

# W.M.P. Concert Hall



31 East 28th. Street

*Lunatics at Large Series*

Evi Jundt, Artistic Director

**Thursday, October 28th, 2010**  
**7:30 PM**

## **George Perle and His Legacy**

**Mohammed Fairouz** “Memorial address to George Perle”

**George Perle** (1915-2009) *Thirteen Dickinson Songs* (1978) for soprano & piano  
Beauty—be not caused—It is—  
The Heart asks Pleasure—first—  
These are the days when the Birds come back—

**André Brégégère** (b. 1975) *Vol de nuit* (2007) for flute, clarinet, violin and cello

**George Perle** *Sonata a Quattro* (1982) for flute, clarinet, violin and cello

### **Intermission**

**David Schober** (b. 1974) *Three Settings of Yu Chi-Whan* (1997) for soprano and piano

**Paul Lansky** (b. 1944) *Odd Moments* (1999) for flute, clarinet, violin, cello, piano

**David Schober** *Variations* (1998) for flute, clarinet, violin, cello, piano & percussion

Katharine Dain, soprano - Jonathan Engle, flute - Ben Ringer, clarinet  
Arthur Moeller, violin - Andrea Lee, cello - Evi Jundt, piano  
with special guest Mike Dobson, percussion

[www.wmpconcerthall.com](http://www.wmpconcerthall.com)

2010-2011 Season

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31 East 28th. Street

## PROGRAM NOTES

Composer Mohammed Fairouz's *Memorial Address to George Perle* was first delivered at the New England Conservatory in Boston following Perle's death. The address is a remembrance of the late composer, an overview of his compositions and a projection of the future in terms of appreciation of George Perle and his legacy.

*Vol de nuit* was written during the spring of 2007 and received its first performance in May of the same year. It is during this period that I discovered—under the guidance of my teacher, and Perle's former students, Bruce Saylor—George Perle's music and theoretical writings, which were to have a significant impact on the piece I was writing, and, beyond, to represent a long lasting influence on my musical development. The harmonic language of *Vol de nuit* is based on a free interpretation of Perle's compositional techniques, using symmetry and interval cycles as its main structuring/generative forces. The piece is shaped by the interplay of two contrasting ideas: the first, stated in the opening gesture, is submitted throughout the piece to a process of orchestral and rhythmic re-interpretations; the second, contrasting idea is initially presented as a simple accompanied melody, and later returns, unfolding in a slow contrapuntal passage, building up to the primary climax of the piece. *Vol de nuit* is dedicated to George Perle, and I am thrilled to be able to contribute to tonight's celebration of his music, and of his enduring musical legacy.  
André Brégégère

I first encountered the poetry of Yu Chi-Whan while a student in Korea in the fall of 1995. I took a course in Korean literature with Prof. Lee Sung-Il, translator of these poems. Throughout my experience with the Korean people, and especially in my time living among them, I have been struck by their industriousness, hospitality, and optimism, despite the country's long history of poverty and war. The changing seasons and the austere beauty of the mountain landscapes left an indelible impression on me, and the first of Yu's poems captures perfectly the serene melancholy of the Korean autumn. The remaining two poems are more strident reflections on familiar themes in twentieth-century Korean literature: perseverance through hardship and the catastrophe of war.

*Variations* for Sextet was written in 1998 for the new-music group eighth blackbird, which has given more than 50 performances of the work in the U.S., Korea, Canada, and Poland and recorded it on Cedille Records. Recipient of the 1999 Wayne Peterson Prize from San Francisco State University, the piece is not a traditional set of theme and variations, but rather six short variations on a five-note motive (A-Bb-F#-F-E), which is used both as a melody and as basis for the harmony.

George Perle has been one of the leading influences in my work as a musician. However, I knew him almost exclusively as a theorist at the time these two pieces were written. My understanding and appreciation of the music of Schoenberg, Berg, and Webern came largely through reading Perle's analytical studies; the first of the Yu Chi-Whan songs quotes an early song by Webern. Around 2000, I became interested in Perle's own compositions, struck in particular by their extraordinary clarity and conciseness; I later wrote my dissertation on his *Six New Etudes* for piano (1986). Perle's legacy as a composer, analyst, and musicologist remains unequalled on the American music scene. David Schober

*Odd Moments* was written in 1998 for the 85<sup>th</sup> birthday of my friend and teacher George Perle. The title is a pun on one of his late pieces called Critical Moments. It also refers to an aspect of the harmony of the piece that relates to work George and I did in the early 70's that ultimately led to his system of "12-tone tonality". This is an approach to composition that is based more on Debussy, Bartok and Scriabin than on Schoenberg. (If I were to try to explain more it would make your eyes glaze over, so just ask me if you're curious.) The piece is meant to be exuberant and celebratory. Paul Lansky

2010-2011 Season

Reservation: 212-582-7536

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## ARTISTS

**Lunatics at Large**, called "young, energetic and finely polished" by Allan Kozinn of The New York Times, is a large mixed ensemble combining voice, strings, winds and piano. The group was formed in 2007 to explore the timbral possibilities of chamber music repertoire from the beginning of the 20th century until now. In thematic concerts, Lunatics at Large's programs juxtapose standard repertoire and established composers of the 20th century with more recent compositions. The group thus encourages listeners to hear connections between different works and appreciate very recent compositions in the perspective of the evolution of classical music over the last 110 years.

Lunatics at Large is committed to working with living composers and to commissioning new pieces for its expanded Pierrot instrumentation. The group also embraces collaborative projects with artists from other media, such as the upcoming Sanctuary Project - a multi-disciplinary performance, which will feature collaborative works of five poets and five composers commissioned to explore the universal, yet personal theme Sanctuary in words and sounds.

For information about upcoming events, please email [lunaticsatlarge@gmail.com](mailto:lunaticsatlarge@gmail.com) or visit our website: [www.lunaticsensemble.com](http://www.lunaticsensemble.com) (coming up soon!) To support Lunatics at Large and its projects, please visit: <http://www.fracturedatlas.org/site/fiscal/profile?id=2857>

**Lunatics at Large Series** will take place on these Thursday evenings at 7:30pm:

**December 9th** : Second Viennese School

**April 21st** : The Sanctuary Project

**June 2nd** : Jazz Influences in New Music

The recipient of a Pulitzer Prize, a MacArthur Foundation fellowship, and an array of other major awards and honors, **George Perle** occupies a commanding position among American composers of our time. Born in Bayonne, NJ, May 6, 1915, he received his early musical education in Chicago. After graduation from DePaul University, where he studied composition with Wesley LaViolette, and subsequent private studies with Ernst Krenek, Perle served in the US Army during World War II. After the War, he took post-graduate work in musicology at New York University. His PhD thesis became his first book, *Serial Composition and Atonality*, now in its sixth edition.

Perle's music has been widely performed in this country and abroad. Major commissions have resulted in significant works, among them *Serenade III* (1983) for solo piano and chamber orchestra, choreographed by American Ballet Theater and nominated in a Nonesuch recording, for a Grammy Award (1986); *Woodwind Quintet No.4* (Pulitzer Prize, 1986); *Piano Concerto No.1* (1990), commissioned for Richard Goode during Perle's residency with the San Francisco Symphony; *Piano Concerto No.2* (1992), commissioned by Michael Boriskin; *Transcendental Modulations* for Orchestra, commissioned by the New York Philharmonic for its 150th anniversary; and *Thirteen Dickinson Songs* (1978) commissioned by Bethany Beardslee. Recent works include *Brief Encounters* (fourteen movements for string quartet), *Nine Bagatelles* for piano, *Critical Moments* and *Critical Moments 2* for six players, and *Triptych* for solo violin and piano. A particularly notable portion of Perle's catalog consists of pieces for solo piano, many of which have been recorded by Michael Boriskin on New World Records.

Though Perle is above all a composer, the breadth of his musical interests has led to significant contributions in theory and musicology as well. He has published numerous articles in scholarly journals and seven books, including the award-winning *Operas of Alban Berg*. He has been a guest professor at major universities and a much sought after lecturer and commentator on TV, here and abroad. He is Professor Emeritus at the City University of New York.

2010-2011 Season

Reservation: 212-582-7536

# W.M.P. Concert Hall

31 East 28th. Street

As music critic Andrew Porter has written, “Perle’s renown as an analyst and scholar may have diverted some of the attention that should be given to his merits as a composer...What matters to listeners is his achievement: the vividness of his melodic gestures, the lively rhythmic sense, the clarity and shapeliness of his discourse and, quite simply, the charm and grace of his utterance.”

Straddling Eastern and Western idioms, **Mohammed Fairouz**, one of the most frequently performed composers of his generation, has emerged as a force on the musical scene. His music has been received at venues such as Carnegie Hall, Boston’s Symphony Hall, the Kennedy Center and internationally throughout the United States, Europe, the Middle East and Australia. He has received commissions from Musicians for Harmony, Northeastern University, the Imani Winds (Legacy Commission), the Cygnus Ensemble, Counter) induction, Alea III (Boston University), Alwan for the Arts and the Second Instrumental Unit among others. His music has been championed by some of the foremost performers including the Borromeo and Lydian String Quartets, the Imani Wind Quintet, members of the Boston Symphony Orchestra, the violinist James Buswell as well as the conductors Gunther Schuller, Joshua Jacobson, David Hoose and John Page. Among the eminent singers that have promoted his wealth of vocal music are Kate Lindsey, D’Anna Fortunato, Lynn Torgove and Randall Scarlata. The awards and honors that Fairouz has received for his work include the prestigious Tourjee Alumni Award from the New England Conservatory which he received in 2008. He is also the recipient of the Malcolm Morse Memorial Award, the NEC Honors award and awards from the Merit Funds of the New England and Boston Conservatories. In 2008 he was honored with a national citation from the Embassy of the U.A.E in Washington D.C. for outstanding achievement in artistry and scholarship. He has been invited to lecture and lead residencies across the country at institutions such as Chestnut Hill College (Philadelphia), Northeastern University (Boston), University of Western Michigan and Boston Conservatory’s Liberal Arts Department. Fairouz’s teachers in composition included Malcolm Peyton, John Heiss, Gunther Schuller, Yehudi Wyner and Halim El-Dabh. Recordings of his music are available on the Albany and GM labels. [www.mohammedfairouz.com](http://www.mohammedfairouz.com)

**André Brégégère** was born in Paris, France, in 1975. In 2002, he moved to the United States and joined the Berklee College of Music in Boston, earning his BM in Jazz composition in 2005. In 2006 He entered the Aaron Copland School of Music, where he studied composition with Bruce Saylor. In 2008, he was awarded the Chancellor’s Fellowship from the City University of New York, where he is now working towards his Ph. D, studying composition with Jeff Nichols. Mr. Brégégère is currently serving as a Graduate Teaching Fellow at Queens College, Flushing. As a composer, Mr. Brégégère’s work has been recognized with several awards, including the George Perle Composition Prize (2008), and the Charles Mingus Composition Award (2005). His quartet, *Vol de nuit*, was featured at the ACA festival in June 2008. His music has been performed in the US by ensembles including Cygnus, Second Instrumental Unit, MIVOS quartet, and Lunatics at Large. His current projects include an orchestral piece commissioned by the Contemporary Music Ensemble, to be premiered at Elabash Hall on December 2, 2010, and an ongoing a commission from Lunatics at Large, to be premiered at Weill Recital Hall at Carnegie Hall on March 21, 2011. For more information, audio samples, and scores, please visit: [www.abregere.com](http://www.abregere.com)

Composer, music theorist, and pianist **David Schober** (b. 1974) studied at the Oberlin Conservatory, the University of Michigan, and Yonsei University in South Korea. Recognition for his composition work includes a Charles Ives Scholarship from the American Academy of Arts and Letters, a Theodore Presser Foundation grant, the Aaron Copland Awards, and the Wayne Peterson Composition Prize. He has received commissions from the Minnesota Orchestra, the Naumburg Foundation (for the Miró String Quartet), the Fromm Foundation, and the BMI Foundation/Carlos Surinach Fund. Split Horizon, his concerto for the

2010-2011 Season

Reservation: 212-582-7536

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sextet eighth blackbird, was premiered by the American Composers Orchestra at Carnegie Hall and has been performed by the Utah Symphony and the IRIS Chamber Orchestra. He spent the spring 2010 semester as an artist fellow at the Camargo Foundation in Cassis, France, and is the recipient of the 2010 Sylvia Goldstein Award from Copland House. He wrote an analytical dissertation on the music of George Perle and currently teaches at Queens College in New York City.

Until the mid-1990s, the bulk of **Paul Lansky's** work was in computer music and he has long been recognized as one of the pioneers in the field. His music is well represented on recording (mainly on Bridge Records) and played and broadcast widely. During the mid-1990s he began to turn more intensively toward the writing of instrumental music. A recent percussion quartet, *Threads*, written for the So Percussion ensemble has been widely performed by that group and others. He has written a number of other works for percussion including *Hop*, *Three Moves for Marimba*, *Travel Diary* and *idle Fancies*. His trio for horn, violin and piano, *Etudes and Parodies*, written for William Purvis, was the winner of the 2005 International Horn Society Competition. During the 2009-10 season he was composer in residence with the Alabama Symphony who performed his orchestral works *Line and Shadow*, *With the Grain*, *Arches*, and their commissioned work *Imaginary Islands*. For more information on Paul Lansky's repertoire as well as sound samples, articles etc., visit [paullansky.org](http://paullansky.org)

## TEXTS

### Thirteen Dickinson Songs

#### ***Beauty—be not caused—It is—***

Beauty—be not caused—It is—  
Chase it, and it ceases—  
Chase it not, and it abides—

Overtake the Creases

In the Meadow—when the Wind  
Runs his fingers thro' it—  
Deity will see to it  
That You never do it—

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#### ***The Heart asks Pleasure—first—***

The Heart asks Pleasure—first—  
And then—excuse from Pain—  
And then—those little Anodynes  
That deaden suffering—

2010-2011 Season

Reservation: 212-582-7536

# W.M.P. Concert Hall

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And then—to go to sleep—  
And then—if it should be  
The will of its Inquisitor  
The privilege to die—

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***These are the days when the Birds come back—***

These are the days when the Birds come back—  
A very few—a Bird or two—  
To take a backward look.

These are the days when skies resume  
The old—old sophistries of June—  
A blue and gold mistake.

O fraud that cannot cheat the Bee—  
Almost thy plausibility  
Induces my belief.

Till ranks of seeds their witness bear  
And softly thro' the altered air  
Hurries a timid leaf.

Oh Sacrament of summer days,  
Oh Last Communion in the Haze—  
Permit a child to join.

Thy sacred emblems to partake,  
Thy consecrated bread to take  
And thine immortal wine!

—

by Emily Dickinson (1830-1886), no titles, from *Further poems of Emily Dickinson*, published 1929 and from *Poems of Emily Dickinson*, published 1890.

2010-2011 Season

Reservation: 212-582-7536

# W.M.P. Concert Hall

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Three Settings of Yu Chi-Whan (Korean, 1908-1967)  
Translated by Lee Sung-Il

## ***Treading on the Fallen Leaves***

Treading on the fallen leaves  
I walk in the wood on an autumn day  
When suddenly I feel sorry for myself.

Once a year the trees, emptying themselves  
Of all their thoughts, profusely shed  
These dazzling golden poems.  
But I, who have toiled for forty years,  
Have not yet poured out a single grief.

Beneath the sky so clear and blue,  
One who remains ever vexed with cares,  
And those who lead a quiet life, contemplating –  
O the difference!

## ***This is Why I Write Poems***

Do you know why the peddlers  
Yell and bellow so loudly?

Do you know why the children  
Cry with such ear-piercing voices?

Do you know why the stage conductors  
Twist their bodies and limbs so much?

Do you know why the musicians  
Keep blowing and scratching and beating?

Do you know why the winds  
Keep wailing and howling like crazy?

Do you know why the waves  
Never learn to stay calm?

Do you know why the mountains  
Have lost their voices  
and finally become so quiet?

Do you know indeed why every object  
Tries so desperately  
To empty its heart with a cry?

2010-2011 Season

Reservation: 212-582-7536

# W.M.P. Concert Hall

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## *As a Wild Flower*

Where the battle swept last night  
Like a nightmare,  
A young enemy soldier is lying dead,  
Lonesome as a wild flower.

Pursued like an animal,  
You were driven at last through this gate.  
Now the cruel storm of life has passed away,  
How peaceful you are here!

Now you will hear,  
For the ear of your soul will be open,  
The distant roar of the East Sea  
Resounding into eternity.

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from *The Wind and the Waves* (Berkeley, Calif.: Asian Humanities Press, 1989), translated and compiled by Lee Sung-Il. Used with the permission of the translator.