

## NOTES and TEXTS

This concert is a preview of the Naumburg Foundation Award concert, to be presented at Town Hall, New York, on the twenty-seventh of April.

John Verrall, professor of composition at The University of Washington and former editor of G. Schirmer, derived the overall structure of his NONETTE from the classical serenade. The internal structures are based on an original scale with both aleatory and serial projections. This is a repeat performance; the work was premiered on the last Contemporary Group concert, March 4.

Bruno Maderna's SERENATA is a format for improvisation, providing treble tessitura materials of exact pitch and rhythm but leaving their medium, combination and order to the performers.

In TABLEAUX, George Rochberg uses the text as poetic basis for instrumental sections (nos. 3, 5, 11) and sections with textless vocal phrases (no. 1), as well as being set in vocal lines for solo soprano and in chant for the various speaking parts (nos. 7, 8, etc.) The result is a series of "Sound Pictures", kaleidoscopic in nature, which represent in musical terms both the content of the texts and the gestural response of the composer.

William O. Smith's QUADRODRAM, written for four spatially-separated performers, is constructed in eleven short sections of progressively greater contrasts and figural extremes, the contrasts and extremes of these sections being most directly informed by free-floating versus driving rhythmic shapes.

William Bergsma's ILLEGIBLE CANONS, written in 1968 for William O. Smith of the University of Washington Contemporary Group, is a game of cat-and mouse between clarinet and percussion. Neither instrument can equal what the other can do, but in three short movements, they dispute this, using substantial virtuosity in the process.

Robert Suderburg's CANTATA I, on the revelation of St. John, received the Halstead Prize (1963) and an award from the Houston Symphony Orchestra (1967). The work was premiered by The Philadelphia Composers Forum in 1963.

William O. Smith's ENCOUNTER, an entertainment, is written for the unique techniques and talents of trombonist Stuart Dempster and for Smith's own individual performance-style.

TEXT SUMMARY

(Where text is used as point of departure for instrumental music, this text is placed in parentheses.)

- I: 1. Night Piece:  
("I heard a woman singing, singing with the voice of a child...I did not know the song, but in it the sun never set... I could hear her singing. Wordlessly, or I could not hear her words.") Death's Mask.
2. Morning Bell Music:  
("Morning bells singing in my ears. Giant seashells, waves beating in them forever. Sing to the new sun... Sing to all.") The world knows my joy!
3. The Cathedral: ("In silence broods the cathedral.")
4. Night Piece:  
"Night, again night". He doesn't live here anymore.
- II. 5. Silver Talon Music:  
("Those birds. Their reptilian talons, beaks, that tear away the flesh and grind the bones... They fly to heaven and tear the gods to pieces, everyone. There are new rulers on earth, in the sky.")
6. Echo Night Piece:  
"Night, again night." Why must it always return?"
7. The Chant:  
("I hear singing, chanting from far away... Every movement premeditated for ages. Singing; from the river, the cathedral, from under the earth.")  
Miserere nobis.  
"Boat, drifts, river, on and on, fire glow silent, on and on, silent flows."
8. The Light:  
("It flooded the sky with gold...")  
spoken concurrently:  
Morning bells singing.                   The cathedral, how it rises  
Giant seashells, waves                   from the ground. It seems  
beating in them forever.               to fly upward, to strain  
Sing to the new sun...                 against the stones...
- III: 9. Ballad:  
"If I were sure that your existence and mine  
were more than a shadow.  
If I could be certain that you are not merely a mirage,  
And I only a passing cloud."
10. Night Piece:  
"We sleep,  
The night is warm.  
The sun shines thru the earth."
11. The Eagle:  
("A shapeless bundle like a human form shrieks once and sinks into the sea. There is a huge eagle in the middle of the stage clutching a shapeless bundle vaguely like a human form in its talons. It screams once and flies out into the audience, up to the ceiling and vanishes.")
12. "And yet you are, although you cannot be."

Robert Suderburg

Cantata I, on the Revelation of St. John (1963)

TEXT

I

Prologue, Strophes 1, 2

Behold, a door was opened in heaven:  
And the first voice which I heard  
Was as it were of a trumpet  
Talking with me;  
Which said, Come up hither,  
And I will show thee things  
Which must be hereafter.

And, I was in the spirit:  
And, behold, a throne was set in heaven,  
And one sat on the throne.  
And I saw in the right hand of him  
That sat on the throne  
A book written within  
And on the backside,  
Sealed with seven seals.

And I saw when the Lamb  
Opened one of the seals,  
And I heard,  
One of the four beasts saying,  
Come and see

And I saw, and behold a white horse:  
And he that sat on him had a bow;  
And a crown was given unto him:  
And he went forth conquering,  
And to conquer.

And when he had opened the second seal,  
I heard the second beast say,  
Come and see:

And there went out another horse  
That was red:  
And power was given to him that sat thereon  
To take peace from the earth,  
And that they should kill one another:  
And there was given unto him a great sword.

II

Strophes 3,4

And when he had opened the third seal,  
I heard the third beast say,  
Come and see.

And I beheld, and lo a black horse,  
And he that sat on him  
Had a pair of balances in his hand.  
A measure of wheat for a penny:  
And see thou hurt not the oil  
and the wine.

And when he had opened the fourth  
seal,  
I heard the voice of the fourth  
beast say,  
Come and see.

And I looked, and behold a pale  
horse:  
And his name that sat on him  
was death,  
And Hell followed with him,  
And power was given unto them  
Over the fourth part of the earth,  
To kill with sword, and with hunger,  
And with death,  
And with the beasts of the earth.

III

Strophes 5,6,7

And when he had opened the fifth  
seal,  
I saw under the altar the souls  
of them  
That were slain for the word of God,  
And for the witness which they held.

And I beheld when he had opened  
the sixth seal,

And, lo, there was a great earthquake;  
And the sun became black  
as sackcloth of hair,  
And the moon became as blood;  
And the stars of heaven  
fell unto the earth.

And when he had opened  
the seventh seal;  
There was silence in heaven  
About the space of half an hour.