



*Contemporary Music at Stony Brook*

---

*One of the guiding principles of the Music Department of the University at Stony Brook is a commitment to the music of our time.*

*We know that the future of this great art form resides in the hands of young composers and performers, and that the pursuit of this commitment is filled with both joy and challenge.*

*New music is part of the continuum of our heritage. Without the energizing, provocative language of the new, the great music of the past becomes fixed within a stagnant time frame rather than remaining a living source of inspiration for the musicians of the future.*

*We believe that this century now approaching its last decade, will be looked upon as a time of enormous ferment and creativity in music. In this spirit, Stony Brook is proud to present a full and varied season of the music of our time. We invite the entire community to share the pleasure and stimulation that this music, performed by an extraordinarily skilled, dedicated, and enthusiastic group of young artists, can provide.*

*These concerts are made possible through the funding and support of the Department of Music, the Office of the Provost of the State University of New York at Stony Brook, the Friends of the Staller Center for the Arts, and private donations.*

---

STATE UNIVERSITY OF NEW YORK AT STONY BROOK  
Department of Music

THE CONTEMPORARY CHAMBER PLAYERS  
present

AN EVENING OF MUSIC  
by John Lessard

Tuesday, November 14, 1989 at 8:00 P.M.  
Recital Hall, Staller Center for the Arts

I DUET FOR PIANO AND PERCUSSION (1984)

Olga Gross, piano Daniel Kennedy, percussion

II OCTET FOR WIND INSTRUMENTS (1952)

1) Overture 2) Scherzo 3) Air 4) Finale

Michael Laderman, flute	Richard Titone, trumpet
Caroline Hartig, clarinet	Mitchell Sundet, horn
Janet Morgan, bassoon	Jeffrey Scott, horn
Thomas Hoyt, trumpet	George Hoyt, trombone
Stefan Litwin, conductor	

III BAGATELLE III (1989)

Tomoko Kekke, piano

\*\* INTERMISSION \*\*

IV (1) THREE ELIZABETHAN SONGS

Ariel (1939)  
Full Fathom Five (1948)  
Whenas in Silks My Julia Goes (1951)

(2) FIVE MOTHER GOOSE SONGS (1964)

The Rose is Red  
I Would if I Could  
I Had a Little Husband  
One Misty Moisty Morning  
The Cuckoo

(3) Stars, Hill, Valley (1983)

Elizabeth Palmedo, soprano Craig Nies, piano

V DRIFT, FOLLOW, PERSIST (1988)

Paul Basler, solo horn Tina Toggia, piano  
Kenneth Piascik, percussion  
Stefan Litwin, conductor

### PROGRAM NOTES

The compositions on this program cover a period of 50 years. They can be divided into three categories:

- 1) 1939-1960      diatonic-neoclassic
- 2) 1960-1975      dodecaphonic-linear
- 3) 1975-present   dodecaphonic-harmonic

The second category is the least represented here (Five Short Mother Goose Songs).

Everyone's music is formed and limited by likes and dislikes. I enjoy most an art that is ornamental and decorative: Stravinsky, Chopin, Lassus, Monet's garden at Giverny, Shen Chou's mysterious landscapes, Ni Tsan's frugal ones, the sculpture on the cathedrals of Chartres and Autun. I have always had an antipathy for expressionism in any art. In the 1920s and 30s the choice was between diatonic and atonal materials. The latter seemed to me so inextricably connected with German expressionism that I had no hesitation in my choice.

I joined the herd of admirers of Webern in the 1950s, but it took time for me to digest serial materials and to feel intuitive with them. My compositions 1960-75 used the more familiar aspects of this style which were primarily linear and contrapuntal. Vertical sounds began to appear that attracted me. Sometimes two notes together sounded more correct in a line than one, which led me in the mid 1970s to using clusters ranging in size from a half-step to a perfect fifth. And so my third category I call dodecaphonic-harmonic, because the juxtaposition and sequence of vertical sonorities becomes a more prominent element in my music.

Like all classifications, mine is a crude one, but it offers a way of explaining an evolution.

John Lessard

## TEXTS OF SONGS

### 1) THREE ELIZABETHAN SONGS

#### ARIEL'S SONG - William Shakespeare

Where the bee sucks, there suck I;  
In a cowslip's bell I lie'  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

#### FULL FATHOM FIVE - William Shakespeare

Full Fathom five my father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea nymphs hourly ring his knell:  
Ding-dong.  
Hark! now I hear them -  
Ding-dong bell.

#### WHENAS IN SILKS MY JULIA GOES Robert Herrick

Whenas in silks my Julia goes,  
Then, then (me thinks) how sweetly flows  
That liquefaction of her clothes.  
Next, when I cast mine eyes and see  
That brave Vibration each way free;  
O how that glittering taketh me!

### 2) FIVE MOTHER GOOSE SONGS (Traditional)

#### The Rose is Red

The rose is red, the violet blue,  
The gilly flower sweet, and so are you.  
These are the words you bade me say,  
For a pair of new gloves on Easter day.

#### I Would If I Could

I would if I could; if I couldn't,  
How could I?  
I couldn't without I could,  
Could I?  
Could ye without you could,  
Could Ye?  
You couldn't without you could;  
Could Ye?

#### I Had A Little Husband

I had a little husband  
No bigger than my thumb.  
I put him in a pint pot,  
And there I bid him drum.

I bought a little handkerchief,  
To wipe his little nose,  
And a pair of little garters,  
To tie his little hose.

#### One Misty Moisty Morning

One misty, moisty, morning,  
When cloudy was the weather,  
I chanced to meet an old man,  
Clothed all in leather.

He began to compliment,  
And I began to grin,  
"How do you do?" and "how do you do,"  
And "how do you do," again.

#### The Cuckoo

The cuckoo is a bonny bird,  
She sings as she flies.  
She brings us good tidings,  
And tells us no lies.

She sucks little birds eggs,  
To make her voice clear,  
And never cries cuckoo,  
'Til spring of the year.

### 3) STARS, HILL, VALLEY

Adapted by the composer from  
Hamatreya of Ralph Waldo Emerson

Earth endures, stars abide,  
Shine down on the old sea.

Old are the shores,  
Stars abide, earth endures.

But where are old men?  
Where? Asleep?  
Old are hills, sky,

Earth, stars,  
Sea, pure waters.

Earth laughs in flowers.  
Tree, brook, park, pond,  
Field, valley - Oh boastful boys,

Saying: "t'is mine,  
My children's, my name's.

How sweet the west wind sounds  
In my trees,

How graceful climb those shadows  
On my hill."

But where are these men now?  
Asleep beneath their grounds.

Earth endures, stars abide,  
Shine down on the old sea.

Field, valley, pure waters,  
Earth laughs in flowers.

How graceful, flowers.  
Pasture, how sweet.

Old are the shores,  
West wind in the trees.

Hill, water,  
Shadows, climbing--

How sweet.

## 1989—1990 Contemporary Music Series

---

**Wednesday, November 1, 8 p.m.**

Foss, "Lamdeni" and "Echoi;" Antheil, "Ballet Mechanique."

**Wednesday, November 8, 8 p.m.**

Donald Palma, double bass.

**Tuesday, November 14, 8 p.m.**

The Music of John Lessard.

**Wednesday, November 29, 8 p.m.**

Stony Brook Composers.

**Tuesday, December 5, 8 p.m.**

Stravinsky, "Dumbarton Oaks;" Wuorinen, "New York Notes;"  
also works by Crumb, Eisler and Mackey.

**Wednesday, March 7, 8 p.m.**

Stony Brook Composers.

**Wednesday, March 21, 8 p.m.**

Varese, "Hyperprism;" Knussen, "Ophelia Dances;"  
Foss, "Time Cycle;" others.

**Wednesday, April 4, 8 p.m.**

Berio, "Linea;" Martino, "Notturmo;"  
Davies, "Ave Maris Stella;" others.

**Wednesday, April 25, 8 p.m.**

Preview: Six American Premieres  
"Twenty-eight musicians...played splendidly."  
NY Times 5/2/88.

Works by Mamlock, Winslow, Moevs,  
Primosch, Solberger and Moe.

**Sunday, April 29, 8 p.m.**

Six American Premieres, Merkin Hall, New York City.  
(Program of April 25)

**Tuesday, May 8, 8 p.m.**

Meet the Composer: Otto Luening.

---

