

**DAMASE**

**RAVEL**

**GOTKOVSKY**

**MESSIAEN**

**VOICES of**

**CHANGE**

JO BOATRIGHT, PIANO  
HARVEY BOATRIGHT, FLUTE  
SUSAN DEDERICH, HARP  
BARBARA THIEM, CELLO  
LINDA BAER, SOPRANO  
SANDRA POWELL, CLARINET  
RONALD NEAL, VIOLIN  
ROSS POWELL, CLARINET

# PARIS

**YESTERDAY AND TODAY**

**MONDAY, NOVEMBER 27, 8:30  
CARUTH AUDITORIUM, SMU**

PIERCE

Jo Boatright piano  
Harvey Boatright flute  
Susan Dederich harp  
Barbara Thiem cello  
Linda Anderson Baer soprano  
Sandra Powell clarinet  
Ronald Neal violin  
Ross Powell clarinet

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This program is being taped for broadcast by KERA-FM, Tuesday December 26th at 9:30 p.m.

Program cover and poster design: Dorothy Pierce, Ph.D.

## S M U CONTEMPORARY MUSIC FESTIVAL

FEBRUARY 8 - 10

SYZYGY OF HOUSTON

MCCLEAN MIX OF AUSTIN

VOICES OF CHANGE OF DALLAS

## VOICES OF CHANGE

Ross Powell, *director*

J. Boatright, *treasurer*

William Tinker, *administrative director*

Meadows School of the Arts

Division of Music

692-3189

## TRIO FOR FLUTE, HARP AND CELLO (1946)

Jean-Michel Damase

Born at Bordeaux, France in 1928, Jean-Michel Damase received his training at the Paris Conservatory. His teachers include Henri-Paul Büsser, Marcel Dupre and the noted pianist Alfred Cortot. His first composition was performed at the age of nine. In 1947, at the age of nineteen, he received the Grand Prix de Rome. His U. S. debut was made in New York in 1954, as both a composer and pianist. His compositions include a number of ballets, operas, works for orchestra, concerti for piano, violin, and harp and many songs.

The style of his compositions show a great felicity and invention, and are written in a language which is elegant, light and always amiable. The first movement of the trio for flute, harp, and cello, *Allegretto*, is written in a lively and forward moving style with emphasis on episodic invention. The second movement, marked *Andante*, is very brief and has a feeling of melancholy which prevails throughout the movement. The final movement is a light and vivacious one using the flute and cello in effective contrast to the rapid movement of the harp.

## CHANSONS MADECASSES (1926)

Maurice Ravel

Early in 1926, Ravel bought from a second-hand bookstall the complete works of a forgotten poet, Evariste Parry (1753-1814), a native of the Island of Reunion. While he was looking through its pages, he received a cablegram from the cellist Kindler asking him to compose a song-cycle for a wealthy American patroness of the arts, Mrs. Elizabeth Sprague Coolidge. The accompaniment was to consist, "if possible", of flute, cello and piano.

Ravel was a great craftsman who prided himself on being open to new ideas and suggestions. In this case he promptly accepted the challenge which fate had thrown in his path. He made no protest about the arbitrary conditions of the request, for he was sure that his versatile mind could make the task worth tackling. He at once decided to write a piano, flute and cello accompaniment for three of the Madagascan songs. These prose poems of Parry, "the French Tibullus", particularly appealed to him because they were full of exotic charm and yet made no use of local colour.

The best description of the spirit and style of these songs is to be found in the composer's own words. He emphasised the extent to which the score insisted on the independence of the different parts and also saw in the work "a new dramatic element—the erotic voice, which is introduced by the very subject of Parry's poems. The work is a sort of quartet with the voice in the role of principal instrument. Simplicity is the keynote."

This is lyricism stripped down to its essentials, as is evident from the very beginning of the opening song. It has three episodes; in the first, the singer is awaiting his beloved Nahandove, in the second song, *Aoua*, caused a scandal at the first performance by reason of their strangely premature anticolonialism. It is a ferocious war-cry, cruelly echoed in the opening phrases by the conflict of the instrumental parts, though later softening to a subdued and mysterious conclusion.

But it is the last panel of the triptych which gives us, in all its bareness, the essential charm of the Madagascan songs. Ravel's language is here reduced to its most simple form of expression. To sing the delights of repose in the bosom of nature, the composer makes use of melodic arabesques which fade gracefully into a contemplative silence leaving the listener, so to speak, suspended. It is as if, in this remarkable work, the desire to evoke the idyllic innocence of "the good savage" and the unsophisticated and unadorned beauty of "the black Venus" had forced Ravel to reveal his art in all its nakedness.

In these three songs, which are marked by an insistent voluptuousness without parallel in the rest of the composer's work (was he, like Baudelaire, attracted by exotic beauty?) the music tends to return to its primitive elements: melody, rhythm and tone-colour. Ravel was a great virtuoso in the art of composition, yet the chordsystem he uses here has a curious clarity that reveals, in almost diagrammatic form, the essential simplicity of his resources.

Roland-Manuel

translated by J. H. Brumfitt

The work was first performed in Paris 13 June 1926 and is dedicated to Elizabeth Sprague Coolidge. The work was recorded in 1932 by the late Madeleine Grey with Maurice Ravel playing the piano and directing.

CONCERTO FOR CLARINET (1968)

Ida Gotkovsky

Ida Gotkovsky was born in France in 1933 and studied at the Conservatoire National Superier de Paris where she was awarded five first prizes for composition. She has studied with Tony Aubin (Academie Francaise), Olivier Messiaen and Nadia Boulanger. Madame Gotkovsky's opera *La Rene de Makar* earned the "Grand Prix Musical de la Ville de Paris." Early next spring her *Poeme du Feu* will be performed by the Fort Worth Symphony and she will also be a guest of the composition and clarinet departments of Southern Methodist University and North Texas State University.

She has written many works for orchestra, band, several ballets, chamber works, and concerti for trumpet, saxophone, clarinet, violin, cello and piano. The Concerto for Clarinet was commissioned by the Paris Conservatory for the 1968 first prize contest. It was first performed in its clarinet and piano version by students entering the competition. The composer later scored the work for full orchestra.

The first movement of the concerto is entitled *Andante* and it begins and ends with a quasi cadenza which evokes a haunting and mysterious beauty. The second movement is *Perpetuum Mobile*. The clarinet and piano ripple and flash through meter changes of 9/8, 6/8, 11/16, 4/8, 2/8, and 9/16 giving the listener a feeling of endless movement and change. The last movement, *Finale*, is the most dramatic and begins with an extensive cadenza for the clarinet. In the rest of this movement, the clarinet and piano are teamed in sections which alternate between driving rhythmic frenzy and floating mysterious colors reminiscent of the first movement.

Olivier Messiaen is one of the most influential and original composers in the world of Contemporary Music. Born at Avignon in 1908, son of an English literary scholar and the poetess Cecile Sauvage, Messiaen's musical language is one of diversities employed to powerful effect. His studies at the Paris Conservatoire included Composition under Paul Ducas and Organ with Marcel Dupre. At the age of 22 he was appointed organist at the church of Saint-Trinite and continues to hold this position today. As professor of harmony at the Schola Cantorum and Ecole Normale de Musique of Paris, member of Le Jeune France and later professor of composition at the Paris Conservatoire, Messiaen's musical status has been firmly established. His sources of sound include birdsong, Indian music, Hindu rhythms, plainsong, oriental percussion, Greek modes and folklore. Messiaen's compositions reflect a mystic divinity, based upon a profound love of nature and devout Catholic faith.

At the outbreak of World War II, while serving as a hospital attendant in the French army, Messiaen was captured and confined to the German Stalag VIII-A in Silesia. Within this isolation he produced the masterpiece "Quatuor pour la Fin du Temps," written for the only instruments available; violin, clarinet, a cello with only three strings and an upright piano. The score bears the dedication: In homage of the Angel of the Apocalypse who raises his hand towards the sky and says, "There will be no more Time." "Its musical language is essentially transcendental and spiritual... drawing the listener into a sense of the eternity of space or time."

Messiaen himself provides complete notes on each movement. In describing the work as a whole, he says: "Its musical language is essentially transcendental, spiritual, catholic. Certain modes, realizing melodically and harmonically a kind of tonal ubiquity, draw the listener into a sense of the eternity of space or time. Particular rhythms existing outside the measure contribute importantly toward the banishment of temporalities. (All this is merely striving and childish stammering if one compares it to the overwhelming grandeur of the subject!)" *Laura Soles*

Messiaen's program notes translated by Charles Briefer for ABC Stereo MS-150.

#### I. CRYSTAL LITURGY.

Around five o'clock in the morning, a solitary bird improvises, surrounded by a cloud of sonorities; by a halo of harmonies which disperses high in the trees. Translate that into religious terms: you will hear the harmonious silence of heaven. The piano... creates a rhythmic ostinato on three juxtaposed Hindu rhythms--- "ragavardana, candrakala, lakskmisa." The clarinet spins out the song of the bird.

#### II. VOCALISE, FOR THE ANGEL WHO ANNOUNCES THE END OF TIME.

The first part and coda (very short) evoke the strength of that powerful angel, a halo above his head and cloaked in a storm-cloud, who places a foot on the sea and a foot on the land. The middle: these are the intangible harmonies of heaven. In the piano, cascades of soft chords--blue and mauve, gold and green, violet-red, blue-orange--all of them dominated by an icy gray. These chords enclose within their distant chiming a melodic idea something like plainsong, for violin and cello.

### III. ABYSS OF THE BIRDS.

Clarinet solo. A melodic text, devoid of harmony, and without any accompaniment. The Abyss: this is Time, with its sadness, its lassitudes. The birds make a contrast. They symbolize our desire for light, for stars, for rainbows and for jubilant song! At the beginning, sadness. Notice the unusually wide range in the clarinet's blowing: *pianissimo*, *crescendo molto*, up to the most furious *fortissimo*. The songs of the birds are written in the gay, whimsical style of the blackbird. The return to desolation takes place lower down, in the beautiful, sombre chalumeau register of the clarinet....

### IV. INTERLUDE

A little *scherzo*, more external in character. It is tied to the other movements by a number of recollections or premonitions: the arpeggio on the dominant chord in the clarinet; the theme of the sixth movement; "climacus resupinus" (reversed ascent) of the blackbird, already heard in the first movement.

### V. LAUD TO THE ETERNITY OF JESUS.

Here "Jesus" is considered to mean "The Word." A big phrase, extremely slow, for the cello, magnifies with love and reverence the eternity of that forceful yet gentle Word, "which will endure forever." Majestically, the melody spreads out into a sort of background, tender and supreme. "In the beginning there was the Word, and the Word was from God, and the Word was God."

### VI. DANCE OF FURY, FOR THE SEVEN TRUMPETS.

The four instruments play in unison. A rhythmic motif is put into motion over all. The theme is made up of compound note values--along with a few suspended jabs that hold back the rhythmic cadence--and some Greek (syllabic) feet. Toward the middle of the section there is an unexpected *pianissimo* leading to sustained tones. Then the theme, played in equal note values by the violin and cello, battles with augmented and diminished rhythms presented lower down by the piano, and the clarinet playing in the chalumeau register. The tempo accelerates; a furious stringendo is followed by a long trill which leads to the conclusion, based on a theme stated fortissimo and subjected to augmentation and changes of register.

### VII. CLUSTER OF HALOS, FOR THE ANGEL WHO ANNOUNCES THE END OF TIME.

Dedicated to the Angel, and above all to the halo crowning his head (the halo--symbol of peace, wisdom, and all luminous and sonorous vibrations). In my colored dreams I was subjected to a whirling, piercing gyration of sounds and colors; those violet-red, blue-orange, gold and green chords; those spears of fire, those ragged stars... there were the clusters, the halos!

The form of the piece can be summed up thus: variations on one theme, separated by the developments of a second theme.

### VIII. LAUD TO THE IMMORTALITY OF JESUS.

A big violin solo, created from a fragment of the cello solo in the fifth movement. Why this second prayer? It is addressed more specifically to the second aspect of Jesus--to Jesus the man; to the Word made flesh, then returned to immortality so that we might be aware of His life. It is a prayer of love. Its slow ascent toward the highest peak is the ascent of man toward his God; of the Son toward His Father; of the transfigured creature towards Paradise.

Jean-Michel Damase      Trio for Flute, Harp an Cello  
(1928-      )

- I. Allegretto
- II. Andante
- III. Allegro

Maurice Ravel              Chansons Madécasses  
(1875-1937)

- I. Nahandove
- II. Aoua!
- III. Repos

Ida Gotkovsky              Concerto for Clarinet and Piano  
(1933-      )

- I. Andante
- II. Perpetuum mobile
- III. Final

INTERMISSION      (*FIFTEEN MINUTES*)

Olivier Messiaen          Quartet for the End of Time  
(1908-      )

- I. Liturgy of crystal
- II. Vocalise, for the angel  
    who announces the end  
    of time
- III. Abyss of the birds
- IV. Interlude
- V. Praise to the eternity  
    of Jesus
- VI. Dance of fury, for the  
    seven trumpets
- VII. Cluster of rainbows,  
    for the angel who  
    announces the end of  
    time
- VIII. Praise to the immortality  
    of Jesus

## CHANSONS MADECASSES

Music by Maurice Ravel

Poems by Evariste Parry

## NAHANDOVE

*Nahandove, oh beautiful Nahandove! the bird of night has begun his song, the full moon shines on my head and the evening dew moistens my hair. It is time: who can be delaying you, Nahandove, oh beautiful Nahandove! The bed of leaves is prepared; I have strewn it with flowers and sweet-scented herbs; it is worthy of your charms, Nahandove, beautiful Nahandove!*

*Oh rest in my lap and recover your breath, my beloved. How enchanting is your glance, how lively and delicious the movement of your breast under the hand which presses it! You are smiling, Nahandove, oh beautiful Nahandove! Your kisses penetrate to the very soul; your caresses set all my senses on fire; stop, or I shall die. Does one die of pleasure, Nahandove, oh beautiful Nahandove!*

*Pleasure passe in a flash; your sweet breath grows weaker, your moist eyes close, your head hangs limp and your ecstasy dies away in langour. Never were you so beautiful, Nahandove, oh beautiful Nahandove!*

*You are leaving and I shall languish in regrets and desires; I shall languish until evening; you will come back this evening, Nahandove, oh beautiful Nahandove!*

## AOUA!

*Aoua! Aoua! Beware of the white men, you who dwell on the shore. In our fathers' time, white men landed on this island; they were told: here are lands; let your women cultivate them. Be just, be good and become our brothers.*

*The white men promised and yet they dug entrenchments. A threatening fort arose; thunder was enclosed in mouths of brass; their priests wanted to give us a God whom we did not know; finally they spoke of obedience and slavery: rather death! The slaughter was long and terrible; but in spite of the thunderbolts which they vomited forth and which wiped out whole armies, they were all exterminated. Aoua! Aoua! Beware of the white men.*

*We have seen new tyrants, stronger and more numerous, planting their flag on our shores; heaven fought for us and caused rains, storms and poisoned winds to fall on them. They are no more and we live and live in freedom. Aoua! Aoua! Beware of the white men, you who dwell on the shore.*

## REPOS

*It is sweet to lie down during the heat of the day under a bushy tree and to wait for the evening wind to bring coolness. Women, come close. While I rest here under a bushy tree, entertain my ear with your long drawn-out notes; sing me again the song of the young girl when her fingers plait her hair or when, seated beside the growing rice, she chases away the hungry birds. Song pleases my soul; dancing is for me almost as sweet as a kiss. Let your steps be slow and let them imitate the attitudes of pleasure and the abandon of sensual delight.*

*The evening wind rises; the moon begins to shine through the trees on the mountain. Go and prepare the meal.*

*(translations by J. H. Brumfitt)*