchestra. His catalog of more than 40 compositions includes works for orchestra, chorus and chamber ensemble. Among his recent chamber works are a brand new String Quartet (his Second) which will be premiered by the Alexander Quartet in fall 1992, Labyrinth (flute, clarinet, violin and piano), Duodecaphony for viola and cello, Aridane's Thread which won the American Society of Harpists, harp composition contest in 1985, and Diptych (Aubade, Odessey) for flute, clarinet, percussion, piano, viola (or violin) and cello which will be premiered by the Earplay Ensemble of San Francisco.

In addition to the Pulitzer Price, Peterson has been honored with fellowships and commissions from the Guggenheim, Koussevitzky, Gerbode, Djerassi Foundations, as well as an award of distinction from the American Academy and Institute of Arts and Letters (1986). In 1990 he was a visiting artist at the American Academy in Rome.

Several of Peterson's works have recently been recorded, including his First String Quartet performed by the Group for Contemporary Music (for release on Koch International in early 1993), Sextet by the San Francisco Contemporary Chamber Players (CRI), An Interrupted Serenade (Grenadilla), and Capriccio for flute and piano (1750 Arch).

Peterson has been professor of music at San Francisco State University since 1960 and he will be guest professor of composition at Stanford University beginning fall 1992. He received his Ph.D from the University of Minnesota and was a Fulbright Scholar at the Royal Academy of Music in London from 1953-54.

Peterson's music is published by C.P. Peters Corporation, Boosey and Hawkes, Seesaw Music and Lawson-Gould.