

Neil Anderson, a graduate of the Hartt College of Music, is chairman of the guitar department at Boston Conservatory and teaches at the New England Conservatory. Mr. Anderson has performed extensively across the United States, Canada, England and Greece, and recently recorded on the SAIL label with guitarist Alan Hager. With a special interest in new music, Mr. Anderson has commissioned and premiered many works for guitar.

Rochelle Travis received her Master's Degree from the Eastman School of Music in 1979. She was awarded a Fulbright Fellowship for study in the Federal Republic of Germany where she appeared at the Badhersfeld Festival in Orfeo by Monteverdi and performed a solo recital on German National Radio. She has performed extensively at the Berkshire Music Festival where she sang Lukas Foss' Thirteen Ways of Looking at a Blackbird; she performed the final scene of Der Rosenkavalier under Erich Leinsdorf and she made her debut with the Boston Symphony in the Mass of Igor Stravinski.

Timothy Pitts graduated with distinction from the New England Conservatory in 1981 and has spent two summers at the Berkshire Music Festival where he was awarded a Leonard Bernstein Fellowship and received the Gustavus Golden Award. Mr. Pitts has performed as soloist with the New England Conservatory Orchestra and in recital with Lawrence Wolfe. His orchestral credits include the Handel & Haydn Society, the Opera Company of Boston, the Boston 'Pops' Esplanade Orchestra and the Boston Symphony during their "World Tour 1981."

Eileen McNamara, a fellowship participant at Tanglewood in 1982, performed the Boston premiere of Earl Kim's Now and Then on February 21, 1982 at Symphony Hall as part of the Musicians Against Nuclear Arms Gala. She will sing the New York premiere of the same work along with Beyond the Realm of Bird, by Fred Lerdahl, at the Whitney Museum on March 3, 1983 as part of the Composer's Showcase Series conducted by Arthur Weisberg. Miss McNamara has appeared as soloist with the John Oliver Chorale and the MIT Choral Society, including performances of the Stabat Mater of Francis Poulenc and Les Choephores of Darius Milhaud.

Choros No. 7

Heitor Villa-Lobos was born in Rio de Janeiro in 1887 and died there in 1959. From his father, he received his first instruction on the cello which remained, along with the guitar, a primary instrument. In preference to the bohemian life of a Brazilian street musician, his fascination with the popular music of Brazil led him to extensive studies and travel. Upon his return, Villa-Lobos tried to discipline himself by enrolling in an academic program, but he realized that he fared better on his own.

Choros No. 7 is an example of Villa-Lobos' love for his country's popular and folk music. The entire set of Choros was written while he was in Paris, thought by many to be the result of homesickness. The word "choros" refers to a type of dance common in Brazil at the time when he associated with the street musicians of Rio.

Engomium

Engomium, by Nikos Mamangakis, is part of a larger collection of guitar solos entitled "Erotiki Mousiki" (Erotic Music). The Greek word "engomium" means elegy, and this piece is a tribute to the Greek writer, Nikos Kazantzakis. The composition is related to traditional Greek music in several ways; the composer uses fretted notes to imitate the sound of the basouki while the open strings act as a drone. The rhythms effected by the combinations of fretted notes and open strings are reminiscent of Greek folk music. The composer, himself a guitarist, employs a variation of a technique first introduced by Villa-Lobos. While Villa-Lobos would write a chord for the left hand and then move it up and down the neck in combination with open strings, Mamangakis writes a chord configuration for the left hand and moves the right hand across the strings in various ways.

Thirteen Ways of Looking at a Blackbird

Lukas Foss was born in Berlin in 1922. He studied piano, theory, composition, orchestration and flute there and in Paris, before moving to the United States at fifteen. He continued his studies at the Curtis Institute and was a student at the first year of the Berkshire Music Center. From 1944 to 1950 he was pianist with the Boston Symphony. He has taught at UCLA, conducted in Buffalo from 1963 to 1970, and since 1971 has directed the Brooklyn Philharmonic.

Thirteen Ways was composed in 1978 on commission from radio station WFMT, Chicago. Of the work Foss says:

"Wallace Stevens' poem is perhaps one of the most frequently set to music in American letters. There may be reasons for this besides the fact that it is a marvelous poem. To some composers it suggested variation form. What attracted me is the combination of humor, mystery and imagery. I decided on a mezzo-soprano; a distant flutist ...; a pianist playing... a la autoharp and a percussionist playing mostly on the piano strings. I had made a study of possibilities obtained from sounds inside the piano in an earlier work for two pianos and percussion. Perhaps this is a lyrical pattern of the artistic development of a composer; one work contains the seeds of the next."

I

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II

I was of three minds,
Like a tree
In which there are three blackbirds.

III

The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

IV

A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

VI

Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.

VII

O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?

VIII

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

IX

When the blackbird flew out of sight,
It marked the edge
Of one of many circles.

X

At the sight of blackbirds
Flying in a green light,
Even the bawds of euphony
Would cry out sharply.

XI

He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.

XII

The river is moving.
The blackbird must be flying.

XIII

It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

Israfel

Martin Amlin, composer and pianist, received his Doctor of Musical Arts degree from the Eastman School of Music. His teachers have included Frank Glazer and Nadia Boulanger. He has held fellowships for four summers at the Berkshire Music Center, Tanglewood, where he was twice recipient of the C. D. Jackson Award. He has been a resident at Yaddo and the MacDowell Colony, and also at the Virginia Center for the Creative Arts. Mr. Amlin recently won a 1982 ASCAP Grant for Young Composers. He is active as a freelance performer in the Boston area, and is on the faculties of Phillips Exeter Academy and M.I.T.

"Israfel was commissioned by the Phillips Exeter Academy and premiered there in October, 1980. The instrumentation, which provides an accompaniment to the featured soprano, was a result of the desire to use colleagues who were performers on the faculty at the Academy. I wanted to choose a joyful text for the occasion and to write music that would be immediately accessible to the audience. Two four-note cells (E, C#, F#, A and E, D#, G#, B) provide virtually all of the melodic and harmonic material for the piece."

Text by Edgar Allen Poe (1809-1849)

In Heaven a spirit doth dwell

"Whose heart-strings are a lute";

None sing so wildly well

As the angel Israfel.

Tottering above

In her highest noon,

The enamored moon

Blushes with love,

While, to listen, the red levin

(With rapid Pleiads, even,

Which were seven.)

Pauses in Heaven.

And they say (the starry choir

And the other listening things)

That Israfeli's fire

Is owing to that lyre

By which he sits and sings--

The trembling living wire

Of those unusual strings.

But the skies that angel trod,

Where deep thoughts are a duty

Where Love's a grown-up God,

Where the Houris glances are

Imbued with all the beauty

Which we worship in a star.

Therefore, thou art not wrong,

Israfeli, who despisest

An unimpassioned song;

To thee the laurels belong,

Best bard, because the wisest.

Merrily live, and long!

The ecstasies above

With thy burning measures suit--

Thy grief, thy joy, thy hate, thy love

With the fervor of the lute--

Well may the stars be mute!

Valentine

Jacob Druckman was born in 1928 in Philadelphia. He has received degrees from Juilliard, has studied in Paris at the Ecole Normale de Musique, and at Tanglewood with Aaron Copland. Druckman has written works in many genres, including those using electronic elements as well as music for theatre, cinema and dance. He has received many grants and awards including the Pulitzer Prize and two Guggenheim grants. He has been commissioned by several major orchestras including Cleveland and St. Louis, and is now on the composition faculty at Yale. He writes:

"Valentine is one of the most difficult works ever written for the contrabass and demands that the player attack the instrument with the bow and tympani stick, both hands alternating percussive tapping on the body of the instrument with pizzicato harmonics, while the voice sustains tones, sings counterpoint and punctuates accents. All of this necessitates the players assailing the instrument with an almost Sade-like concentration, (hence the title)."

Now and Then

Earl Kim was born in Dinuba, California in 1920. He studied with Schoenberg at UCLA and with Sessions at Berkeley. He has taught at Berkeley, Princeton and Harvard. During the Second World War, Kim served as a combat intelligence officer in the U. S. Army Air Force. In that capacity, he flew over Nagasaki on August 10, 1945, twenty-four hours after the atomic bomb was dropped on the city. Now and Then was composed as a reaction to that experience. As the composer has noted, "Now and Then, in its first version for voice and piano, was completed on August 8, 1981, thirty-six years almost to the day after Nagasaki. Although each of the songs in this brief cycle was conceived in a day, the intervening years were probably necessary before they could be set down." The cycle was commissioned by the Department of Music of the University of Chicago in celebration of Paul Fromm's seventy-fifth birthday last January. From the composer's dedication, "They are dedicated to Paul Fromm for his personal engagement in supporting the creation and preservation of contemporary American musical culture."

Chekov

all living things,
all living things,
all living things,
having completed their cycle of sorrow, are extinct.
For thousands of years the earth has borne no
 living creature
on its surface, and this poor moon lights its lamp
 in vain.
On the meadow the cranes no longer waken with a cry,
and there is no sound from the May beetles in the
 lime trees.

--from The Seagull

Beckett

thither	daffodils
thither	again
a far cry	march then
for one	again
so little	a far cry
fair daffodils	again
march then	for one
then there	so little
then there	
then there	

Roundelay

on all that strand
at end of day
steps sole sound
until unbidden stay
then no sound
on all that strand
long no sound
until unbidden go
steps sole sound
long sole sound
on all that strand
at end of day

Yeats

The death of friends, or death
Of every brilliant eye
That made a catch in the breath--
Seem but the clouds of the sky
When the horizon fades,
Or a bird's sleepy cry
Among the deepening shades.

from "The Tower"

Octandre

Edgar Varèse (1883-1965) was born and educated in Paris. He lived in the United States from 1915 until his death and is commonly considered an American composer. Rebellious against his parents' wishes, he enrolled in the Schola Cantorum where he studied with Roussel, Bordes and d'Indy. Varèse lived in Berlin for five years where he became acquainted with the music of Schoenberg and atonality, after which he came to the United States where he was associated with many groups including the Dadaists. Although often referred to as experimental, he wrote "I do not write experimental music. My experimenting is done before I make the music. Afterwards it is the listener who must experiment."

Octandre was composed in 1924 for seven winds and contrabass. It is the only piece that he composed in the traditional three movements although the second and third are not separated. The piece is characterized by repeated pitch patterns, compact material, and block-like structures. The absence of percussion is unusual for Varèse, the rhythmic activity here being picked up in the melodic instruments.