

# Voices of Change

presents

THE

SEVENTH SEASON

Monday, Apr. 12, 1982

PIERROT LUNAIRE

Caruth Auditorium

8:15



VOICES OF CHANGE

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Persona Musica

Linda Baer	soprano ( <u>Pierrot</u> )
Jo Boatright	piano
Harvey Boatright	flute/piccolo
Deborah Mashburn	percussion
Ronald Neal	violin/viola
David Pelton	tenor
Ross Powell	clarinet/bass clarinet
Christine Schadeberg	soprano ( <u>Canto</u> )
Craig Weaver	cello

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This series of concerts is made possible in part by grants from the City Arts Program, Park and Recreation Department, City of Dallas; and from the National Endowment for the Arts in Washington, D.C., a Federal Agency. Co-sponsors for the residency are the Division of Music, Meadows School of the Arts, Southern Methodist University; and Radio Station KERA-FM, National Public Radio for North Texas.

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Voices of Change Logo Design

John Greywolf

Brochure and Program Cover Design

Bob Johnson

## PROGRAM NOTES

**ROBERT XAVIER RODRIGUEZ** (b. 1946) received his early musical education in his native San Antonio and in Austin (The University of Texas), Los Angeles (University of Southern California), Lenox, Massachusetts (Tanglewood), and in Fontainebleau (Conservatoire Americain) and Paris, France. His teachers have included Nadia Boulanger, Jacob Druckman, Bruno Maderna, and Elliott Carter. Rodriguez has received commissions from conductors such as Neville Marriner, Antal Dorati, and Eduardo Mata, and awards from organizations such as ASCAP, the National Endowment for the Arts, the Ditson Fund, and the Rockefeller, Lili Boulanger, Prince Pierre de Monaco, Mobil, and Guggenheim Foundations. In addition, Rodriguez has recently received the Goddard Lieberston Award from the American Academy and Institute of Arts and Letters.

"A colorful composer with romantically dramatic inclinations" (*The Washington Post*) and "a penchant for richly lyrical atonality" (*Musical America*), Rodriguez has written in all vocal and instrumental genres including chamber and orchestral forms, the cantata, ballet, and opera. Several of his works have been performed in American and European musical centers, including New York (Carnegie Recital Hall), Monte Carlo (Royal Opera House), London, Paris, Tel Aviv, Mexico City, Washington, D. C., Los Angeles, and Tanglewood. Seven works of his have been recorded. Dr. Rodriguez is currently based in Dallas, where he is Associate Professor of Music and Director of the Collegium Musicum at The University of Texas at Dallas.

**CANTO** (1973/82) is a short narrative cantata for soprano and tenor. Modeled on thirteenth Century secular motets, in which two contrasting texts are set simultaneously, *Canto* is the first

of the composer's long series of works inspired by medieval subjects, the most recent being the Boccaccio-based opera, *Suor Isabella* (1982). The soprano solo (sung in Italian) is taken from Dante's *Inferno*, Canto V, in which Francesca da Rimini tells Dante and Virgil, his guide, how she came to be in hell's circle for carnal sinners: One day she was reading the story of Lancelot and Guenevere with Paolo, her husband's young and handsome brother when they were carried away by the beauty of the narrative into a passionate kiss and were subsequently murdered by her enraged husband. The tenor solo, from *Le Livre de Lancelot del Lac* (sung in French), is the anonymous thirteenth Century passage which inspired Paolo and Francesca. The two texts are set in alternating lines, in the manner of a series of cinematic flash-backs, as Francesca recalls the incident.

The music throughout is generated by the rhythm of the two languages, the result being two alternating tempos and two distinct types of melodic contour. A row is thus used only in the soprano and piano solos to suggest the present while the more severe tenor and cello solos remain closer to tonality to suggest the past as the voice makes extensive use of repeated notes in the declamation of the simple French narrative. The two styles gradually become one as the texts join at the climax of the work:

*Great was the joy...      He kissed my mouth...*  
*They felt that night.      All trembling.*

There are two instrumental settings of *Canto*: the original (1973) version for piano, cello, and orchestra, and a recent (1982) arrangement for chamber ensemble of flute, clarinet, violin, cello, piano, and percussion, which will be premiered in tonight's concert.

**DONALD GRANTHAM** (b. 1947) has received degrees in music from the University of Oklahoma and the University of Southern California. His teachers in composition have included Ramiro Cortés, Robert Linn, and Halsey Stevens, and in 1973 and 1974, he held the Walter Damrosch Scholarship for study with Nadia Boulanger at the Conservatoire Américain (Fontainebleau).

Several of his compositions have received major awards and prizes, and in recent years his list of awards has included a Citation in Music from the American Academy and Institute of Arts and Letters, a grant from the National Endowment for the Arts, the *Prix Lili Boulanger*--judged under the auspices of Harvard University by Elliott Carter, Aaron Copland, Alexei Haieff, Walter Piston, and Nadia Boulanger, first prize in the International Horn Society's Composition Competition (1979), a MacDowell Colony Fellowship, the McHugh Composition Prize, and the Helen S. Anstead Award. Five of his compositions have been recorded on the CRI, Orion, and Crystal labels.

Dr. Grantham has taught at the University of Southern California, and currently resides in Austin, where he is a member of the University of Texas Theory-Composition faculty. With Kent Kennan, he is co-author of the third edition of *The Technique of Orchestration* (Prentice-Hall), and has written articles on the music of composers as diverse as Ives and Machaut. He is active as a conductor of choral music and of new music.

**DUENDECITOS!** ("Hobgoblins!") is based on a picture of the same name by Francisco Goya--one of a series of eighty aquatints entitled *Los Caprichos* (1799). This picture shows three tiny, misshapen men indulging themselves in food and wine, while Goya's caption states:

Now this is another kind of people.  
Happy, playful, obliging; a little  
greedy, fond of playing practical jokes;  
but they are very good-natured little  
men.

This composition then is a set of six "goblinesque" little pieces that represent the composer's musical reaction to the picture.

**PIERROT LUNAIRE's** vocal part utilizes "Sprechstimme" or song-speech, devised by the composer, Arnold Schoenberg (1874-1951). He set 21 poems by the Belgian dramatist Albert Giraud. The expressionist text and music deal with the moon's effect on the classic Italian pantomime characters of Columbine, Cassander, and most often Pierrot.

The work was premiered in 1912 and critical comment was hostile. By now "Pierrot" is accepted as an enduring monument in the art of the twentieth Century.

#### CANTO

Soprano:

*The second circle of Hell,  
that of carnal sinners.  
Francesca da Rimini beside  
her lover Paolo. There is  
no greater sorrow than to  
remember a happy time in  
misery, and that your  
teacher knows. But if you  
you have such desire to  
know the first root of our  
love, I will do as one who  
weeps and tells:*

Tenor

*A narrative of Lance-  
lot and Guenvere.*

*And he came to the  
window, and the wait-  
ing Queen slept not,  
but came there to him.*

Soprano:

*One day, for delight, we  
read of Lancelot, how love  
seized him.*

*We were alone, and without  
suspicion.*

*Many times our eyes met,  
and we blushed.*

*But one single point was  
our defeat.*

*When we read of the smile  
so long desired, kissed  
by such a lover, he who  
can never be parted from  
me*

*kissed my mouth all trem-  
bling.*

*That day we read no more.*

-Dante Alighieri (1265-1321)

Tenor:

*And they cast their arms  
each about the other and  
felt all they could feel.*

*"Lady," said Lancelot,  
"if I could enter here  
would it please you?"*

*"Enter," she said, "good  
sweet friend, how could  
this be?"*

*"Lady," said he, "if you  
so wish, it could happen  
with ease."*

*"Truly," says she, "I  
would wish it above all  
else."*

*"Then, in God's name,"  
says he, "let it be so..."  
And he drew away the irons  
so softly that no noise  
was made, and no bar was  
broken.*

*Great was the joy they  
felt that night, for long  
had each suffered for the  
other. And when  
the day came they parted.*

-Anonymous

Voices of Change would like to thank Dr. Marvin Lamb and the Dedman College for their support of tonight's concert.

VOICES of CHANGE's February 1982 European Tour was an artistic success.

The following review is an example of this:

In the narrow realm of the concert world it is obviously not enough to offer an attractive program: It takes STARS to fill up the hall. Anyway, this was shown by the VOICES of CHANGE in the West Berlin State Library...The trio played with bravura and also had the spirit and technique to project the portrait of the triumph of the "Dance of the Devil" (Stravinsky's *Story of the Soldier*) and the audience in turn thanked them with a large and well deserved applause.

*Der Tagesspiegel* (West Berlin)  
February 24, 1982

VOICES of CHANGE still has some debts from this tour, so we are in conference with the Delahunty Gallery to have an ART AUCTION in late June. If you have any works of ART lurking around your closets, etc. and would like to donate them to our cause, please call Sandra Powell, Administrative Director of VOICES of CHANGE at 692-3189.

NEXT CONCERTS: Opening of the New Central Library, Monday April 19, 1982, 4:00 p.m.  
1515 Young Street, Auditorium  
Plaza Level, Fine Arts Division  
4th Level. Reception afterwards,  
5:15 p.m.

TASTE of TEXAS, Monday May 10, 1982  
8:15 p.m., Caruth Auditorium.  
Featuring Jim Hall, Jazz guitarist, recent *Downbeat* Jazz Poll winner performing Donald Erb's *Trio*. Members of Voices of Change will also perform other chamber works by Today's Texas Composers. Of course Jim Hall will also pull up a stool and JAM.



PROGRAM

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CANTO (1982)\*

ROBERT XAVIER RODRIGUEZ

DUENDECITOS! (1981)

DONALD GRANTHAM

- I. *Seroce, con slancio!*
- II. *Pompōso*
- III. *Mesto, alla siciliana*
- IV. *Capriccioso*
- V. *Lamentoso: etereo e lontano*
- VI. *Presto possibile*

--intermission--

PIERROT LUNAIRE (1912)

ARNOLD SCHOENBERG, OP. 21

Part 1

Part 2

Part 3

*Mondestrunken*

*Nacht*

*Heimweh*

*Columbine*

*Gebet an Pierrot*

*Gemeinheit!*

*Der Dandy*

*Raub*

*Parodie*

*Eine blasse Wäscherin*

*Rote Messe*

*Der Mondfleck*

*Valse de Chopin*

*Galgenlied*

*Serenade*

*Madonna*

*Enthauptung*

*Heimfahrt*

*Der kranke Mond*

*Die Kreuze*

*O alter Duft*

\* World premier of the Chamber Ensemble Version  
dedicated to Voices of Change

## VOICES OF CHANGE

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