

Presents

RELÂCHE

IN CONCERT

Wednesday
March 18, 1981

8:15 p.m.
Greenwall Music Workshop

OMAGGIO A KURT WEILL (Waltzes and Interludes) Romulus Franceschini

The most crucial problem confronting today's composer, I believe, is to establish a line of communication with the large, non-specialist public (and I don't mean the so-called musical public which attends concerts of such organizations as the New York Philharmonic). This implies a concern with the expressive content of music rather than its merely formal aspects. The latter, in the past thirty years, I think, have been over-worked.

I would not, however, advocate a return to past European models in the neo-classical sense (this would be merely playing into the hands of bourgeois musical public) except insofar as such models can fill the needs of relevant elements of communication. What these might be is a question the individual composer will have to decide in full consciousness of the social implications of what he does. Who, in other words, does he serve?

In my own case, in the past ten years I have been examining the traditions of American popular music of the past three hundred years and have made a number of works reflecting this interest. OMMAGGIO A KURT WEILL (Waltzes and Interludes) was composed in 1975 especially for the accordionist, Guy Klucevsek. In spirit, the work seems to reflect, not in an obvious way, the sentimentality and nostalgia found in the Broadway musical theatre. In this sense it refers to the American, rather than the German Weill. The work is one of three homages to composers (Satie, Weill, Schubert, all three humble masters) who have had a special meaning to me.

Guy Klucevsek, accordion

TO UNDERSTAND WEEPING (1980)

Tina Davidson

TO UNDERSTAND WEEPING, written for three voices, two of which have been pre-recorded for playback, is an extended version of the futurist artist Giacomo Balla's short play. The live voice depicts the person dressed in black (the mourner) while the two taped voices depict the person in white (the non-mourner). Throughout the piece the voices remain essentially in character, although they sometimes alternate parts, trying to understand each other and the act of weeping.

Text for TO UNDERSTAND WEEPING

Man in Black: To understand weeping
Man in White: mispicchirtitotiti
Man in Black: 48
Man in White: branca patarsa
Man in Black: 1215
Man in White: ullurbassssut
Man in Black: I it seems like you are laughing
Man in White: sgnacarsnaipir
Man in Black: 111.111.022 I forbid you to laugh
Man in White: iiiiii rrrr i rr iririri
Man in Black: 12344 Enough! Stop it! Stop laughing!
Man in White: I must laugh.

--Giacomo Balla (translated by R. Franceschini)

Barbara Noska, voices I-III

DIFFERENCES is concerned with the acoustical, emotional, psychological, and even physical effects of sustained tones at high volumes. The musical materials used are the twelve simple intervals, unison octave, over a drone. The title refers both to the different states created by the different intervals, and to psycho-acoustical 'difference tones' which, though heard by the listener, are not actually being played. These can be heard as bass notes sounding far below the treble line being played by the instruments. DIFFERENCES is scored for accordian(s) and any number of (treble) melody instruments.

Guy Klucevsek, accordian; Laurel Wyckoff, flute

Wesley Hall, clarinet

PHOENIX WIND (1977)

Joseph Kasinskas

PHOENIX WIND is one of a series of works for soloist and tape recorder in which a solo performer plays with reflections of himself in sound. One clarinetist is seen, three are heard, causing a visual/aural dissonance. The composition requires the clarinetist to make his own performance tape so that instrument and tape match exactly. PHOENIX WIND attempts to evoke the spirit of the Phoenix, that great mythical bird which rises from its own ashes.

Wesley Hall, clarinet

INTERMISSION

SNAPSHOTS (1980)

Tina Davidson

The six SNAPSHOTS for cello and piano were written at the end of 1980 for cellist Lori Barnet. These pieces are short impressions and feelings with an almost "free association" manner of development. Some are rather neat and well-ordered, others more confused and precocious; some are serious in intent, while others are merely fun.

- 1) Solitary
- 2) Insomniatic, agitated
- 3) Slow, still and expressive
- 4) Moderato, rhythmic
- 5) Mystical
- 6) Lovely

Lori Barnet, cello; Tina Davidson, piano

INTERFERENCE ARTIFACTS VI (Perpetual Mobile)

Annsen Kenney

Composed in 1980, this is the most recent piece from the Interference Artifacts series. "Perpetual Mobile", like its predecessor "scordatura" (which examines microtonal alternatives of double bass harmonics played against the audio/visual consequence of a televised test pattern) also addresses itself to minimal modes of musical articulation. Here, acoustical speed in a performer's continually repeated articulations as played through a delicate echo effect of "head reverberation". These "sonics in situ" create a kind of psycho-acoustical perceptual indeterminacy as identical subject matter as the propensity for generating a multiplicity of hearing "read:musical syntax" much like the linguistic phrase "if I dream I die... if I dream I die...if I dream I die" changes its meaning with the acknowledging of the underlined emphasis.

Annsen Kenney, bass

OSCILLATION #2 for piano (1980)

Guy Klucevsek

In each work I have written over the last nine years, I have had two main goals; first, to discover an interesting sound world and, once discovered, to articulate the material in such a way as to reveal its inherent sound properties. OSCILLATION #2 is pure harmony, but not in the conventional sense of the word. I have melded one chord into the next so that a chord does not so much follow the previous one as emerge from it. The method of articulation used (oscillation) owes a debt of gratitude to Charlemagne Palestine, whose "Strumming Music for Bosendorfer Piano" so affected me on first hearing (and second and third...).

Tina Davidson, piano

DOUBLE WING 50, ON THREE

Joseph Franklin

This work is the third in the series entitled DOUBLE WING 50 and is being performed for the first time this evening. Like the two previous works in the series, this one attempts to provide a "textural mat" of sound over which the vocal sounds generated by Barbara Noska are placed. This "textural mat" is provided by the accordionist's inherent reed-like quality in combination with the "light" sound provided in the flute's middle register.

The intent of the DOUBLE WING series is to define and document the unusual vocal sounds that Barbara Noska is capable of generating and to provide various combinations of instrumental support for the voice. The long range goal is to develop a language comprised of these various vocal sounds and a referential notational system in order that these evolving techniques might be developed and utilized in future works.

The work is structured in three movements which are played with brief pauses between each movement and are easily recognizable by their alternating fast-slow-fast tempi. The five vocal sounds employed throughout the work are interspersed with moments of natural singing. In this way I hope to maintain a continuity of line between the accordion, flute and voice.

The title of the work derived from an old football formation that was designed for me. Like most successful football plays this one was realized purely by chance within a carefully controlled structure. Besides, it was always a long gainer.

Barbara Noska, voice, Laurel Wyckoff, flute
Guy Klucevsek, accordion

Production Coordinator: Joseph Franklin

Audio/Acoustical Engineer: Werner Strobel

Program notes were written
by the composers and compiled by: Tina Davidson
Joseph Franklin

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