



CHAMBER MUSIC & COMPOSERS' CENTER CONFERENCE

CONCERT #3, Saturday, 21 August 1971 - 8:15 P.M. - The Carriage Barn

PROGRAM

OCEHb

Tom Cox

Zita Carno, piano

The Lament of the Martyrs

Maurice Wright

Antonia Lavanne, soprano
Zita Carno, piano

Solo for a Virtuoso
Dedicated to Max Pollikoff

Lester Trimble

Max Pollikoff, violin

String Quartet, Opus 4
Movements II, III, IV and VII

Carlos Rausch

Max Pollikoff, violin
Alvin Rogers, violin

Jacob Glick, viola
Michael Finckel, cello

-- INTERMISSION --

Seven Sound Images for Piano, Winds and Percussion

Robert Leon Rollin

Karl Kraber, flute
Joy Graubard, flute
Mel Kaplan, oboe
Thomas Crane, oboe
Allen Blustine, clarinet
Norman Abrams, clarinet
Maurice Pachman, bassoon
Constance Wells, bassoon
Ronald Anderson, trumpet

Dr. Morton Fingerhut, trumpet
Albert Richmond, french horn
David Racusen, french horn
Jay Shanman, trombone
Jeffrey Levine, double bass
Warren Smith, percussion
Joan Tower, percussion
Zita Carno, percussion
Robert Miller, piano

Efrain Guigui, conductor



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Music for Winds, Percussion Cello and Voices

Rolv Yttrehus

Karl Kraber, flute	Peter Rosenfeld, cello
Allen Blustine, bass clarinet	Warren Smith, percussion
Albert Richmond, french horn	Joan Tower, percussion
Ronald Anderson, trumpet	Zita Carno, percussion
Jay Shanman, trombone	Robert Miller, piano
Efrain Guigui, conductor	

Concerto in E Major for Flute, Oboe, Violin,
String Orchestra and Piano

Georg Philipp Telemann

Andante
Allegro
Siciliano
Vivace

Karl Kraber, flute
Melvin Kaplan, oboe
Max Pollikoff, violin

Alan Carter, conductor

The Conference Orchestra

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Next concert: Wednesday, 25 August 1971, at 8:15 P.M.

T E X T S

The Lament of the Martyrs

Maurice Wright

When he opened the fifth seal, I saw the souls of those who had been slain for the Word of God.
They cried out, "Oh sovereign Lord, holy and true, how long before the Word of God will avenge those who dwelled upon the earth?"
Then they were each given a white robe and were told to rest awhile longer until the number of their fellow brethren should be complete, who were to be killed as they themselves had been.

- Revelations 6:9-11

Seven Sound-Images on Seven Stanzas by a Child For Piano and Orchestra

Robert Leon Rollin

During the Second World War, the Terezin Concentration Camp served as a kind of way station to Oswiecim and other extermination centers, and was meant to be a model camp which foreigners could be shown. The child who wrote this poem was one of the prisoners at the camp, and it appears that he was describing his thoughts at a concert set up, perhaps, to impress some visiting neutralist dignitaries.

It is suggested that the poem be read silently while the piece is in progress. There are five main divisions in both the poem and the music as follows: Stanzas one and two -- three -- four -- five -- six and seven.

CONCERT IN THE OLD SCHOOL GARRET

White fingers of the sexton sleep heavy upon us.
Half a century
Since anyone as much as touched this piano.
Let it sing again

As it was made to yesterday.
Phantom hands which strike softly or which thunder.
The forehead of this man heavy as the
 heavens before it rains.

And the springs,
Under the weight of excitement, forgot to squeak.
Half a century it is since anyone as much as touched
 this piano.

(continued)

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Our good friend, Time,
Sucked each figure empty like a honeybee
Which has lived long enough
And drunk enough honey
So that now it can dry out in the sun somewhere.

Under the closed eyes, another person sits,
Under the closed eyes, he seeks among the keys
As among the veins through which the blood flows softly
When you kiss them with a knife and put a song to it.

And this man yesterday cut all the veins,
Opening all the organ's stops,
Paid all the birds to sing,
To sing

Even though the harsh fingers of the sexton
 sleep heavy upon us.
Bent in his manner of death, you are like Beethoven

Your forehead was as heavy as the heavens before it rains.

- Anonymous