

The University Musical Society



The University of Michigan

Presents

THE AEOLIAN CHAMBER PLAYERS

LEWIS KAPLAN, *Violin*

ERICH GRAF, *Flute*

JERRY GROSSMAN, *Cello*

RICHARD WASLEY, *Clarinet*

WALTER PONCE, *Piano*

SATURDAY EVENING, MARCH 24, 1973, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Largo CHARLES IVES
(for violin, clarinet, and piano)

Centerings I DAVID GILBERT
(for violin, flute, clarinet, and piano)
Composed for the Aeolian Chamber Players

Vox Balaenae GEORGE CRUMB
(for electric flute, electric cello, and electric piano)
Vocalise (. . . for the beginning of time)
Variations on Sea Time
Sea Theme
Archeozoic (Var. I)
Proterozoic (Var. II)
Paleozoic (Var. III)
Mesozoic (Var. IV)
Cenozoic (Var. V)
Sea Nocturne (. . . for the end of time)

INTERMISSION

Sequenza LUCIANO BERIO
(for flute solo)

Chamber Symphony No. 1, Op. 9 ARNOLD SCHOENBERG
(arranged for violin, cello, flute, clarinet, and piano by Anton Webern)

In cooperation with the School of Music, The Aeolian Chamber Players will present a lecture-demonstration at 1:00 p.m. on Sunday, March 25, in the Cady Room of the Stearns Building, at the corner of Baits and Broadway. You are cordially invited to attend.

PROGRAM NOTES

Vox Balaenae GEORGE CRUMB

The songs of the humpback whale, published on disc in 1970, have moved listeners to many moods, the commonest, perhaps, being awe at these mysterious, lyrical melodies of the deep. The timbre of whale song often suggests a cello. George Crumb in his "Vox Balaenae" . . . has achieved a closer simulation, using a trio of flute, cello, and piano, each electrically amplified. Much sonic experiment must have preceded the composition. Among other new devices, the piano strings are stroked by "a five-eighths-inch chisel with smooth cutting edge" (which, as the composer rightly observes, "will produce a very delicate sound"); the cello mews softly in small reiterated cries while the player's fingers slide the length of the string; the flutist sounds the opening theme by at once playing on, and, an octave lower, gently singing into, his instrument. All three players wear black half masks. . . . This is not just a stunt; the depersonalization enhanced the spell. And the work—a theme with five variations and epilogue—is not just a stunt; the depersonalization enhanced the spell. And the work—a theme with five variations and epilogue—is not merely a collection of cunning sound-inventions but, rather, a quiet, beautiful, many-hued composition that steals into stillness, grows, develops, then fades at last beneath a scarce-moving sea ripple.

The New Yorker, ANDREW PORTER

Chamber Symphony No. 1, Op. 9 ARNOLD SCHOENBERG

The *Chamber Symphony* marks Schoenberg's reversion from the huge orchestras of *Gurrelieder* and *Pelleas*, and introduces a tentative use of new harmonic devices: cadential evasion, "side-slips" with the fourth as basis, and contrapuntal inversion. Mahler, angered at the noisy reception of the work, confessed that he did not understand its logic. Twenty years later Schoenberg made the same confession—stating that he was guided by intuition; yet he viewed the *Symphony* as a difficult and crucial score, begging Siloti (1914) for more rehearsal time and advising his friend Zemlinsky, with the outbreak of the war, to substitute for it a simpler composition—his battles being severe enough in peacetime.

Next season's Chamber Arts Series will be announced April 1. Inquire at the Musical Society for new 1973-74 full-season brochure.

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