

W.M.P. Concert Hall

31 East 28th. Street



Lunatics at Large Series

Evi Jundt, Artistic Director

**Thursday, December 9th, 2010
7:30 PM**

The Second Viennese School

- | | |
|--------------------------|---|
| Arnold Schoenberg | Vier Lieder, opus 2 (1899) for soprano & piano
Erwartung
Schenk mir deinen goldenen Kamm
Erhebung
Waldsonne |
| Anton Webern | Drei kleine Stücke, opus 11 (1914) for cello & piano
Mässige Viertel
Sehr bewegt
Äusserst ruhig |
| Anton Webern | Vier Stücke, opus 7 (1910) for violin & piano
Sehr langsam
Rasch
Sehr langsam
Bewegt |
| Alban Berg | Vier Stücke, opus 5 (1913) for clarinet & piano
Mässig
Sehr langsam
Sehr rasch
Langsam |
| Hanns Eisler | Palmström, opus 5 (1926) for Sprechgesang, fl, cl, vl, va, vc
Venus Palmström
Notturmo
L'art pour l'art
Galgenbruders Frühlingslied
Couplet von der Tapetenblume |

Intermission

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- Hans Werner Henze** Kammersonate (1948) for violin, cello & piano
Allegro assai
Dolce, con tenerezza
Lento
Allegretto – Epilogo
- Raoul Pleskow** Dialogue for Piano and Three Instruments (2009) for fl cl, vc, pn
- I
- II
- III
- IV
- Mohammed Fairouz** Lamentation and Satire (2008) for string quartet
- I. Lamentation
- II. Satire

Katharine Dain, soprano - Jonathan Engle, flute - Ben Ringer, clarinet
Arthur Moeller, violin - Jen Herman, viola - Andrea Lee, cello - Evi Jundt, piano
with special guest Karen DiYianni, violin

PROGRAM NOTES

Tonight's concert explores a number of expressionistic tools used by Arnold Schoenberg and his followers: Sprechgesang from Hanns Eisler's quirky Palmström, op. 5, for female voice and Pierrot ensemble; Webern's bare, almost minimalist, yet highly expressionist Vier Stücke, op. 7, for violin and piano and Drei kleine Stücke, op. 11 for cello and piano; and the intimate atonal lyricism of Alban Berg's Vier Stücke, op. 5 for clarinet and piano. Regressing into the late 19th century, Schoenberg's Vier Lieder, op. 2, are a surprisingly post-romantic set of four early songs.

Hans Werner Henze's piano trio Kammersonate (1948), partially written in strict 12-tone technique, will serve as a perfect time bridge between the Second Viennese School and recent works of two other living composers:

Raoul Pleskow's Dialogue for Piano and Three Instruments is a chamber piano concerto in miniature. It is in four short movements. The pitch palette is highly chromatic and essentially atonal. The interval of the tritone is used almost thematically and along with minor seconds, dominates the work.

Mohammed Fairouz's Lamentation and Satire was conceived as a two movement work in which the first movement flows into the second without a pause. The first movement is conceived as a Lamentation, which begins with the contrapuntal layering of long continuous lines from the bass of the quartet to the soprano. Thus the cello opens the piece, followed by the viola and so on in a buildup of the initial slow section of the piece.

After all the voices have had their say, we have duet writing (a textural payment of respect to both Britten and Carter in their quartet-writing). We start with a duet between the cello and the first violin and move on to a duet between the viola and second violin. These two duets each build up to their own climaxes, working their way through the ranges of the instruments and, at the end of the phrases, falling from a high tessitura to the lowest notes of the respective instruments. After a recitative for the viola, we end the initial slow section of the Lamentation through a reprise of the four-part writing that the opening built up.

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What follows is a violent (it is marked *vigoroso* in the score) fugal exposition that leads to a vicious unison passage. This is a loving reference, in texture and nothing else, to the unison passages of Schoenberg's Fourth Quartet.

The Satire that follows the Lamentation is both a continuation of the ideas, motifs and musical language of the Lamentation as well as a reaction to it. The ponticello sounds heard at the opening chromatic gestures of the Satire, and which become characteristic to much of the sound of this section, have not been heard in the Lamentation. The Satire is also written in such a way that, unlike the Lamentation, the downbeats may be more obviously perceptible. But the fact that the Satire may be perceived as both a development of the Lamentation and a variation on it, confirms my notion that the classical dramatic tenets of lamentation and satire are not so far apart in my imagination.

The Satire ends, exhausted, the ending of the piece is a memory of the slow cello line that opened the entire work. The other instruments of the quartet slowly and quietly play the main motive of the quartet and exit. The cello ends the piece with a dying recitative, becoming increasingly softer until the last descending glissando gesture that I hear as an exhalation or a collapsing sigh.

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 or visit our website: www.lunaticsensemble.com (coming up soon!)

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

April 21st : The Sanctuary Project

June 2nd : Jazz Influences in New Music

Few composers have presented as radically new an idea as **Arnold Schoenberg** (1874-1951) did with what he called his "Method of Composing with Twelve Tones Related Only to Each Other." In it, he broke with a system of tonal organization that had developed over hundreds of years and had become a hallmark of Western music.

Schoenberg began his musical studies on violin at age eight. Although he had no compositional training, he began composing his own music. In 1895, he took lessons with Alexander von Zemlinsky, only three years his elder. From 1901 to 1903 he held various conducting posts in Berlin. In 1904 he moved to Vienna, and there began teaching (Alban Berg and Anton Webern were early pupils). In 1919 he founded a society for performance of new music, and in 1925 returned to Berlin to teach. In 1933 he was forced, as a Jew, to leave Berlin. Ironically, he had converted to Lutheranism in 1898, but after fleeing to Paris he

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renounced the Christian faith and returned to Judaism. In 1934 he emigrated to the United States and in 1936 began teaching at UCLA. He remained in Los Angeles until his death.

Schoenberg's early music was clearly marked by the style of the late nineteenth century, and influences of Brahms, Mahler and others can be seen in pieces such as his *Verklärte Nacht*. But as his compositional style developed, it became more concise and contrapuntally intricate. At the same time, Schoenberg's chromaticism intensified to the point that any strong tonal focus disappeared. Such works as *Pierrot lunaire* are in a fully atonal style. The music of this period is also marked by a style that is referred to as expressionist, and Schoenberg had contact with, and a great deal of admiration for, the expressionist painters and writers (Schoenberg himself painted in an expressionist style). These ideals can be seen in the dark and dreamlike atmosphere conveyed in *Pierrot lunaire*, based on the expressionist poetry of Albert Giraud. The kinds of internal conflicts we associate with Freud and his school of psychoanalysis are played out in exquisite musical detail.

From 1915 to 1923, Schoenberg produced relatively few works, in part due to wartime service. At the same time, he was working on his theoretical ideas of twelve-tone writing. Starting in 1923, with his *Suite for Piano*, he began writing in a fully twelve-tone musical language. Along with this came a return to more classical means of formal organization and larger works such as his *Variations for Orchestra*. Although he never abandoned these principles, he never extended them to other elements as his student Webern had. And after his move to the United States, he more freely blended tonal elements within his twelve-tone writing.

- Courtesy of Sony Masterworks

With their self-defined position as the musical heirs to Beethoven, Brahms and Mahler, the composers of the Second Viennese School were firmly grounded in the music of the past. This is perhaps truest of Anton Webern (1883-1945), who began his musical career as a doctoral student in musicology, writing a dissertation on the music of Heinrich Isaac (c.1450-1517). At the same time, Webern's music represents the most extreme statement of the ideals of the twelve-tone method of composition and is the most fundamentally radical of the three composers' works.

Webern began his studies with Arnold Schoenberg at the same time he was completing his studies in musicology (1904-1908). He also conducted various regional orchestras, and from 1922 to 1934 he conducted the Vienna Workers' Symphony. Hitler's rise to power in the 1930s and the eventual forceful annexation of Austria brought great personal hardship to the composer. In 1933 his mentor Schoenberg emigrated to America. Webern's modernist music was banned, and his works burned. He had to work as a proofreader in Vienna to avoid forced labor for the Nazis. He died soon after the war's end, mistakenly shot by an American soldier while smoking a cigar on the porch of his home.

Like his fellow student Alban Berg, Webern quickly transformed his style from the rich language of post-romanticism to the more sparing world of atonality and twelve-tone writing. Webern took two principal elements of the style, brevity and the focus on individual sounds, to their extremes. All of his works are short (his entire output, some thirty pieces, totals only about three hours' worth of music). His *Symphony*, for example, is only ten minutes long, and some of the movements of his pieces last less than thirty seconds. Because of this, each individual note, articulation, dynamic and timbre takes on new significance. Ultimately, Webern took these other elements and applied the principles of twelve-tone procedure to them, creating a technique known as serialism (later composers, such as Pierre Boulez, would extend these ideas even further).

Like Berg and Schoenberg, Webern found his individual voice in the twelve-tone technique. For Webern, this meant a concentrated contrapuntal style in which all the elements formed complex

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relationships. This interest in the virtuosic possibilities of counterpoint is fully in line with his scholarly interest in the intensely contrapuntal style of Isaac's sacred music. Of the three composers' works, Webern's

is the most difficult to approach. However, underneath the spare, seemingly fragile texture is a language of rich and elegant gesture. His Passacaglia, Op.1, is a good example, and more recognizably "Viennese." But even in his later works, there is a sparse and concentrated lyricism that makes this music rewarding for the listener who is willing to take the time to hear it.

- Courtesy of Sony Masterworks

Alban Berg's (1885-1935) music demonstrates better than any other the individual expressive qualities possible within the highly structured style developed by the composers of the Second Viennese School. Even when writing in a pure twelve-tone style, Berg employs a lyrical and harmonic language that harkens back to the late romantic style of Mahler. For this reason, he is the most easily approached composer of this style.

Berg was born into a well-to-do family in Vienna and was encouraged in his intellectual pursuits. But despite an aptitude for music, he never received strong formal training until he began his studies with Arnold Schoenberg in 1904. Under Schoenberg's guidance, Berg moved from a rather tonal approach to a purely atonal style over the course of his first three works. He continued in this path, writing mostly smaller works. A decisive moment came in 1914, when he saw a production of George Büchner's play *Woyzeck*. The play had a great impact on Berg, and he began immediately to transform the work into an opera (*Wozzeck*). He continued this project while serving in the army in World War I, finishing the work in 1922. It was premiered in 1925 in Berlin and proved a critical and financial success.

In *Wozzeck* Berg created a rich mix of styles and approaches. On the surface, the language ranges from post-romantic to purely atonal, freely mixing popular and folk elements. Underlying this is an exacting approach to form: the first act is a suite of five character pieces, the second is a symphony in five movements, and the third is a series of five variations set on different ostinatos. None of this, however, is merely intellectual diversion. Instead, each idea is developed to support the dramatic action on the stage.

Through his next works, Berg embraced the twelve-tone procedure more fully. This can be seen in his *Lyric Suite* (1926), his *Violin Concerto* (1935) and *Lulu*, his second opera, left incomplete at his death. In the concerto, especially, we can see how the twelve-tone approach becomes a transparent technique. Berg devised his pitch materials in such a way as to allow for rich, and surprisingly consonant, harmonies. From the opening, which comprises a series of open fifths in the violin and harp, to the final movement, which incorporates a quotation from a chorale setting by Bach, the work is both technically masterful and musically satisfying.

Berg's life came to an early end. The tensions of the Nazi rise to power and the effects of generally ill health began to take their toll. In the fall of 1935 a simple insect bite turned into fatal blood poisoning. He died on Christmas Eve.

- Courtesy of Sony Masterworks

Hanns Eisler (1898-1962) was born in Leipzig and went to school in Vienna. After two years as a common soldier in the First World War, he became a student of Arnold Schoenberg in 1919, dedicating his *Sonata for Piano op. 1* to his teacher in 1923. He moved to Berlin 1925, where he composed for workers' choruses and agitprop groups and collaborated with Brecht (*Die Maßnahme*, *Die Mutter*) from 1928. From 1933, Eisler initially resided in Paris, Svendborg, and London, before taking exile in America from 1938, where he created his most significant chamber music works (including *Fourteen Ways to Describe Rain*). Alongside music for eight Hollywood pictures, Eisler also composed his *Hollywood Songbook* to texts by Brecht, Hölderlin, and others while in California.

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In 1948, Eisler returned to Europe, initially to Vienna and Prague and ultimately to East Berlin. Although he wrote the National Anthem of the GDR to a text by Johannes R. Becher, conflict arose with GDR cultural bureaucracy when he published his libretto *Johann Faustus* in late 1952. Up until 1955, Eisler predominantly worked in Vienna for the Scala Vienna and Vienna Film at Rosenhügel. In the GDR, he wrote works for the Berliner Ensemble and DEFA. In 1959, he witnessed the premiere of his *Deutsche Symphonie*, mostly composed while in exile, at the State Opera Unter den Linden. Hanns Eisler died on 6 September 1962 in East Berlin.

Hans Werner Henze (b. 1926) is among the most prolific and successful of contemporary German composers. His systematic study of music only began after the war, with Wolfgang Fortner, and later with visits to Darmstadt and absorption of serial technique, to be used with great originality in a musical language that was also influenced by Stravinsky. In 1953 he moved to Italy and gradually developed his leaning towards the political New Left, reflected in some of his music and choices of texts and themes. His activities at Montepulciano and with the Munich Biennale, among others, have allowed him to exercise a strong influence on the wider understanding of contemporary music.

Henze's immensely successful operas range from the 1951 Kafka radio opera, with its Trakl settings, *Der Landarzt* (The Country Doctor) to *König Hirsch* (King Stag), the Kleist *Prinz von Homburg*, *Elegy for Young Lovers*, with a libretto by W.H. Auden and Chester Kallmann, *Der junge Lord* (The Young Lord), *The Bassarids*, with Auden and Kallmann, based on Euripides, and *We Come to the River and The English Cat*, with texts by Edward Bond. *Der verratene Meer* (Traacherous Oceans), based on Yukio Mishima's *Gogo no eiko*, translated as *The Sailor who fell out of Grace with the Sea*, had its première in 1990, to be followed by *Venus and Adonis*, a fifteenth opera *L'Upupa und der Triumph der Sohnesliebe* (The Hoopoe and The Triumph of Filial Love), an Arabian fairy-tale, and, in 2007, *Phaedra*, a reworking of the tragedy of Phaedra and her stepson Hippolytus. Henze has also provided music for a series of ballets, with incidental music for the cinema and the theatre.

An exceptionally wide range of orchestral music includes ten symphonies, with a seventh drawing on Hölderlin and an eighth on Shakespeare's *A Midsummer Night's Dream*. He has written concertos for piano, for violin and, for Gary Karr, a double bass concerto, as well as a double concerto for oboe and harp for Heinz and Ursula Holliger. The third of his three violin concertos draws on Thomas Mann's *Doktor Faustus*.

In addition to his string quartets Henze has written music for a variety of ensembles, including sonatas for violin, for viola and for flute and piano. Music for solo instruments includes the useful *Lucy Escott Variations* for harpsichord, works for various solo instruments, for violin, double bass, cello, marimba and trumpet, as well as a set of pieces for solo guitar, these last including his two *Royal Winter Music*, with movements based on characters from Shakespeare.

Vocal and choral music by Henze is equally varied and remarkable, with *Novae de infinito laudes* (New Praises of the Infinite) with a text from Giordano Bruno, the *Virgilian Muses of Sicily* and the controversial *Das Floss der 'Medusa'* (The Raft of the Medusa), as well as the revolutionary *El Cimarrón* (The Fugitive).

Composer **Raoul Pleskow** was born October 12, 1931 in Vienna, Austria. He immigrated to the United States in 1939 and became a naturalized citizen in 1945. From 1950 to 1952 he attended the Julliard School of Music in New York City. In 1956 he graduated from Queens College, where he studied composition with Karol Rathaus, earning a Bachelor of Music (BM). In 1958 he earned a Masters degree in Music (MM) at Columbia University where he studied composition with Otto Luening. In 1959 he joined the faculty of the department of music at C. W. Post College of Long Island University. There he worked together with Stefan Wolpe, then chairman of the department. Pleskow became chairman of the

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department of music and in 1970 became full professor; he is now retired from teaching and is composer in residence at C. W. Post College.

Straddling Eastern and Western idioms, **Mohammed Fairouz** (b. 1985), 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

TEXTS

VIER LIEDER

Erwartung
Aus dem meergrünen Teiche
neben der roten Villa
unter der toten Eiche
scheint der Mond.
Wo ihr dunkles Abbild
durch das Wasser greift,
steht ein Mann
und streift einen Ring
von seiner Hand.
Drei Opale blinken;
durch die bleichen Steine
schwimmen rot und grüne Funken
und versinken.
Und er küßt sie,
und seine Augen leuchten
wie der meergrüne Grund:
ein Fenster tut sich auf.

FOUR SONGS

Expectation
Out of the sea-green pond
next to the red villa
under the dead oak
shines the moon.
Where the dark oak's reflection
reaches through the water,
stands a man,
and removes a ring
from his hand.
Three opals gleam;
across the pale stones
swim red and green sparks
then die away.
And he kisses them,
and his eyes glow
like the floor of the sea-green pond:
a window opens.

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Aus der roten Villa
neben der toten Eiche
winkt ihm eine bleiche Frauenhand...
–Richard Dehmel

Schenk mir deinen goldenen Kamm
Schenk mir deinen goldenen Kamm;
jeder Morgen soll dich mahnen,
das du mir die Haare küßtest.
Schenk mir deinen seidenen Schwamm;
jeder Abend will ich ahnen,
wem du dich im Bade rüßtest—
oh, Maria, Maria!
Schenk mir alles, was du hast;
meine Seele ist nicht eitel,
stolz empfang ich deinen Segen.
Schenk mir deine schwerste Last:
willst du nicht auf meinen Scheitel
auch dein Herz noch legen—
Magdalena?
–Richard Dehmel

Erhebung
Gib mir deine Hand, nur den Finger,
dann seh ich diesen ganzen Erdkreis
als mein Eigen an!
Oh, wie blüht mein Land!
Sie dir's doch nur an, daß es mit uns
über die Wolken in die Sonne kann!
–Richard Dehmel

Waldsonne
In die braunen, rauschenden Nächte
flittert ein Licht herein, grüngolden ein Schein.
Blumen blinken auf und Gräser
und die singenden, springenden
Waldwässerlein und Erinnerungen.
Die längst verklungenen:
golden erwachen sie wieder,
all deine fröhlichen Lieder.
Und ich sehe deine goldenen Haare glänzen,
und ich sehe deine goldenen Augen glänzen,
aus den grünen, raunenden Nächten.
Und mir ist, ich läge neben dir auf dem Rasen
und hörte dich wieder
auf der glitzeblanken Syrinx
in die blauen Himmelslüfte blasen.
In die braunen, wühlenden Nächte
flittert ein Licht, ein goldener Schein.
–Johannes Schlaf

Out of the red villa
next to the dead oak
a pale woman's hand beckons to him...
–Stanley Appelbaum

Give me your golden comb (Jesus begs)
Give me your golden comb;
each morning shall remind you
that you kissed my hair.
Give me your silken sponge;
each evening I want to sense
for whom you prepare yourself in your bath—
oh, Maria, Maria!
Give me everything you have;
my soul has no vanity,
proudly I shall receive your blessing.
Give me your heavy burden:
won't you also lay your heart
upon my head—
Magdalena?
–Stanley Appelbaum

Elevation
Give me your hand, only a finger,
and then I will see this entire globe
as my property!
Oh, how my country blossoms!
Just look at it, so that it can accompany us
over the clouds into the sun!
–Stanley Appelbaum

Forest Sunshine
In the brown murmuring nights
a light glitters, a green-golden glow.
Flowers begin to gleam, and grasses,
and the singing, leaping
forest brooks, and memories.
The long-lost songs
awaken once more, shining like gold,
all your happy songs.
And I see your golden hair shining,
And I see your golden eyes shining,
out of the green, whispering nights.
And I seem to be lying next to you on the grass
and hearing you once again
playing on the sparkling panpipe
into the blue air of Heaven.
In the brown, gnawing nights
a light glitters, a golden glow.
–Stanley Appelbaum

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PALMSTRÖM

I. Venus Palmström

Palmström wünscht sich manchmal aufzulösen,
wie ein Salz in einem Glase Wasser,
so nach Sonnenuntergang besonders.

Möchte ruhen so bis Sonnenaufgang
und dann wieder aus dem Wasser steigen:
Venus-Palmström-Anadyomene!

II. Notturmo

Palmström nimmt Papier aus seinem Schube.
Und verteilt es kunstvoll in der Stube.

Und nachdem er Kugeln draus gemacht.
Und verteilt es kunstvoll, und zur Nacht.

Und verteilt die Kugeln so (zur Nacht),
dass, wenn er plötzlich nachts erwacht,

dass er, wenn er nachts erwacht, die Kugeln
knistern hört und ihn ein heimlich Grugeln

packt! (dass ihn dann nachts ein heimlich Grugeln
packt) beim Spuk der packpapiernen Kugeln.

III. L'art pour l'art

Das Schwirren eines aufgeschreckten Sperlings
begeistert Korf zu einem Kunstbegilde,
das nur aus Blicken, Mienen und Gebärden,
besteht. Man kommt mit Apparaten,
es aufzunehmen; doch v. Korf "entsinnt sich
des Werks nicht mehr", entsinnt sich keines
Werks mehr
anlässlich eines "aufgeregten Sperlings".

IV. Galgenbruders Frühlingslied
Es lenzet auch auf unserm Spahn,
o selige Epoche!
Ein Hälmelein will zum Lichte nahn
aus einem Astwurmloche.

Es schaukelt bald im Winde hin
und schaukelt bald drin her.
Mir ist beinah, ich wäre wer,
der ich doch nicht mehr bin.

PALMSTRÖM

Venus Palmström

Palmström sometimes wants to dissolve
like a grain of salt in a glass of water,
especially after sunset.

He wants to rest thus until the sunrise
and then again arise from the waters:
Venus-Palmström-Born-Of-Foam!

Night

Palmström takes paper from his drawer
And spreads it artistically about the room.

And after he has made pellets from it,
And spreads it artistically, and at night.

And spreads the pellets thus (at night),
so that, when he awakes at night,

so that, when he awakes at night, the pellets'
rustling he hears, and a secret terror

strikes! (so that he then night a secret terror
strikes) of the specter of wrapping-paper pellets.

Art for art's sake

The fluttering of a startled sparrow
inspires Korf to a Work of Art,
that only of gazes, airs and gestures
is composed. People come with cameras
to take its likeness: but von Korf "recalls
his work no longer", recalls no work
any longer,
concerning an "excited sparrow."

Gallow-Brother's Spring Song
It's spring again at our gallows,
o blessed time!
A little blade dreams of sunlight's caress
in its knothole.

Soon it will rock here
and there in the wind.
It almost seems to me that I were still alive,
even though I no longer am.

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V. Couplet von der Tapetenblume
"Tapetenblume bin ich fein,
kehr' wieder ohne Ende,
doch statt im Mai'n und Mondenschein,
auf jeder der vier Wände.

Du siehst mich nimmerdar genug,
so weit du blickst im Stübchen,
und folgst du mir per Rösselsprung –
wirst du verrückt, mein Liebchen."

– Christian Morgenstern

Couplet on a Wallpaper-Flower
"Wallpaper-flower am I, fine,
turning again and again without end,
but instead of in May and in the moonlight,
I'm on each of the four walls.

You can never seek me enough,
as widely as you glance through the room,
and if you follow me like hopscotch –
you'll go mad, my love."

– Christa Pieske

Lunatics at Large Needs YOU to help us continue concertizing!

Please consider supporting our music-making this season. Here's how your donation might be put to use:

- \$10: chocolate to keep us happy during long rehearsals
- \$20: ...so much photocopying...
- \$30: the score of a short chamber piece
- \$60: getting our snazzy posters printed
- \$100: the score of a substantial chamber piece
- \$175: purchase of high-visibility advertising space
- \$300: postcard stamps!
- \$350: professional recording
- \$500: group photo shoot, clown makeup optional
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2010-2011 Season

Reservation: 212-582-7536