

PROSPECTIVE ENCOUNTERS

FOUR INNOVATIVE EVENTS IN GREENWICH VILLAGE
presented by the

NEW YORK PHILHARMONIC

PIERRE BOULEZ, Music Director
EISNER AND LUBIN AUDITORIUM, LOEB STUDENT CENTER,
NEW YORK UNIVERSITY

Friday Evening, February 18, 1972, at 7:30 p.m.

PROSPECTIVE ENCOUNTER IV

PIERRE BOULEZ, Conductor

STANLEY SILVERMAN PLANH

Stanley Silverman, *Guitar*

Violin Kenneth Gordon	Flute, Alto Flute Paige Brook	Percussion Richard Fitz Gordon Gottlieb
Viola Sol Greitzer	Clarinet, Bass Clarinet Stephen Freeman	Mandolin Jacob Glick
Cello Bernardo Altmann		

GEORGE CRUMB "Ancient Voices of Children"

A Cycle of Songs on Texts by García Lorca

I "El niño busca su voz" ("The Little Boy Was Looking for his Voice")
"Dances of the Ancient Earth"

II "Me he perdido muchas veces por el mar" ("I Have Lost Myself in the Sea Many Times")

III "¿De dónde vienes, amor, mi niño?" ("From Where Do You Come, My Love, My Child?") ("Dance of the Sacred Life-Cycle")

IV "Todas las tardes en Granada, todas las tardes se muere un niño" ("Each Afternoon in Granada, a Child Dies Each Afternoon")
"Ghost Dance"

V "Se ha llenado de luces mi corazón de seda" ("My Heart of Silk Is Filled with Lights")

Jan DeGaetani, <i>Mezzo-soprano</i>	Joseph Lampke, <i>Boy soprano</i>	
Oboe Harold Gomberg	Harp Myor Rosen	Percussion Raymond DesRoches Richard Fitz Gordon Gottlieb
Mandolin Jacob Glick	Piano Paul Jacobs	

Orchestra Personnel Manager, James Chambers

ERIC SALZMAN with QUOG ECOLOG

QUOG

Josh Bauman	Imogen Howe	Jon Miller
Tina Chancey	Garrett List	Barbara Oka
Tony Elitcher	Jim Mandel	Walter Wantman
Laura Greenberg	Bill Matthews	William Zukof

with Gordon Gottlieb

"Song" by Eric Salzman and Josh Bauman
Daniel Nagrin, *Stage Director*
Sally Ann Parsons, *Costumes*
Dan Kavanaugh, *Sound and Technical Assistance*
Woody and Steena Vasulka, *Video Consultants*
Video realization by Jackie Cassen
Video projection by Tomorrow Entertainment
Video tape courtesy of WNET Channel 13
Special video equipment courtesy of "The Kitchen"
Sound equipment courtesy of Free Life Communication
Tape deck courtesy of International Video Corporation
Produced and directed by Eric Salzman

Participants in the discussions before and after the performances will include Messrs. Boulez, Crumb, Salzman and Silverman.

THE AUDITORIUM HAS BEEN MADE AVAILABLE THROUGH THE COURTESY OF THE NEW YORK UNIVERSITY SCHOOL OF CONTINUING EDUCATION, SPECIAL EVENTS SERIES, AND THE LOEB STUDENT CENTER OF THE UNIVERSITY.

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Sound by Posthorn Recordings, Jerry Bruck

Steinway Piano

Columbia Records

PLANH

STANLEY SILVERMAN

Born July 5, 1938, in New York City, Stanley Silverman attended Boston and Columbia Universities and Mills College in California, and has studied with Leon Kirchner, Darius Milhaud, Roberto Gerhard and Henry Cowell. Formerly on the faculty of the Berkshire Music Center, Mr. Silverman is presently Musical Director of the Repertory Theater of Lincoln Center and Musical Consultant of the Stratford Shakespearean Festival of Canada. Composer of works in a variety of media, his opera *Elephant Steps* won an OBIE Award in 1970. Other awards and grants include a Guggenheim Fellowship in 1965 and a 1971 grant from the New York State Council on the Arts. *PLANH* was composed in 1964-65 on a Rockefeller Grant at the State University of New York at Buffalo.

"*PLANH* is the third work I based on Provençal-trouvere poetry. A Planh is a lamentation or epitaph for the loss of a loved one or head of state. The word 'plainte' is derived from it. The piece takes the form of a chamber concerto for guitar and a mixed consort of strings, winds, plucked and percussion instruments, not unlike an Elizabethan consort in which the lute plays the lead. The guitar plays interludes which are notated like free cadenzas. The ensemble plays doubles of the guitar material in a strict notation. The effect is that of simultaneous pieces in different tempi. The planh is to be found in the guitar part."
—Stanley Silverman

ANCIENT VOICES OF CHILDREN

GEORGE CRUMB

George Crumb was born in Charleston, West Virginia. His principal teacher in composition was Ross Lee Finney at the University of Michigan. Mr. Crumb has been the recipient of numerous awards, including grants from the Fulbright Commission; the Rockefeller, Koussevitzky and Guggenheim Foundations; and the National Institute of Arts and Letters. His *Echoes of Time and the River: Four Processionals for Orchestra*, premiered by the Chicago Symphony, was awarded the 1968 Pulitzer Prize in Music. George Crumb currently teaches composition at the University of Pennsylvania.

"*Ancient Voices of Children* was composed during the summer of 1970 on commission from the Elizabeth Sprague Coolidge Foundation, while I was in residence at Tanglewood, Massachusetts. This work forms part of an extended cycle of vocal compositions based on the poetry of Federico García Lorca. *Ancient Voices of Children* was first performed on October 31, 1970, as part of the Coolidge Foundation's 14th Festival of Chamber Music at the Library of Congress in Washington, D.C.

"The texts of *Ancient Voices* are fragments of longer poems which I have grouped into a sequence that seemed to suggest a 'larger rhythm' in terms of musical continuity. The two purely instrumental movements—'Dances of the Ancient Earth' and 'Ghost Dance'—are dance-interludes rather than commentaries on the texts.

"The vocal style in the cycle ranges from the virtuosic to the intimately lyrical, and in my conception of the work I very much had in mind Jan DeGaetani's enormous technical and timbral flexibility. . . . The instruments employed in *Ancient Voices* were chosen for their particular timbral potentialities.

"In composing *Ancient Voices of Children* I was conscious of an urge to fuse various unrelated stylistic elements. I was intrigued with the idea of juxtaposing the seemingly incongruous: a suggestion of Flamenco with a Baroque quotation (*Bist du bei mir*, from the Notebook for Anna Magdalena Bach), or a reminiscence of Mahler with a breath of the Orient. It later occurred to me that both Bach and Mahler drew upon many disparate sources in their own music without sacrificing 'stylistic purity.'

"It is sometimes of interest to a composer to recall the original impulse—the 'creative germ'—of a compositional project. In the case of *Ancient Voices* I felt this impulse to be the climactic final words of the last song: '. . . and I will go very far . . . to ask Christ the Lord to give me back my ancient soul of a child.'
—George Crumb

Ancient Voices of Children is only one of many outstanding works which have been written especially for Jan DeGaetani. Equally at home in the lieder and oratorio repertoire and music of the Renaissance, she concertizes regularly in the United States and Europe. Her recent recordings of *Ancient Voices* and Schoenberg's *Pierrot Lunaire* on Nonesuch have won numerous prizes.

ECOLOG

ERIC SALZMAN with QUOG

Eric Salzman was born in New York City in 1933 and was educated at Columbia, Princeton and in Europe. His work of the past decade has been largely devoted to the creation of multi-media and music theater forms and to alternate means and media for the communication of these ideas. He has been active as a critic and writer, as music director of WBAI, as founder and director of New Image of Sound, The Electric Ear and the Free Music Store. He is currently working on "A Masque for Beggars" for the Seattle Opera and New Directions in Music, and a full evening work with QUOG for the Royan Festival in France.

"*ECOLOG* was the first work commissioned by the Artists' Television Workshop of Channel 13 on a grant from the New York State Council on the Arts. Tonight's performance will be synchronized with a replay of the original video tape which will provide the source material for the visuals. *ECOLOG*, like all of my works with QUOG, is an attempt to re-create a meaningful vocabulary of a contemporary music theater expression without any conventional assumptions about 'style.' It is, in effect, a media poem about the individual and mass culture using a variety of media, methods, elements and styles, layered and juxtaposed in a multi-level form. There are five movements, stanzas or scenes: Helix, Street Poem ('Ritual of Everyday Life'), Up Against the Wall, Apocalypse Song and Mirror."
—Eric Salzman

QUOG was founded by Eric Salzman in February, 1969, in response to the need for a mixed ensemble working together on problems of performance, theater, multi-media and social context. Much of the group's activity is based on workshop, ensemble exercise and music theater improvisational techniques.