Festival of Contemporary Music
July 27 – August 2, 1992
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applaud
JOHN HARBISON

1992 Composer-in-Residence
Tanglewood Music Center

Works available for sale

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Mortetti di Montale (1980) for soprano and piano .................................. Vocal score, 50480303
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1992 FESTIVAL OF CONTEMPORARY MUSIC
John Harbison, Festival Director
sponsored by the
TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
Gilbert Kalish, Chairman of the Faculty
John Harbison, Composer-in-Residence
Oliver Knussen, Head of Contemporary Music Activities
   (on sabbatical leave)
Bradley Lubman, Assistant to John Harbison
Richard Ortner, Administrator
Barbara Logue, Assistant to Richard Ortner
James E. Whitaker, Chief Coordinator
Carol Woodworth, Secretary to the Faculty
Harry Shapiro, Orchestra Manager

Works presented at this year's Festival were prepared under
the guidance of the following Tanglewood Music Center Faculty:

Frank Epstein  Joel Krohnick
Norman Fischer  Joel Smirnoff
Margo Garrett  Alan Smith
Rose Mary Harbison  Fenwick Smith
Dennis Helmrich  Yehudi Wyner
Gilbert Kalish

1992 Visiting Composer/Teachers
Jacob Druckman  Christopher Rouse
Steven Mackey  Gunther Schuller
Nicholas Maw  Morton Subotnick
George Perle

The 1992 Festival of Contemporary Music is supported by a gift
from Dr. Raymond and Hannah H. Schneider.

The Tanglewood Music Center
is maintained for advanced study in music
and sponsored by the
Boston Symphony Orchestra.
Seiji Ozawa, Music Director
Kenneth Haas, Managing Director
Daniel R. Gustin, Manager of Tanglewood
1992 Festival of Contemporary Music: 
Introduction by John Harbison

When I was asked to return as Composer-in-Residence at Tanglewood, I relished two aspects of the opportunity—first the chance to work again with some of the best young composers in the world, then the chance to hear some of my own pieces played by the remarkable performers at the Tanglewood Music Center. Later, when I was invited to add a second role, as Head of Contemporary Music Activities, during Oliver Knussen’s well-deserved sabbatical leave from that post, my focus widened; names and pieces came into my head, and some of these names and pieces managed to persist right down to these programs in spite of inevitable practical, logistical, and time constraints.

For a composer, to present a piece he or she has composed is a natural, sometimes nerve-wracking part of a basic artistic transaction we signed for early. But presenting other people’s music is different. It is a little like asking people over and hoping they like the food, the house, and the climate. The concerts must say: “I love these pieces” or “I think these are all worth hearing” or at least “I’m sure you’ll find at least one thing here you like.” With new, uncertified, unsanctified pieces it is a brave kind of roulette which Gunther Schuller and Oliver Knussen have played brilliantly in the past.

Among the composers whose work immediately came to mind are the ones who join us as guest composition teachers. Christopher Rouse’s bold and bracing music has long been part of my own conducting repertoire. Morton Subotnick has found in his most recent work new dimensions for computer music, a sculpting of the sound and a flexibility of articulation once thought possible only for “human” sound sources. George Perle exploits more than ever in his recent music a rare and enviable thing, a coherent Method at once expressive, varied, and lucid.

Nicholas Maw’s music has been for me a special cause, dating from my first hearing five years ago of his astounding ninety-min-
ute Odyssey. I agree with those who have held that piece to be the most powerful and comprehensive orchestral statement of recent times, and if his The World in the Evening is a mere shard (one half-hour) by comparison, his characteristic largeness of spirit and boldness of gesture is there in abundance.

We are glad to be able to continue Tanglewood’s movement-by-movement presentation of Henze’s Requiem, grouped with two other works of a ‘requiem’ character by Davies and Druckman. Although there are a number of other established composers whose music we will be playing, it is a special pleasure to be able to present the work of younger composers, most of them for the first time in the Festival (among them two composers from my Tanglewood Class of 1984, Steven Mackey and James Primosch).

It has been a yearly feature of the Festival to perform a new orchestral piece by a young composer, commissioned through the Paul Jacobs Memorial Fund. This year’s composer is John Gibson. In addition, a new chamber music commission, awarded to Osvaldo Golijov, has been funded by the TMC and the Fromm Foundation.

Every year some part of the program is given over to classic works from earlier in the century. When I was a young student, the Schoenberg Violin Concerto had already achieved ‘classic’ status, though it was more talked about and studied than heard. Now, at a time when the chromatic explorative line is proclaimed to be discredited, worn out, or worse, this piece, along with the music that responded to it, still speaks to this writer as little else in the century has. The Schoenberg Violin Concerto refuses to fade or be domesticated, though it is becoming more beautiful and clear. And I believe it can be fun to play, an influential criterion in many of these programs.

Finally, one of the things I hoped to have during this interim year was a vigorous West-coast presence, both performers and
composers. During my time as Composer-in-Residence with the Los Angeles Philharmonic I found the distance between the coasts to be more than a continent wide. I am delighted it has proven possible to engage both the California EAR Unit and the Kronos Quartet, and I am grateful to Dorothy Stone and David Harrington for helping to come up with programs that enlarge the scope of the Festival.

My thanks also to the many people who make this Festival happen: Richard Ortner, Barbara Logue, Dan Gustin, and Shoko Kashiyama; Leon Fleisher, Gilbert Kalish, and the many devoted members of the chamber music staff; Bradley Lubman, my assistant and guide through many complex passages; the amazing computerless schedule masters James Whitaker and Carol Woodworth. And most grateful thanks to Oliver Knussen, who was missed, but who granted me wise counsel from New York, London, Aldeburgh, and points between.

Cover: Reproduced by permission of its creator, William Rawn Associates, Architects, Inc., this is that virtuoso drawing known as an axonometric, a schematic representation of Tanglewood’s new Concert Hall showing simultaneous bird’s-eye and worm’s-eye views, interior and exterior, in non-perspective oblique view. A 1994 opening date is planned for the new Concert Hall.

Tanglewood’s new Concert Hall:
William Rawn Associates, Architects, Inc.
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Theatre Projects Consultants, Inc.

We wish to acknowledge the Ann and Gordon Getty Foundation for its generous support of the 1992 FESTIVAL OF CONTEMPORARY MUSIC.

The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the generosity of Acoustic Research, which has provided loudspeakers for the 1992 season.

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The TANGLEWOOD MUSIC CENTER acknowledges with gratitude a grant from The Pew Charitable Trusts, which underwrites the residency of John Harbison, 1992 Composer-in-Residence.

The TANGLEWOOD MUSIC CENTER is also supported in part through a grant from the National Endowment for the Arts.

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1992 Festival of Contemporary Music
Monday, July 27, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

JAMES PRIMOSCH
(b.1956; TMC '84)

String Quartet No. 2 (After Zurburán) (1991)

YING QUARTET
TIMOTHY YING, violin
JANET YING, violin
PHILLIP YING, viola
DAVID YING, cello

STEPHEN JAFFE
(b.1954; TMC '79)

Double Sonata for two pianos (1989)

Molto maestoso
Vivace leggero
Adagio, senza misura (In memoriam Vincent Persichetti and Morton Feldman)
Veloce, misterioso, scorrevole

JOHN ROOT and PAUL ZDANOWICZ-WYSE, pianos

INTERMISSION

BERTHOLD TUERCKE
(b.1957)

Oktett (1989)

LOTHAR KÖNIGS, conductor

OSVALDO GOLIJOV
(b.1960; TMC '90)

YIDDISHBBUK (1992)

Inscriptions for String Quartet
(world premiere; Paul Fromm Award, a commission awarded jointly by the Tanglewood Music Center and the Fromm Music Foundation)

b. F.B. (1930-1944)
c. T.K. (1934-1943)
II. I.B.S. (1904-1991)
III. L.B. (1918-1990)

ST. LAWRENCE STRING QUARTET
GEOFFREY NUTTALL, violin
BARRY SHIFFMAN, violin
LESLEY ROBERTSON, viola
MARINA HOOVER, cello

SCOTT LINDROTH
(b.1958)

Stomp (1988)

BRADLEY LUBMAN, conductor

Baldwin piano
1992 Festival of Contemporary Music
Tuesday, July 28, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

The Fromm Concert at Tanglewood

THE CALIFORNIA EAR UNIT
Dorothy Stone, flute
James Rohrig, clarinets and saxophones
Robin Lorentz, violin, electric violin
Erika Duke-Kirkpatrick, cello
Amy Knoles, percussion, MIDI percussion
Arthur Jarvinen, percussion, electric bass
Gloria Cheng, piano, MIDI keyboards
Rand Steiger, conductor

FREDERIC RZEWSKI
(b.1938; TMC ‘69) Aerial Tarts (1990)

ROGER REYNOLDS
(b.1934; TMC ‘61) Transfigured Wind IV (1985)

ARTHUR JARVINEN
(b.1956) MURPHY-NIGHTS (1989)
(a coda to “Johnny Sprays”)

INTERMISSION

RAND STEIGER
(b.1957) 13 Loops (1988)

MORTON SUBOTNICK
(b.1934) All My Hummingbirds Have Alibis (1991)

Yamaha DISKLAVIER, CLAVINOVA, and programmable synthesizers provided by Yamaha Corporation of America and Boston Piano and Organ Company.

Yamaha DX-7 II FD courtesy of Jacob Druckman.
1992 Festival of Contemporary Music
Wednesday, July 29, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

STEPHEN HARTKE (b.1952)  Wir küssen Ihnen tausendmal die Hände (1991)

JOHN CORIGLIANO (b.1938) Fantasia on an Ostinato (solo piano version) (1985)
LORI KAUFMAN, piano

ESA-PEKKA SALONEN (b.1958) Floof (Songs of a Homeostatic Homer) (1990)
RAJUL PAREKH, soprano
BRADLEY LUBMAN, conductor

INTERMISSION

YEHUDI WYNER (b.1929) Amadeus’ Billiard (1991)

FRED LERDAHL (b.1943; TMC ’64, ’66) Imitations (1977-92)
(premiere of the revised version)
1. after J.S. Bach Prelude in C major, WTC I
2. after Chopin Etude, Op. 25, No. 6
5. after Chopin Posthumous Etude in A-flat

CHRISTOPHER ROUSE (b.1949) Bonham, for eight percussionists (1989)

Yamaha SY-77 programmable synthesizer provided by Yamaha Corporation Center, New York City.
Baldwin piano
New Composers

Boosey & Hawkes is pleased to announce that it now publishes works by the following composers:

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**Steven Mackey**
(American, b. 1956)
*ON ALL FOURS* (string quartet); *On the Verge/ Troubadour Songs*; *Physical Property* (electric guitar and string quartet); *TILT* (orchestra); and other works.

**James MacMillan**
(Scottish, b. 1959)
*The Berserking* (piano concerto); *The Confession of Isobel Gowdie* (orchestra); *Tryst* (orchestra); *Tuireadh* (clarinet and string quartet); and other works.

Boosey & Hawkes
24 East 21st Street New York, New York 10010
telephone: 212/228-3300  fax: 212/475-5730
**1992 Festival of Contemporary Music**

Thursday, July 30, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

**KRONOS QUARTET**
  David Harrington, violin
  John Sherba, violin
  Hank Dutt, viola
  Joan Jeanrenaud, cello

**TERRY RILEY**
  (b.1935)
  Sunrise of the Planetary Dream Collector (1981)

**JOHN ZORN**
  (b.1953)
  The Dead Man (1990)

**PETER SCULTHORPE**
  (b.1929)
  Jabiru Dreaming (1990)
  Deciso
  Amoroso

**STEVE MACKEY**
  (b.1956; TMC '84)
  Physical Property (1992)
  STEVE MACKEY, electric guitar

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**INTERMISSION**

**H.M. GÓRECKI**
  (b.1933)
  Quartet No. 2 (Quasi una Fantasia) (1991)

Larry Neff, Lighting Designer
Jay Clodt, Audio Engineer

The amplified portions of this performance are delivered through an Acoustic Research Professional Sound Reinforcement System, specially designed for the Tanglewood Music Center. For almost four decades, Acoustic Research (AR) has been at the forefront of audio technology, providing high performance products for home and professional use. AR loudspeakers are in use in the world's finest venues and studios, and by leading producers, including Grammy winners like Hugh Padgham. All AR audio products offer unparalleled sonic performance. AR is a division of International Jensen Inc.

The 1992 Festival of Contemporary Music continues with music of William Mathias and Ned Rorem on tomorrow night’s Prelude Concert at 6:30 p.m., and with the orchestra version of John Corigliano’s Fantasia on an Ostinato on tomorrow night’s Boston Symphony Orchestra concert at 8:30.
We are proud to represent featured composers at the 1992 Tanglewood Festival of Contemporary Music

Hans Werner Henze
Published by B. Schott's Söhne, Mainz

Christopher Rouse
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Morton Subotnick
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1992 Festival of Contemporary Music
Saturday, August 1, at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
JOHN HARIBISON, DAVID HOOSE, and
DENNIS RUSSELL DAVIES, conductors
PETER SERKIN, piano

CHRISTOPHER ROUSE
(b.1949)
Iscariot (1989)
JOHN HARIBISON, conductor

LUIGI DALLAPICCOLA
(1904-75; TMC Composer-in-Residence 1951 and 1952)
An Mathilde (1955)
I. Den Strauss, den mir Mathilde band
II. Keine Messe wird man singen (Gedächtnisfeier)
III. Das ist der böse Thanatos (An die Engel)
YOU MI CH O, soprano
JOHN HARIBISON, conductor

ARTHUR BERGER
(b.1912; TMC Composer-in-Residence 1964)
Perspectives II (1985)
DAVID HOOSE, conductor

INTERMISSION

PETER MAXWELL DAVIES
(b.1934)
Threnody for Michael Vyner (1989)
DENNIS RUSSELL DAVIES, conductor

HANS WERNER HENZE
(b. 1926; TMC Composer-in-Residence 1983 and 1988)
Ave Verum (1991; from Requiem)
(United States premiere)
PETER SERKIN, piano
DENNIS RUSSELL DAVIES, conductor

JACOB DRUCKMAN
(b.1928; TMC ’48, ’49, ’50;
Nor Spell Nor Charm (1990)
(In memoriam Jan DeGaetani)
DENNIS RUSSELL DAVIES, conductor

The 1992 Festival of Contemporary Music continues tonight at 8:30 p.m. with the Boston Symphony Orchestra’s performance of Jacob Druckman’s Summer Lightning, commissioned to celebrate the 50th anniversary of the Tanglewood Music Center in 1990.

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Music by

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Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

ANDRZEJ PANUFNIK
(1914-1992)
String Sextet, Train of Thoughts (1991)
(performing in memory of the composer)

GEORGE PERLE
(b.1915; TMC Composer-in-Residence 1967, 1980, and 1987)
Sonata a cinque (1986)
Initial
Perpetual Motion
Chorales and Diversions
Dance

INTERMISSION

SCOTT WHEELER
(b.1952; TMC '75)
Shadow Bands (1990)

JOHN HARBISON
(b.1938; TMC '59; TMC Composer-in-Residence 1984 and 1992)
Due Libri (1980; arranged for ensemble 1992)
1. La gondola . . . 5. La rana . . .
2. Infuria . . . 6. Non recidere . . .
3. Al primo chiaro . . . 7. La cana che dispiuma . . .
4. Il fiore che ripete . . . 8. ma così sia

MARGARET LATTIMORE, mezzo-soprano
YEHUDI WYNER, conductor

The 1992 Festival of Contemporary Music continues today at 2:30 p.m. with this afternoon’s Boston Symphony Orchestra performance of John Harbison’s Concerto for Double Brass Choir and Orchestra.

Baldwin piano
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TMC Orchestra performance August 2, 1992

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SONGS OF SEA AND SKY * STRING QUARTETS 6-10
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TMC Kronos Quartet performance July 30, 1992

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Composers in Red Sneakers members
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Monday October 12, 1992, 8:00 p.m.
Jordan Hall at New England Conservatory
1992 Festival of Contemporary Music

Sunday, August 2, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERT SPANO, JOHN HARBISON,
and BRADLEY LUBMAN, conductors
ROSE MARY HARBISON, violin

SHULAMIT RAN
(b.1949; TMC '63)
Chicago Skyline (1991)
ROBERT SPANO, conductor

OLIVIER MESSIAEN
(1908-92; TMC Composer-in-Residence 1949 and 1975)
Un Vitrail et des Oiseaux (1986)
(performed in memory of the composer)
ROBERT SPANO, conductor

ARNOLD SCHOENBERG
(1874-1951)
Violin Concerto (1938)
Poco Allegro
Andante grazioso
Allegro
ROSE MARY HARBISON, violin
JOHN HARBISON, conductor

INTERMISSION

JOHN GIBSON
(b.1960)
House of the Dreamers (1992)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Commissioning Fund)
BRADLEY LUBMAN, conductor

NICHOLAS MAW
(b.1935)
Lullaby I—Fantasia—partial reprise of Lullaby I—Lullaby II (played without pause)
JOHN HARBISON, conductor

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Michael Starobin, Michael Calvert, Kecak from Bali, György Ligeti,
Peter Lieberson, John Harbison

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