

Robert Annis, *clarinet*
 Martha Babcock, *cello*
 Frank Epstein, *percussion*
 Christopher Krueger, *flute*
 Joan Heller, *soprano*
 Christopher Oldfather, *piano*
 Ann Hobson Pilot, *harp*
 Joel Smirnoff, *violin*

Music Advisory Panel

Charles Fussell, *chairman*
 John Harbison
 John Heiss
 Gunther Schuller
 Ivan Tcherepnin

Frank Epstein,
Music Director
 Robert L. Annis,
Executive Director

Peacocks Afraid of the Color

3 concerts preceded by presentation/discussions

M O N D A Y S

Longy School of Music
 5 : 0 0 PM

Sanders Theatre
 8 : 0 0 PM

October 12

Presentation discussion with Milton Babbitt

Joan Heller, *soprano*

Igor Stravinsky:
Le Sacre du Printemps
Reduction for Piano duet
by the Composer

Béla Bartók:
Sonata for Two Pianos
and Percussion

Milton Babbitt:
Vision and Prayer

Robert Stern:
Night Scene (Boston Premiere)
Massachusetts Council/Artists
Foundation Fellow in Music
Composition

February 22

Presentation discussion with Gunther Schuller: "New Music Today"

Gunther Schuller, *conductor*
 Beverly Morgan, *mezzo soprano*

Ferruccio Busoni:
Berceuse élégiaque Opus 42
Arranged by Arnold Schoenberg

Michael Tippett:
String Quartet Number 1
(Boston Premiere)

Richard Busch:
Drei Nebel-Lieder
(Boston Premiere)
Massachusetts Council/Artists
Foundation Fellow in Music
Composition

Thomas McKinley:
New Work (World Premiere)
Massachusetts Council/Artists
Foundation Fellow in Music
Composition

Roger Bourland:
Seven Pollack Paintings

March 29

Presentation discussion with T. J. Anderson, Charles Fussell, John Harbison, and John Heiss: "The Composer Today"

Charles Fussell, *conductor*
 Paul Sperry, *tenor*

Louis Gruenberg:
Daniel Jazz Opus 21
(Boston Premiere)

John Heiss:
New Work (World Premiere)
Massachusetts Council/Artists
Foundation Fellow in Music
Composition

Leonard Rosenman:
Chamber Music #5

T. J. Anderson:
Vocalise (Boston Premiere)
Massachusetts Council/Artists
Foundation Fellow in Music
Composition

Ray Shattenkirk:
Three Songs from Frost
(World Premiere of New Version)

collage

presents its
 9th season

9

Artists

Robert Annis, *clarinet*
 Martha Babcock, *cello*
 Frank Epstein, *percussion*
 Christopher Krueger, *flute*
 Joan Heller, *soprano*
 Christopher Oldfather, *piano*
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ThWing! ThWing!



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Daniel Jazz Opus 21

collage

(Suddenly bring both hands together around the Chimes, completely damping the sound, release silently at the arrow)

All programs subject to change

"The entire program (Tanglewood, August 4, 1981) was in the hands of collage, a first-rate Boston new-music group made up principally of members of the BSO ... Their performance was masterly."

—John Rockwell, *The New York Times*

"I have never heard contemporary music performed with better musicianship, and I have never heard it done in such a relaxed manner, not to impress, not to crusade, but only to make music."

—*The Washington Evening Star*

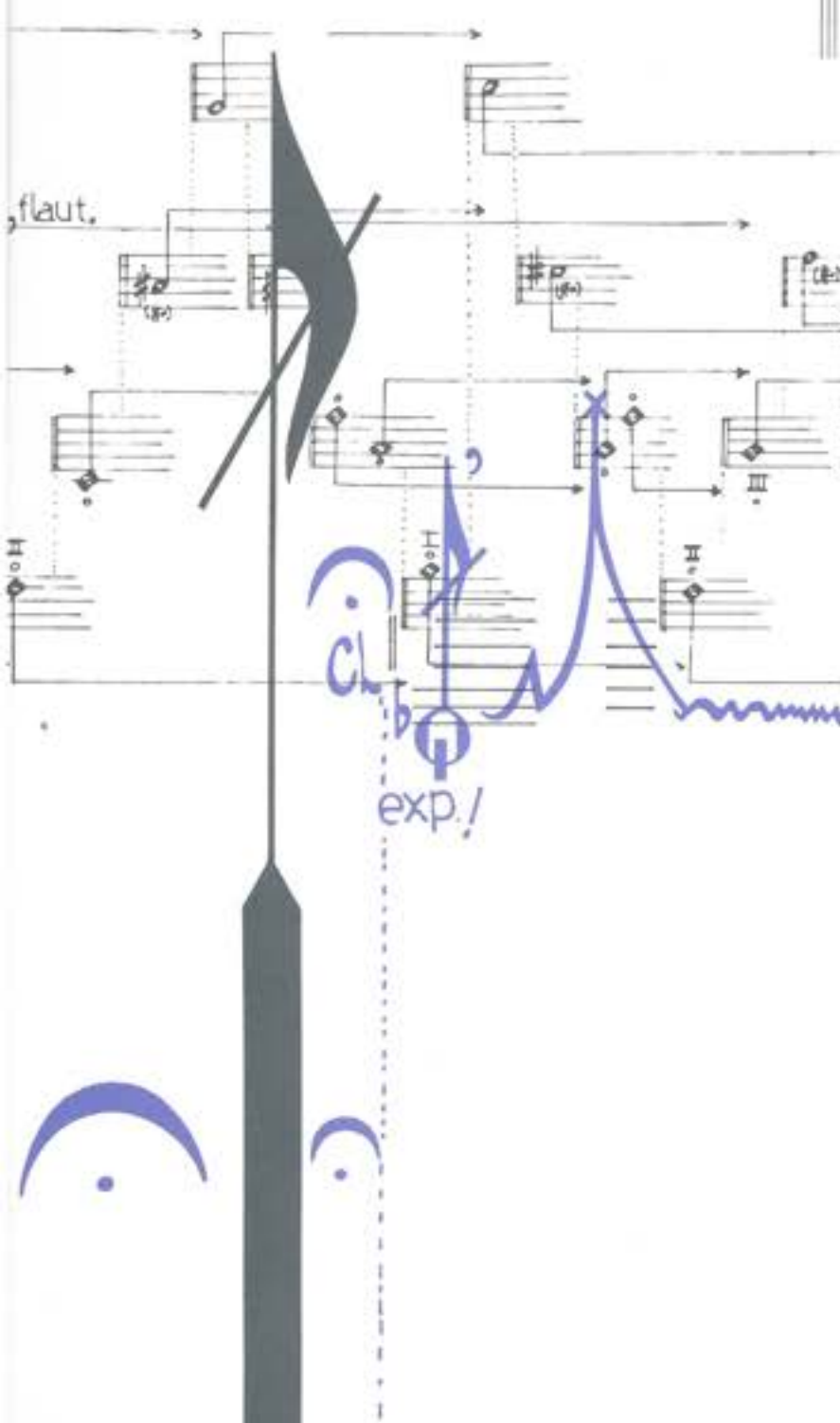
"collage's contribution to the Fromm Festival was invariably beautiful playing."

—Richard Dyer, *The Boston Globe*

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collage



collage is a chamber music group dedicated to the performance of 20th century works. It was created to fill a real need of musicians, composers, and concert-goers: **collage** provides a core group of Boston Symphony players the opportunity to perform avant garde (and not necessarily commercially viable) works and to use and perfect new instrumental techniques. To further this goal, **collage** commissions new works by the most forward looking of contemporary composers—thus giving them a forum and artistic vehicle.

collage provides the concert-goer an exciting repertoire in an informal and convivial setting. Through eight seasons, the original goals continue to be met and surpassed. **collage** has played the premiere performances of many ground-breaking works and has received kudos from both the press and the audience. **collage** has also given the definitive performances of "landmark" 20th century pieces including Schoenberg's *Pierrot Lunaire*, to critical and audience acclaim.

Over the past few years, a series of discussions with the composers and conductors has been added to the concert evenings. These informal gatherings have given composers like Peter Maxwell Davies the chance to talk directly with his audience and have given the concert-goer the added dimension of knowing the composer—his thoughts on his music and new music in general.

The **collage** audience deserves comment, too. Every **collage** concert carries with it a sense of musical community. There is an opportunity to be a part of—not just listen to—important performances and to hear works only recently completed. In past years, subscribers have been invited to special parties honoring the musicians and composers and have had the chance to know and talk with people normally separated by the footlights. A special champagne performance this past spring thanked the subscribers with a chamber music afternoon, a gracious way to meet others who care about contemporary music.

collage has been supported by its board, subscribers, and grants from the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts. But it is through subscriptions that **collage** has reached its goals. A subscription to **collage** goes a long way toward making virtuoso performances of contemporary music a part of Boston's musical season. At a time when tight money and reduced government support make small groups less feasible, subscription monies are a fiscal necessity. The contributions of Patrons and Sponsors make possible **collage's** effort to commission new music.

The program for this 9th season of **collage** celebrates Stravinsky's 100th birthday with a four-hand piano version of *The Rite of Spring*. The remainder of the **collage** season is every bit as exciting, involving, and

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Brookline, Massachusetts

1584A Beacon Street

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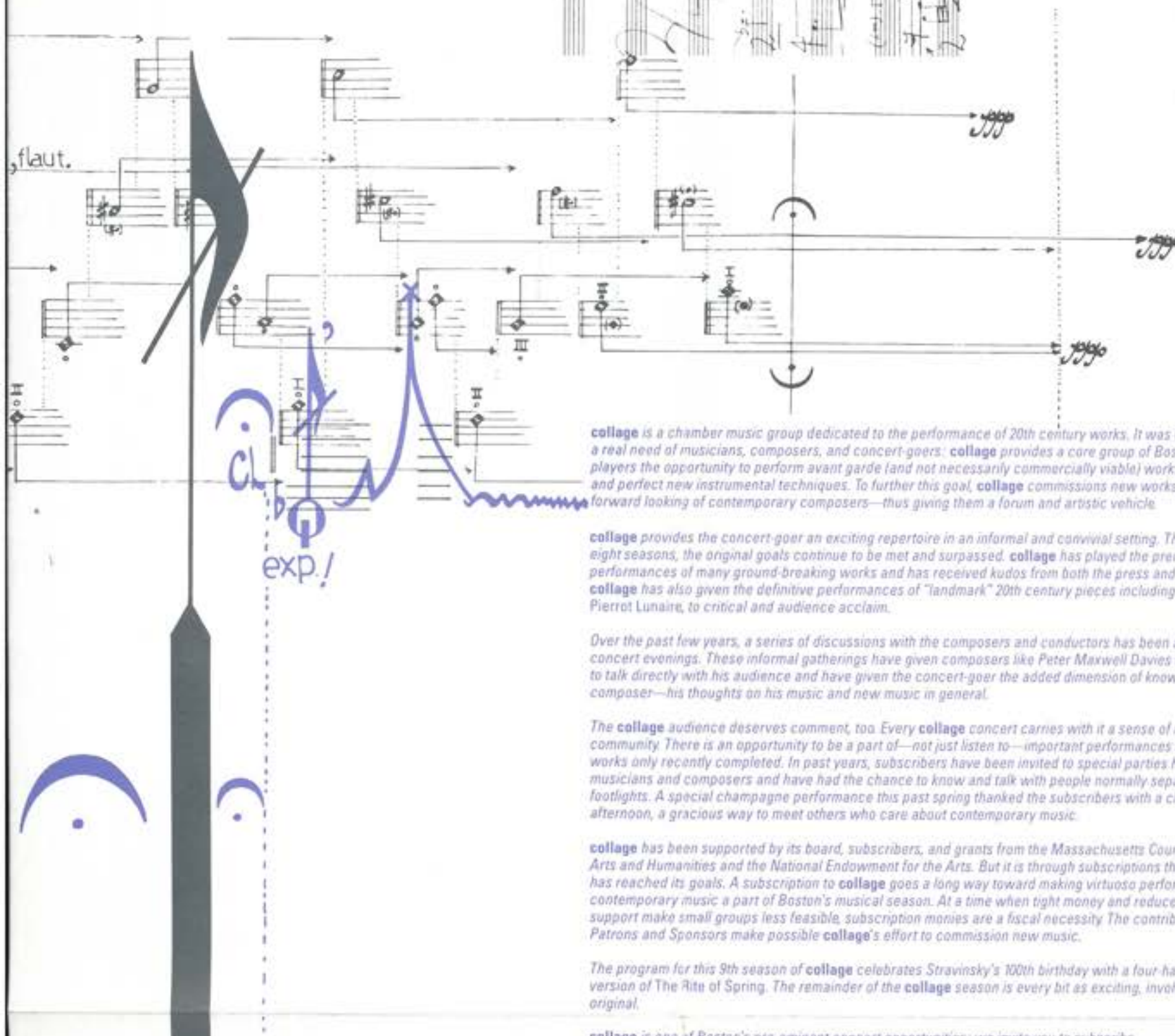
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collage is one of Boston's pre-eminent concert opportunities; we invite you to subscribe.

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