

## ABOUT THE PERFORMERS

Lunatics at Large was formed in 2007 to explore the timbral possibilities of the 20<sup>th</sup>- and 21<sup>st</sup>-century chamber repertoire. In thematic concerts, the group's programs juxtapose standard repertoire and works from established composers of the 20<sup>th</sup> century with more recent works. Lunatics at Large thus encourages listeners to appreciate the sound-worlds of very recent compositions in the perspective of the evolution of classical music over the last 110 years. Lunatics at Large is committed to working closely with living composers and commissioning new pieces for its expanded Pierrot instrumentation. The group also embraces collaborative projects with artists from other art forms and hopes to organize several interdisciplinary performances involving poets, living composers and visual artists in upcoming seasons.

Initially a group of Mannes students eager to learn Schoenberg's modernist masterpiece *Pierrot lunaire*, Lunatics at Large was recently called "young, energetic and highly polished" by Allan Kozinn of the *New York Times*.

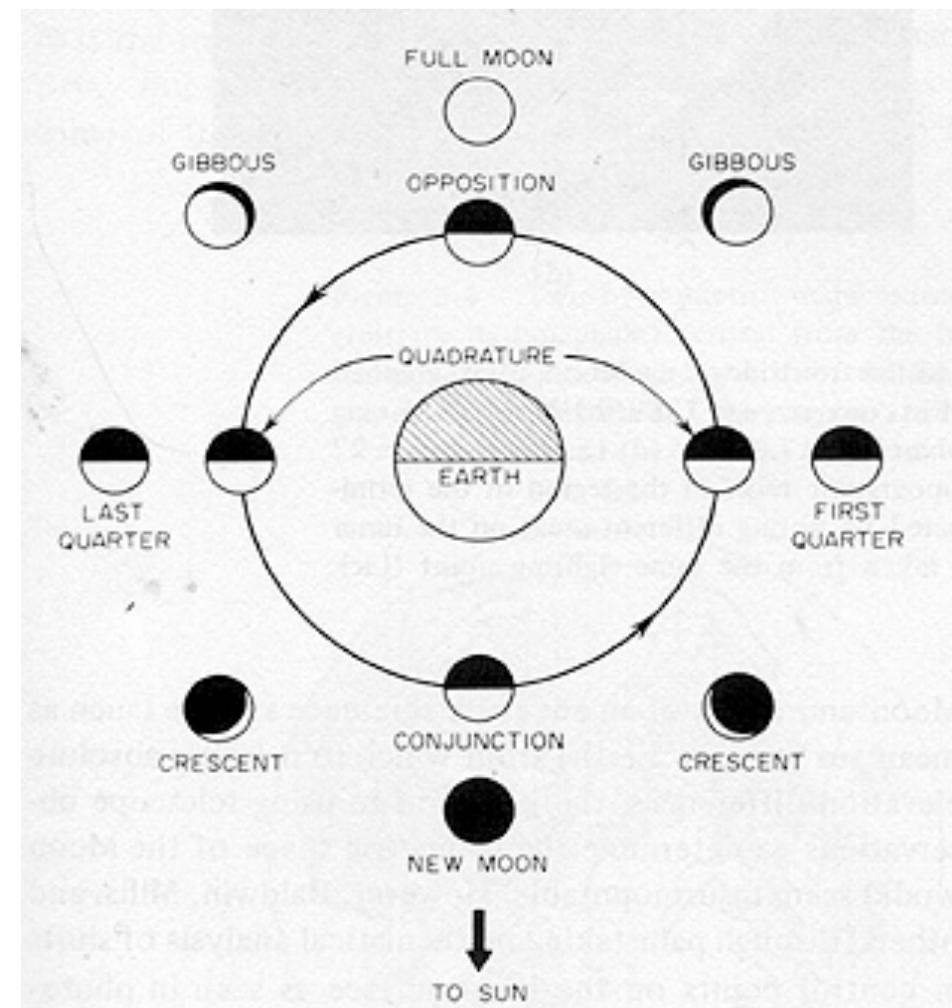
We are very grateful to the following individuals, without whose generous support this concert would not have been possible:

Thomas and Rodica Krauss

William Funk

Marilyn and Bryan Lawrence

## LUNATICS AT LARGE



## LIGHT/DARK

4.8.10

9.30

The Tank

## PROGRAM

As It Fell Upon a Day (1923)	Aaron Copland 1900-1990
<i>soprano, flute, clarinet</i>	
Capriccio for Unaccompanied Clarinet in A (1946)	Heinrich Sutermeister 1910-1995
<i>clarinet</i>	
Stille Musik (1979)	Alfred Schnittke 1934-1998
<i>violin, cello</i>	
Sequenza III per voce sola (1968)	Luciano Berio 1925-2003
<i>soprano</i>	
Vol de nuit (2007)	André Brégégère b. 1975
<i>flute, clarinet, violin, cello</i>	
Sonata a quattro (1982)	George Perle 1915-2009
I. Introduction and Allegro	
II. Scherzo	
III. Nocturne	
IV. Finale	
<i>flute, clarinet, violin, cello</i>	

## TEXTS

### AS IT FELL UPON A DAY

As it fell upon a day  
In the merry month of May,  
Sitting in a pleasant shade  
Which a grove of myrtles made,  
Beasts did leap and birds did sing,  
Trees did grow and plants did spring;  
Ev'rything did banish moan  
Save the nightingale alone.  
She, poor bird, as all forlorn  
Lean'd her breast up-till a thorn  
And there sung the doleful'st ditty,  
That to hear it was great pity.  
Fie, fie, fie, now would she cry,  
Teru teru, by and by;  
That to hear her so complain,  
Scarce I could from tears refrain;  
For her griefs so lively shown  
Made me think upon mine own.  
Ah, thought I, thou mourn'st in vain;  
None takes pity on thy pain;  
Senseless trees, they cannot hear thee;  
Ruthless bears, they will not cheer thee;  
King Pandion, he is dead,  
All thy friends are lapp'd in lead;  
All thy fellow birds do sing,  
Careless of thy sorrowing;  
Even so poor bird like thee,  
None alive will pity me.  
-Richard Barnfield (1574-1627)

### SEQUENZA III

give me	a few words	for a woman
to sing	a truth	allowing us
to build a house	without worrying	before night comes