

COMING EVENTS

Wednesday, March 1, 8:00 p.m. — Luciano Berio Ensemble, Program of New Music from Europe, Smith Music Hall

Sunday, March 5, 8:00 p.m. — Festival Chamber Music Concert, Smith Music Hall

*Wednesday, March 8, 8:00 p.m. — Star Course Festival Series, Minneapolis Symphony Orchestra, Auditorium

Sunday, March 12, 8:00 p.m. — Festival Choral and Chamber Music Concert, Smith Music Hall

*Tuesday, March 14, 8:00 p.m. — Star Course Festival Series Extra, Nikolais Dance Group, Auditorium

Wednesday, March 15, 8:00 p.m. — Festival Chamber Music Concert, Smith Music Hall

* Admission charge

UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC
FESTIVAL OF CONTEMPORARY ARTS

CHAMBER MUSIC CONCERT

LUCIANO BERIO ENSEMBLE

CATHY BERBERIAN, mezzo soprano	JEAN PIERRE DROUET, first percussion
JACQUES CASTAGNER, flute	BORIS DE VINOGRADOW, second percussion
FRANCIS PIERRE, harp	LUCIANO BERIO, piano

SMITH MUSIC HALL, WEDNESDAY, MARCH 1, 1961, 8:00 P.M.

Devises (1960) ANDRE BOUCOURECHLIEV
flute, harp, piano, two percussion

Composed in December 1960 for the American tour of the instrumental group from the Domaine Musicale in Paris, and is dedicated to Luciano Berio. As Mr. Boucourechliev says: "This piece puts to work different time 'Qualities.' Strictly written tempi or 'time fields' where the performers exert their free choice on the durations. Between these two extreme aspects, five performers — five 'temporal consciences' — confront each other, communicate, create their instantaneous alliance, tracing their momentaneous 'mottos'" (Devises).

Voix de femme (1959) SYLVANO BUSSOTTI
voice and piano

Frammento is a fragment of a cycle "Pieces de chair II" for voice and instrumental combinations. This selection entitled "Voix de femme" is the only piece for the female voice in the cycle and was composed especially for Miss Berberian. The literary, or phonetic, material is handled in eleven different languages and the divergence of the sound material (represented also in the piano part) is based on a gamut of values also extremely divergent, asymmetrical, in dialectic relation, and sometimes in conscious contradiction. In this, perhaps, *Frammento* reproduces some of the typical characteristics of the total phenomenon of "Pieces de chair II."

Zyklus (1959).....KARLHEINZ STOCKHAUSEN
percussion solo

Composed in 1959 for the Ferienkurse at Darmstadt, it is in fact dedicated to W. Steincke. Zyklus is a piece which combines a "free" performance with a determinate one. The performer can choose the order of succession of the sixteen pages upon which the composition is distributed: the succession, the cycle of structures thus being determined, the performer may exploit the great richness of the interior of each group, between one group and another, and between free groups and determinate ones. He can with constant reference to a time coordinate, act within certain limits on the density and simultaneity of the groups, and move to the more "free" and the more determinate, at the same time.

Musica su due dimensioni (1958).....BRUNO MADERNA
flute and tape

The recorded part of this piece was produced at the Studio di Fonologia Musicale in 1958. An early version of this same work dates from 1951 and can be considered as the first example of combination of live and recorded "performances." The recorded part is based on flute sounds as well as purely electronic ones. The coordination between the flutist and tape are extremely flexible to a point where the flutist reacts spontaneously to the recorded sound structures, improvising on a given material.

INTERMISSION

Thema ("Omaggio a Joyce") (1958).....LUCIANO BERIO
tape

Thema occupies a special place in Luciano Berio's electronic productions not only for the general importance of this work in comparison to his other tape pieces. This composition aims, in fact, to establish a "rapport" of continuity between musical level (defined by the autonomous organization of determined sound structures) and the spoken language. It was necessary to establish, between these two heterogeneous zones, a mediation, to bind them in correspondences and ambivalences, and thus "invent" a possible reciprocity in continuous metamorphosis. The text is the beginning of the "Sirens" of the eleventh Chapter of James Joyce's "Ulysses" which will be read before the performance of the tape, by Cathy Berberian upon whose original reading the material of "Thema" was based. The choice of this Joyce text was not a casual one; it is a kind of language already singularly pregnant in itself in a musical sense, and potentially bent toward ulterior developments of this coordinate.

Circles (1960).....LUCIANO BERIO
voice, harp, two percussion

Based on three poems by e. e. cummings: No. 25 ("stinging, gold swarms . . ."), No. 76 ("riverly is a flower . . .") and No. 221 ("n (o) w the how dis(appeared cleverly) world . . ."). In the composition, the poems are set to music following this order: 25, 76, 221, 76, 25; thus in the closed form of the

piece, poems 25 and 76 appear twice. The use of the harp and percussion instruments is intended to extend or to provoke sound qualities of the vocal part. For this reason the instrumental parts sometimes are not completely defined in conventional musical notation (that is, when the identity between vocal and instrumental actions is strictest) but the general nature of actions is given and the specific result sometimes relies on the specific individual characteristics of each performer. The "theatrical" aspects of the performance are inherent in the structure of the work itself which is also a structure of actions.

ANDRE BOUCOURECHLIEV born in Sofia, Bulgaria, in 1925. Studied first at the Sofia Conservatory, then at the Ecole Normale de Musique in Paris where he has been teaching since 1952.

SYLVANO BUSSOTTI born in Florence, Italy, in 1931. Studied at the Florence Conservatory with Luigi Dallapiccola and in Paris with Max Deutsch.

KARLHEINZ STOCKHAUSEN born in 1929 at Altenberg, Germany. He studied composition in Cologne with Frank Martin and in Paris with Olivier Messiaen. Has worked actively since 1953 at the electronic music studio at Cologne.

BRUNO MADERNA born in 1920 in Venice, Italy. Studied with Hermann Scherchen. An active collaborator of the Studio di Fonologia Musicale in Milan, and noted conductor of contemporary music concerts.

LUCIANO BERIO born in Imperia Oneglia in 1925. He began his music studies with his father who is an organist and composer. He entered the Milan Conservatory where he studied composition with Paribeni and Ghedini and orchestra conducting with Votto and Giulini. In 1952 he was granted a Koussevitsky Foundation scholarship which enabled him to attend the Berkshire Festival where he studied with Luigi Dallapiccola. On his return to Italy he began working at the RAI, Italian radio, where he founded the Studio di Fonologia Musicale for electronic music. He also founded the musical review "Incontri Musicali" of which he is the editor and has organized concert seasons of contemporary music by Boulez, Pousseur, Stockhausen, Stravinsky, Maderna, Cage, Schuller, Dallapiccola, Petrassi, Debussy, Schoenberg, Berg, Webern, etc. In 1960 he was invited as composer in residence at the Berkshire Festival where he presented the first performance of "Circles."

COMING EVENTS

Sunday, March 5, 8:00 p.m. — Festival Chamber Music Concert, Smith Music Hall

*Wednesday, March 8, 8:00 p.m. — Star Course Festival Series, Minneapolis Symphony Orchestra, Auditorium

Sunday, March 12, 8:00 p.m. — Festival Choral and Chamber Music Concert, Smith Music Hall

Wednesday, March 15, 8:00 p.m. — Festival Chamber Music Concert, Smith Music Hall

*Admission charge