

Compact disc

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SCHOOL OF MUSIC
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NON CIRC CD# 17,238
UW Modern Music Ensemble
presents a U.S. Premiere:

DON PERLIMPLIN
by
Bruno Maderna (1920-1973)

May 29, 2015

7:30 PM

Meany Studio Theater

DON PERLIMPLIN, ovvero il trionfo dell'amore e dell'immaginazione. Ballata amorosa di Federico Garcia Lorca nella traduzione italiana di Vittorio Bodini (1961)

DON PERLIMPLIN, or the triumph of love and imagination. A love ballad of Federico Garcia Lorca in the Italian translation by Vittorio Bodini (1961)

- NARRATOR.....CHRIS FRATINI*
- MARCOLFA/ELF 1.....BARBARA BURGIO*
- DON PERLIMPLIN & FLUTE/ALTO FLUTE.....DARIA BINKOWSKI
- BELISA (SOPRANO).....EMERALD LESSLEY
- BELISA/ELF 2.....MIMI SANTOS
- MOTHER-IN-LAW & ALTO SAXOPHONE.....BRENDAN MCGOVERN
KEVIN BALDWIN
- MOTHER-IN-LAW & TENOR SAXOPHONE.....BRYAN VAN PELT
STEVE TRESLER
- MOTHER-IN-LAW & BARITONE SAXOPHONE.....GREG SINIBALDI

Prologo - Tempo Di Rag

Quadro I (Parte I)

Intermezzo

Quadro I (Parte II) - I Blues Di Don Perlimplin

Quadro II

Quadro III - II Blues Di Don Perlimplin, Canzone di Belisa, Blues "Dark Rapture Crawl"

Quadro IV

SYNOPSIS:

PROLOGUE

Marcolfa, housekeeper to Don Perlimplin (flute solo), is trying to persuade her master, a "kind, shy man", who has always lived in peace surrounded by his books, to take a wife. At that moment the beautiful young Belisa passes his windows, singing as she goes, and Marcolfa seizes the opportunity to call her in and immediately propose the marriage. The girl is surprised and runs off to inform her mother (saxophone quintet) who knows about Don Perlimplin's wealth and possessions and is immediately happy to agree to the wedding.

SCENE I

The wedding night. The newly-wed couple are in their wedding chamber, adorned with feathers and perfumed by Marcolfa with essences of mint and thyme. Don Perlimplin delicately declares his love to Belisa. Belisa listens indifferently to her husband's tender profusions and treats him like a baby as she tries with her own words to cover the five mysterious whistles coming from beneath the balcony.

Intermezzo. Two elves appear on stage and bring down the curtain in an attempt to hide the scene from the audience. The two imps laughingly make subtle comments about Don Perlimplin's first night of love. When the curtain rises again we discover that Belisa has pretended to fall asleep, so as not to yield to her husband's desire. Perlimplin has been initiated into the cruelty of love, as the narrator informs us in a number of verses set at the end of the brief scene.

SCENE II

Belisa is anxious and her mind is taken up with a mysterious lover who has been attracting her attention for some days. A letter tied to a stone lands on the balcony and is picked up by Marcolfa, who has entered the scene in the meantime. When the housekeeper asks Belisa for an explanation, the young girl reluctantly admits that she has fallen in love with a man but knows neither who he is nor what he looks like. She believes this can be none other than a young man capable, unlike Don Perlimplin, of loving her as she desires. Marcolfa understands the reasons for Belisa's betrayal and declares that in reality Don Perlimplin himself knows of her infidelity...

SCENE III

Marcolfa, on the verge of tears, is now with Don Perlimplin. She does not understand how he can calmly accept his wife's possible infidelity and mysteriously state that "the time has come". What does her master intend to do? Saddened by what has happened, the housekeeper is careful to inform her master that Belisa reacted excitedly and happily to her lover's request to meet that evening in the garden below the house. It is night. Belisa is alone in the garden, singing as she waits for her unknown lover. The branches move and a figure approaches, dressed in a red cloak. The girl's desire grows all the stronger.

SCENE IV

The narrator announces the triumph of Don Perlimplin's imagination and tells us that the mysterious man has climbed over the wall into the garden and been stabbed to death. Belisa and Marcolfa run up. The girl weeps over her young love, lost before she even knew him, but to her great surprise discovers that the lover is none other than Don Perlimplin himself. "Don Perlimplin has killed Don Perlimplin", Marcolfa states. Meanwhile in the distance a bell, inexorable and almost incorporeal, slowly tolls Don Perlimplin's death.

Special thanks to the University of Washington Music Department and the Center for Digital Arts and Experimental Media for their support of this production, as well as our guest performers for their expertise and enthusiasm.

ENSEMBLE (*guest performer)

Alexander Tu, *clarinet*

Jamael Smith, *bassoon*

Trevor Cosby, *horn*

Ray Larsen, Betsy Solon, David Sloan, *trumpet*

Elizabeth McDaniel, Tyler Evans, Ryan Narby, *trombone*

Luke Fitzpatrick, Sol Im, *violin*

Gwen Franz, *viola*

Sonja Myklebust, *cello*

Tyler Cigich, Ramon Salumbides, *bass*

Jeff Bowen, *mandolin*

*Monica Schley, *harp*

Brooks Tran, *piano*

Gregg Belisle-Chi, *electric guitar*

Declan Sullivan, *marimba*

Isaac Anderson, *vibraphone*

Tai Taitano, *percussion*

Conductor, live electronics and projectionMarcin Pačzkowski
 Sound Jacob Sundstrom
 Supertitles/Video Ania Stachurska
 Projection consultant..... Martin Jarmick
 Production TeamDaria Binkowski, Marcin Pačzkowski, Greg Sinibaldi

BRUNO MADERNA was born in Venice on April 21, 1920. Having taken a degree in composition at the Santa Cecilia Conservatory in Rome under the guidance of Alessandro Bustini (1940), he went on to pursue advanced studies in Venice with Gianfrancesco Malipiero (1942-43). For conducting, he attended courses taught by Antonio Guarnieri (Siena, 1941) and Hermann Schechen (Venice, 1948).

From 1948 to 1952, Maderna taught at the Conservatory of Venice. In 1949, he took part for the first time in the Internationale Ferienkurse für Neue Musik at Darmstadt, where he began to teach in 1956. In 1950 he conducted his first concerts abroad, in Paris and Munich. This marked the beginning of an incessant and labor-intensive career that saw him active in Germany, Sweden, Belgium, and Austria, as well as in Italy. In 1955, he collaborated with Luciano Berio in founding the RAI Studio of Musical Phonology in Milan, and from 1956-1960 he organized Incontri Musicali, a series of events aimed to spread knowledge and understanding of contemporary music. From 1961-66, he and Pierre Boulez were permanent directors of the Internationales Kranichsteiner Kammerensemble.

During the 1960s, Maderna was invited to teach at the Rotterdam Conservatory, the Salzburg Mozarteum, and Darmstadt. In the 1970s he was frequently invited to the United States where he conducted the Juilliard Ensemble and the symphonies of Chicago, Boston, Philadelphia, Miami, New York, Cleveland, Washington, and Detroit. In 1971 he became permanent conductor of the RAI Symphony Orchestra of Milan.

Maderna remained active until a few days before his death in Darmstadt on November 13, 1973.

DON PERLIMPLIN was originally written for radio, on the occasion of the Italian Prize in 1962. The only reliable document concerning the composition of the work is in the tape on which it was recorded - a collation of specially-written materials derived from Maderna's compositions. The score is largely incomplete and is presented more as a series of notes, which differ significantly from the material recorded on tape.

The work consists of six parts: an Introduction (including the materials to be used as a basis for electronic and instrumental improvisations), Prologue (Marcolfa's scene and the wedding of Don Perlimplin and Belisa) and four scenes (wedding night; dialogue of Belisa and Marcolfa; the courtship of Belisa by a mysterious man in red; the death and triumph of Don Perlimplin). Extremely varied, as often in Maderna, the type of music assembled in this work, as suggested by Mario Baroni, has presence of four well-defined styles: the "Darmstadt" characteristic fragments that Maderna uses, taking them from works he already composed (*Honeyrêves*, *Musica su due dimensioni*, and *Divertimento* for orchestra); a "stylistic quote" (madrìgal, swing/jazz, pop music, and dance music); that of the "process of improvisation" (mimicking instruments, improvisation, the human voice created through musical instruments, such as *Don Perlimplin* and the flute); and finally, the "electronic processing" created mainly by overlapping and displacement of pre-recorded vocals or instrumental materials. This synthesis of Maderna gives this bitter and grotesque comedy an expressive effect.