

SUNDAY, MARCH 2, 2014 AT 3:00PM

Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS

Michael Pratt, Director

Matt Sullivan, *Oboe/English Horn*

Jo-Ann Sternberg, *Clarinet*

Wayne du Maine, *Trumpet*

Jessie Chen, '16, *Violin*

Lydia Cornet '16, *Violin*

Anna Lim, *Violin*

Stephanie Liu '15, *Violin*

Sophia Mockler '15, *Violin*

Katherine Mount '14, *Violin*

Isabelle Nogues '15, *Violin*

Mina Park '17, *Violin*

Emma Powell '17, *Violin*

Miles Shen '14, *Violin*

Kai Shibuya '14, *Violin*

Kyle Armbrust, *Viola*

Deberly Kauffman '14, *Viola*

Sam Mantzner, '17, *Viola*

Stephanie Schutz, '17, *Viola*

Sean Chen '14, *Cello*

Nicolette Cho '17, *Cello*

Preston Jordan Lim '17, *Cello*

Alistair MacRae, *Cello*

Austin Gengos '15, *Bass*

Chris Perron '17, *Bass*

Elizabeth DiFelice, *Piano*

Sarah Pelletier, *Soprano*

Michael Pratt, *Conductor*

"QUIET CITY"

Leonard BERNSTEIN

Sonata for Clarinet and Piano (1941-42)

Grazioso

Andantino; Vivace e leggiero

STERNBERG, DIFELICE

Samuel BARBER

String Quartet in B Minor, Op. 11 (1935-36)

Adagio (middle movement)

A. LIM, MOCKLER, ARMBRUST, MACRAE

Roy HARRIS

Abraham Lincoln Walks at Midnight (1953)

A. LIM, MACRAE, DIFELICE, PELLETIER

— INTERMISSION —

Elliott CARTER

Tempo e Tempi for Soprano and Ensemble (1999)

Tempo e Tempi

Ed è Subito Sera

Obœ Sommerso

Una Colomba

Godimeto

L'Arno a Rovezzano

Uno

Segreto del Poeta

SULLIVAN, STERNBERG, A. LIM, MACRAE, PELLETIER

Aaron COPLAND

Quiet City (1941), incidental music written for the Irwin Shaw play of the same name

SULLIVAN, DU MAINE, A. LIM, LIU, SHIBUYA, J. CHEN, NOGUES, SHEN, MOCKLER,

MOUNT, CORNETT, POWELL, PARK, ARMBRUST, KAUFFMAN, MANTZNER, SCHUTZ,

MACRAE, S. CHEN, P. LIM, CHO, GENGOS, PERRON, PRATT

ABOUT THE ARTISTS

KYLE ARMBRUST started playing the viola at age three. Since giving his New York solo debut with Kurt Masur and the Juilliard Orchestra in Avery Fisher Hall, he has created a multi-dimensional career performing and recording a wide range of music. He is a founding member of the Knights Chamber Orchestra, guest artist with the International Contemporary Ensemble (ICE), principal viola of the Westchester Philharmonic, and substitute with the Mahler Chamber Orchestra, St. Paul Chamber Orchestra, and Philadelphia Orchestra.

Pianist ELIZABETH DIFELICE has concertized throughout North America, Europe and Asia in solo recitals and as a chamber musician. She performs regularly at Lincoln Center and Carnegie Hall with various orchestras and chamber groups. As an active ensemble musician in New York City, her extensive credits include performances and recordings with the New York Philharmonic, American Composers Orchestra, Orchestra of St. Luke's, New Jersey Symphony Orchestra, and the American Symphony Orchestra. She also performs with Ethel Quartet. Ms. DiFelice has appeared as soloist and chamber player at festivals including Tanglewood, Aspen, Bard, Ravinia, Vail, Next Wave Festival, Lincoln Center Festival, and the Mostly Mozart Festival. Ms. DiFelice earned her Bachelor of Music degree from Oberlin College. She completed Masters and Doctorate degrees at Stony Brook University. A dedicated educator through her entire career, she has taught at Princeton University since 1983, and has been coordinator of the piano department since 1986. Other academic credits include positions as visiting professor at Smith College, Bard College, and the Eastman School of Music.

Violinist SUNGHAE ANNA LIM has performed throughout the United States, Europe and Asia as chamber musician, soloist and orchestral player. She is a founding member of the Laurel Piano Trio. The group has won prizes at both the Concert Artists Guild Competition and the ProPiano Competition in New York and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR (radio station of *The New York Times*), the Tanglewood Music Festival and the Portland Chamber Music Festival. A keen advocate for new music, Ms. Lim is the violinist of the New Millennium Ensemble, winner of the Naumburg Chamber Music Award. She has premiered and recorded numerous new works, including music of American composers Morton Feldman, Alexander Steinhardt and Donald Martino. She is a frequent guest of Talea Ensemble, the DaCapo Chamber Players, the New York New Music Ensemble and serves as concertmaster for the orchestra "New Paths in Music." Ms. Lim has participated in music festivals such as Marlboro,

Ravinia, Prussia Cove, Maine Chamber Music Seminar, Tanglewood, White Mountain Music Festival, Monadnock Music, Weekend of Chamber Music, and the Wellesley Composers' Conference. She received a B.A. from Harvard University and completed her Diplom at the Mozarteum in Salzburg. Her teachers include Sandor Vegh, Arnold Steinhardt, Gerhard Schulz, Ernst Kovacic and Louis Krasner.

A native of St. Louis, WAYNE J. DU MAINE currently performs with the Metropolitan Opera Orchestra, Brooklyn and Long Island Philharmonics, Orpheus Chamber Orchestra, American Composers Orchestra, New York City Opera, Rodney Mack Philadelphia Big Brass, Chamber Music Society of Lincoln Center and with contemporary music ensembles such as Speculum Musicae, Sospeso, and ST-X Xenakis. Mr. du Maine is a member of the Manhattan Brass and with Mercury and the Brooklyn Philharmonic Brass Quintets, he is dedicated to performing and introducing live music to thousands of school children in the NYC area, NJ and PA. Wayne has worked with a broad spectrum of artists ranging from Leonard Bernstein and Leonard Slatkin to Hank Jones, Wynton and Branford Marsalis, Patti Lupone and Audra MacDonald. He has been a soloist with the orchestras of St. Louis, Cincinnati and Pittsburgh. He can be heard on recordings with the New York Philharmonic, Met Opera Orchestra, numerous commercials, motion pictures and with Prince on his New Power Soul recording. Wayne is conductor and coordinator of educational concerts for the Brooklyn Philharmonic and Westchester Philharmonic. He made his conducting debut with the Hartford Symphony in January 2012. Mr. du Maine is on the faculty of Columbia and Princeton Universities as well as Bar Harbor Brass Week. He is also on the conducting faculty of the Elisabeth Morrow Summer Strings and is Music Director of the Concert Band and Jazz Ensemble at the Elisabeth Morrow School in Englewood, NJ.

Cellist ALISTAIR MACRAE has appeared as a soloist, chamber musician, and orchestral principal throughout the United States and in Europe, Asia, South America, and the Middle East. His performances have been featured in radio broadcasts across the United States. A New York City-based chamber musician, he has appeared on Carnegie Hall's Making Music Series, as a member of Fountain Ensemble (NY), Soprello (NY), and the Berkshire Bach Ensemble (MA); Manhattan Sinfonietta, Suedama Ensemble (NY), and counter)induction (NY); and at summer festivals such as the Central Vermont Chamber Music Festival, Monadnock Music (NH), and the Music Festival of the Hamptons (NY). He has been heard at major New York chamber music venues such as Carnegie's Zankel and Weill Halls, BargeMusic, Merkin Hall, the 92nd St Y, and Miller Theatre at Columbia University. His recent seasons have included premiere performances of new works at Princeton,

Yale, Columbia, and Harvard Universities; recordings of chamber music by Telemann and Laurie Altman; music for The Discovery Channel; and ensemble CDs of music by Mozart and Scott Joplin. His eclectic collaborations have found him on stage with Paul Taylor Dance Company, the Westminster Choir, tap dancer Savion Glover, jazz bassist Ben Wolfe, the Paragon Ragtime Orchestra, and the rock band The Scorpions. Mr. MacRae has also performed with such groups as the Chamber Orchestra of Philadelphia, Orchestra of St. Luke's, and the Princeton Symphony Orchestra, where he is currently Acting Principal Cello. He teaches cello at Princeton University, the College of New Jersey, and the Brevard Music Center.

SOPHIA MOCKLER '15 is a junior in the Comparative Literature Department, and is pursuing a Certificate in Musical Performance. Sophia is a member of the University Orchestra and sings in the Chamber Choir. She is also an active member of the Princeton Classical Music Players as well as the Student Friends of Princeton University Concerts. She currently studies with Catherine Cho at the Juilliard School, and her past teachers include Carmit Zori and Itzhak Perlman.

Soprano SARAH PELLETIER has been guest artist at Spoleto Festival USA, Bard Music Festival, and Aldeburgh Festival, UK. Past seasons include Virgil Thomson's opera *Four Saints in Three Acts* with Boston Modern Orchestra Project; Grieg *Peer Gynt* at the Brevard Festival; Britten *War Requiem*, Strauss *Vier letzte Lieder* and Berg *Wozzeck* with New England Philharmonic; Bach B Minor Mass with San Francisco Bach Choir; Handel *Messiah* with New Jersey Symphony Orchestra; Handel *Ariodante* with Emmanuel Music; and Sondheim's *Sweeney Todd* with Princeton Festival Opera. Ms. Pelletier performed *Madama Butterfly* and *Peter Grimes* with Maestro Seiji Ozawa at Saito Kinen Festival, Japan and Maggio Musicale Fiorentino. She received Vocal Fellowships at Tanglewood and Ravinia and has presented solo recitals at Boston's Isabella Stewart Gardner Museum and Goethe Institute and at the Kennedy Center's Millennium Stage.

Clarinetist JO-ANN STERNBERG leads a diverse musical life in New York as a chamber musician, orchestral player, teacher, and interpreter of new music. A member of Sequitur, Wind Soloists of New York, and the Riverside Symphony, she also regularly performs and tours with Orpheus Chamber Orchestra, the American Composers Orchestra, the Knights, The Chamber Music Society of Lincoln Center, and Musicians from Marlboro. After receiving a B.A. in English from Tufts University and a B.M. in Clarinet Performance from the New England Conservatory as a student of Peter Hadcock, Ms. Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich, receiving a

M.M. from Juilliard in 1991. Sternberg's discography includes recordings on Sony Classical, Deutsche-Grammophon, Nonesuch, Troy, CRI, Archetype and St. Cyprien labels. Ms. Sternberg maintains an active clarinet studio and offers chamber music workshops at Princeton University as well as out of her home in NYC, in addition to coaching chamber ensembles for the New York Youth Symphony. In the summer months, she serves as founder and artistic director of The Maine Chamber Music Seminar; she teaches and performs at the Chamber Music Conference & Composers' Forum of the East at Bennington College; and she participates in numerous performance residences throughout greater New England. Ms. Sternberg resides on the Upper West Side of Manhattan with her husband and two teenage children.

MATT SULLIVAN has performed extensively on four continents and is recognized internationally as a virtuoso performer and master teacher, as well as an important advocate for the modern oboe. As composer, his innovative works created for oboe, English horn and digital horn, along with his solo and chamber music performances and compact discs, have been featured locally on WNYC, WQXR and WBAI, and nationally on National Public Radio and Voice of America. Matt Sullivan began his professional career at the age of 17 with the St. Louis Symphony Orchestra and served as principal oboist with the Miami Philharmonic at the age of 21. Soon after coming to NYC in 1978, he joined Musicians Accord, Queens Symphony Orchestra, First Avenue, and Quintet of the Americas. Sullivan's solo performances include concerts ranging from Cindy Lauper at Carnegie Hall to films including *Miller's Crossing*. Concert venues include Carnegie Hall, The Library of Congress, the Palladium, Roulette, The Kitchen, CBGBs and numerous other uptown and downtown locations. He has served on the faculties of Long Island University C. W. Post, the Manhattan School of Music Prep Division and Rutgers University. Currently, Sullivan is a Symphony Space All-Star, a member of Quintet of the Americas (33rd season) and is a member of the Faculty of both the Long Island Post Chamber Music Festival and the Chamber Music Northeast Composer's Conference at Bennington College, Vermont. Matt Sullivan serves as Director of Double Reed Studies at NYU Steinhardt School's Department of Music and Performing Arts Professions and he teaches at Princeton University where he has served as a Visiting Associate Professor. Matt Sullivan is a Performing Artist for Boosey & Hawkes Musical Instruments and plays exclusively on Buffet Oboes.

ABOUT THE PROGRAM

By Nicholas Lockey, © 2014

Sonata for Clarinet and Piano (1941-42) LEONARD BERNSTEIN (1918-1990)

Of the composers on this program, Leonard Bernstein attained the greatest celebrity status during his lifetime through his prominent work as a conductor, pianist, composer, and music educator. For many, the first image of Bernstein that comes to mind may be the intense, energetic conductor of the New York Philharmonic and guest conductor of virtually all of the major orchestras around the world – a career in which he conducted premieres of major works (including several by Copland and Carter’s *Concerto for Orchestra*). Others may first think of the composer of such mainstays as *West Side Story*, *Candide*, the *Chichester Psalms*, and the scores for the films *On the Town* and *On the Waterfront*. Yet all of these successes lay in the uncertain future when Bernstein wrote his sonata for clarinet and piano.

Bernstein, having graduated from Harvard University in 1939 and received a conducting diploma from The Curtis Institute of Music in 1941, spent the summer of 1941 at the Tanglewood Summer Institute and then took a vacation in Key West, where he began the sonata in September of that year. The sonata was completed in Boston in February 1942 and the first performance was given on April 21, 1942 at the Institute of Modern Art in Boston with David Glazer (Bernstein at the piano). This period around World War II saw several important works for clarinet, including pieces by Copland, Finzi, Hindemith, Milhaud, and Stravinsky.

Bernstein’s first published composition, the sonata was dedicated to his friend, the clarinetist David Oppenheim, whom he had met at Tanglewood in 1941. Oppenheim, who was a student at Eastman when the sonata was written, recorded the sonata with Bernstein in 1943 and later became the director of the Masterworks division at Columbia Records and Dean of the Tisch School of the Arts at New York University.

As a whole, the sonata is characterized by a lack of pretention and a very economical use of materials – even transitional gestures are eventually woven into other contexts. The first movement adopts the guise of sonata form, with a first theme (incorporating rising and falling arpeggios, each outlining a different chord) that is heard once in the clarinet, transferred to the piano

(albeit now fragmented to allow more dialog with the clarinet), and then restored to the clarinet. The second theme (a lyrical melody involving a falling third and a prominent triplet that spans a falling fifth) is initially given to the clarinet, set against repeated chords that are split between the hands of the pianist – this creates a strong contrast between the mechanical motion of the piano part and the expressive freedom of the clarinet line. The development focuses primarily on the first theme and several supporting gestures, leading to a false recapitulation. The true recapitulation begins with a fairly literal return of the exposition, but eventually introduces substantial differences before the movement ends as unassumingly as it began.

The second movement features a variety of textures, moods, rhythms (including several sections in 5/8), and melodic ideas, such as a short, perky gesture that would not be out of place in Stravinsky's *Petrushka*. Much of the movement derives from the exploration of three rising or falling notes (as heard in the clarinet at the opening) that, as we learn, can outline a major or minor third or take the narrower span of two half-steps.

Adagio for Strings (1936/1938) SAMUEL BARBER (1910-1981)

Samuel Barber's *Adagio for Strings* has become one of the most iconic works by an American composer. Indeed, if it weren't for the popularity of several of Barber's other works, such as the Overture to *The School for Scandal*, the Violin Concerto, the (first) Essay for Orchestra, and *Knoxville: Summer of 1915*, the enormous attention given to the *Adagio* might overwhelm the rest of Barber's rich oeuvre.

Although best known in its 5-part version for string orchestra (identified in one manuscript as "Essay for Strings"), it was originally written as the slow movement of Barber's String Quartet Op. 11 (1936) – a version that is infrequently heard today. The string quartet was part of Barber's relatively small body of chamber works, which includes such highlights as the Serenade for string quartet (or string orchestra), the wind quintet "Summer Music," and the Cello Sonata.

The *Adagio* was launched into the constellation of twentieth-century classics when Toscanini conducted the NBC Symphony Orchestra in a radio broadcast (along with the *Essay for Orchestra*) on November 5th, 1938. Toscanini soon took the work on tour, but the choice of Barber's music as Toscanini's flagship

specimens of “American” music also stirred up debate (played out in *The New York Times*) about whether Barber’s music was experimental enough to deserve attention as leading examples of contemporary American music (Roy Harris, incidentally, contributed to the discussion). In the years that followed, Barber further adapted the Adagio (for choir in 1967 as *Agnus Dei*), and additional arrangements were made (by others) for organ, clarinet choir, woodwind ensemble, and solo piano – the latter following the success of the Adagio in the Academy Award-winning film *Platoon* (1986). The piece has been heard in public funerals and remembrances ranging from those of Franklin D. Roosevelt and John F. Kennedy to Princess Grace of Monaco and Albert Einstein.

The phrase “the whole is worth more than the sum of its parts” could certainly be applied to the experience of this piece. However, it is worth noting how each musical paragraph begins with the same formula – a single note that is sustained in one voice while the other parts sound two chords (the same two chords each time). It is as if the entire piece is a meditation on the possibilities offered by that opening gesture. The magic of the piece comes through the balance of tension and release, the fluctuation between motion and stasis, the occasional appearance of harmonies that (despite actually being quite simple) are unexpected, and the initial lengthy exploration of the middle and lower registers of the ensemble that intensifies

Abraham Lincoln Walks at Midnight (1954)

ROY HARRIS (1898-1979)

The music of Roy Harris has not achieved the same level of widespread recognition as that of Aaron Copland, but he is often acknowledged as having had an equal (perhaps even more sustained) enthusiasm for developing an overtly “American” style of contemporary music. Copland may be remembered for his *A Lincoln Portrait*, but Harris cornered the market in Lincoln tributes with his Symphony No. 6 “Gettysburg” (1944), the Symphony No. 10 “Abraham Lincoln” (1965), the Symphony No. 13 “Bicentennial Symphony 1976” (1975-76; one of several works using words by Lincoln), and the present work.

Harris held many teaching positions throughout his career, including a stint at the Westminster Choir School (1934-38) – now the Westminster Choir College (from which he received an honorary degree as Doctor of Fine Arts in 1964) – and the Princeton University summer session in 1938. He was

teaching in Pittsburgh at the Pennsylvania College for Women (now Chatham University) when he wrote *Abraham Lincoln Walks at Midnight* in 1954, the same year that he wrote the Symphonic Epigram, the Symphonic Fantasia, and the Fantasy for Piano and Orchestra, and a year before he was involved in a serious car accident (from which he recovered after many months).

Abraham Lincoln Walks at Midnight is a setting of a poem (of the same name) written in 1914 by Vachel Lindsay, an American poet who specialized in poems that were meant to be sung. Lindsay was born in Springfield, Illinois and wrote about Springfield's most celebrated former resident on more than one occasion. Despite being subtitled A Cantata of Lamentation, the piece is essentially a single, through-composed movement, taking the term "cantata" literally to simply indicate a piece that is to be sung. Throughout, the boundary between voice and instrument is blurred, as the lines weave together to convey the tragic burden of war that has summoned the spirit of Lincoln to be "among us: as in times before."

The piece opens with the piano and voice uttering a series of cries that are eventually joined by the violin and cello. A fortissimo outburst in the piano initiates a new section, where a steady chordal accompaniment in the instrumental parts prompts the singer to begin delivering the opening lines of the poem. The mood and character of the music changes several times, such as during the introduction of aggressive music for the line "Too many peasants fight, they know not why." Near the end of the piece there are two particularly dramatic moments, as a piano cadenza comes to a crashing halt for the words "It breaks his heart that kings must murder still," and as the voice and piano seem resigned to silence (a few measures later) because Lincoln's efforts towards peace "seem yet in vain" – the voice and piano are stirred to resume again only after an elegy for violin and cello. The majority of the piece is united by an underlying lament gesture – a high note falling to a lower note – that is elaborated in numerous ways (such as the many exclamations of "Ah" and "O" that open the piece, with "Ah" centered on a higher pitch than "O").

Tempo e Tempi (1998-1999) ELLIOTT CARTER (1908-2012)

Elliott Carter is almost as celebrated for his extremely long life as he is for having devoted much of that life (even as he sailed through his eighties and

nineties) to composing works that grapple with the perception of time itself. Among the most respected American composers of his generation within academic and professional circles, he wrote substantial works for most of the major American orchestras as well as leading contemporary music ensembles and chamber groups. Carter also won numerous grants and awards, including being a recipient of the American Academy's Prix de Rome (1954, a year in which Aaron Copland served on the jury) and two Pulitzer Prizes in Music (1959 and 1973). After his own studies at Harvard University and the Longy School of Music, he accepted teaching positions at St. John's College, the Peabody Conservatory, Columbia University, Queen's College, and Yale University.

The song cycle *Tempo e Tempi* began life with a single song (now first in the cycle), premiered July 1, 1998 at the Pontino Festival (the director of which, Raffaele Pozzi, had introduced Carter to the two poems by Eugenio Montale). Carter eventually assembled a collection of songs that set eight texts – some exceedingly brief – by four Italian poets, and the entire cycle (completed in the summer of 1999) was premiered in London on May 24, 2000. The poems are linked by the concept of time as a state of constant flux (hence the images of water in motion and the transition between day and night, light and darkness), where even our perception of the passage of time is highly variable. The cycle also challenges us to reconcile our experience of time as a series of unique points (i.e., our recognition of the transitory nature of each moment) with our experience of time on multiple levels simultaneously – hence the appropriateness of the plural, *tempi*, for the entire cycle. In a 1996 interview (published, appropriately, in the journal *Tempo*), Carter said “I have tried in my pieces to give the concept of the passage of time as a dramatic idea, so that the pieces change as they go along in one way or another; different kinds of rhythm conflict with each other and so on. This was a sense that I wanted to give because after all, as we live our own lives, we are constantly involved in all sorts of different aspects of time. What’s happening now, what’s going on in our head about what’s happening now, which is also something about the past and something about the future, and how we feel about all of this.”

In these songs, the notions of change and simultaneous persistence happen on both a macro and a micro level. While the cycle uses five performers, Carter does not use all of the performers in each song (the full crew is engaged in four of the songs), and the wind players must switch instruments while the string players switch methods of tone production (between *col arco* and *pizzicato*).

The result is a rich and unpredictable series of combinations, including duets for the singer with each of the instrumentalists (the duet between the voice and violin, in the first song, is accompanied by English horn and bass clarinet). Even the voice falls silent for the greater portion of the seventh song, motivated by the lyrics “Sing to start, and sing to end.” When all of the variations are considered, each combination of timbres is heard in only a single piece, but awareness of each change interacts with our memory of what we’ve heard before.

Within each piece, Carter employs — to one extent or another — his characteristic methods for allowing the musical events in each layer of the ensemble to occur at different paces — a musical embodiment of the idea of multiple perceptions of time. For example, the fifth song begins with each of the four instrumental parts written in a different unit of time, so that each group of four notes in the cello relates to five notes in the violin, six notes in the oboe, and eight notes in the clarinet (although Carter typically incorporates rests into each group, making it more difficult to hear the relationships). Even without perceiving the exact nature of the relationships, it may be possible to sense changes in this layering halfway through the song, as the text shifts focus from day to night. Here, as happens throughout the cycle, Carter introduces us to a once set of relationships so that he can change it, pushing and stretching our sense of time.

***Quiet City* (1939, rev. 1940)** **AARON COPLAND (1900-1990)**

Of the individuals represented on this program, Aaron Copland enjoyed the widest recognition as a composer, with a significant number of works that have become mainstays in the international concert repertoire and a few pieces (e.g., *Fanfare for the Common Man*, the “Hoedown” from *Rodeo*) that – thanks to mass media circulation – have attained an impressive level of familiarity (perhaps for the music more so than the composer) amongst large segments of the population.

In addition to his music for ballets, films, operas, and radio, Copland wrote a small body of incidental music for plays, including a suite for chamber orchestra entitled *Music for the Theatre* (1925), incidental music for *Miracle at Verdun* (1931) and *The Five Kings* (1939), and music for the puppet show *From Sorcery to Science* (1939). In later years, he also wrote incidental music

for a television play, *The World of Nick Adams* (1957), and a theme song for CBS Playhouse (1967). Copland's *Quiet City* took its initial form as incidental music (for clarinet, saxophone, trumpet, and piano) for the play of the same name by Irwin Shaw. In this guise it was premiered at the Group Theatre in New York City on April 16, 1939.

At this point in his career, Copland was increasingly turning to national and vernacular topics as a focal point for his progressive, modern style. The years 1939-40 saw, for example, the orchestral version of *Billy the Kid* (premiered in a two-piano version in 1938) and the film scores of *The City* (1939), *Of Mice and Men* (1939), and *Our Town* (1940). Writers and audiences from the Cold War onwards have tended to view this phase as an effort to reach wider audiences by retreating from high modernism towards a softer-edged style that incorporated traditional melodies and a certain nostalgia for the American past. However, scholars are increasingly noting that Copland's political and artistic sympathies in the 1930s and 40s were much more strongly aligned with progressive populist ideals, and that many of the "Americana" features in his works were conceived as boldly progressive statements that were subsequently co-opted by conservative nationalist aesthetics. Rather than a retreat, Copland's Americana phase is perhaps better described as a particular modernist style that happened to find resonance with a wider audience.

This can be seen in *Quiet City*, where the relatively complacent surface textures all-too-easily mask a deeper level of discomfort and anxiety. Copland later wrote of play as a "realistic fantasy concerning the night-thoughts of many different kinds of people in a great city" and of the music as conveying "the nostalgia and inner distress of a society profoundly aware of its own insecurity." More than a quaint nocturne, the play and the music are a commentary on a sense of isolation in modern city life, in a manner not unlike the depictions of loneliness in the works of Edward Hopper.

Copland's original score was never published and he subsequently created a new work that incorporates some of the original themes but is otherwise an unrelated concert work. This standard version was premiered in New York City on January 28, 1941 by Daniel Saidenberg conducting the Saidenberg Little Symphony. The piece opens as a quiet nocturne for strings, soon joined by English horn. The trumpet enters with a markedly different style, featuring repeated notes and supported by percussive attacks from the strings; this is taken from the music that accompanied the play's lonely boy who gave voice

to his feelings of isolation through his jazz trumpeting. The stammering effect is a common signifier of the jazz style in concert works by composers such as Copland, Gershwin, and Ravel. A meditation ensues, for English horn and trumpet (in turns) with varied accompaniments in the strings, which carries us through a range of moods from contemplative to soaring to near-desperation. The violins then initiate an intense dialogue with the trumpet and English horn that is supported by Copland's characteristic repeated chordal patterns for the lower strings, before the piece returns to thinner textures and greater sense of stasis, against which the lonely boy once again serenades the night with his trumpet.

TEXTS & TRANSLATIONS

Abraham Lincoln Walks at Midnight (1954)

ROY HARRIS

TEXT BY VACHEL LINDSAY 1879–1931 (*in Springfield, Illinois*)

It is portentous, and a thing of state
That here at midnight, in our little town
A mourning figure walks, and will not rest,
Near the old court-house pacing up and down.

Or by his homestead, or in shadowed yards
He lingers where his children used to play,
Or through the market, on the well-worn stones
He stalks until the dawn-stars burn away.

A bronzed, lank man! His suit of ancient black,
A famous high top-hat and plain worn shawl
Make him the quaint great figure that men love,
The prairie-lawyer, master of us all.
(*this stanza is not included in the Harris setting*)

He cannot sleep upon his hillside now.
He is among us:—as in times before!
And we who toss and lie awake for long
Breathe deep, and start, to see him pass the door.

His head is bowed. He thinks on men and kings.
 Yea, when the sick world cries, how can he sleep?
 Too many peasants fight, they know not why,
 Too many homesteads in black terror weep.

The sins of all the warlords burn his heart.
 He sees the dreadnaughts scouring every main.
 He carries on his shawl-wrapped shoulders now
 The bitterness, the folly and the pain.

He cannot rest until a spirit-dawn
 Shall come;—the shining hope of Europe free;
 The league of sober folk, the Workers' Earth,
 Bringing long peace to Cornland, Alp and Sea.

It breaks his heart that kings must murder still,
 That all his hours of travail here for men
 Seem yet in vain. And who will bring white peace
 That he may sleep upon his hill again?

***Tempo e Tempi* (1998-1999)** **ELLIOTT CARTER**

TEMPO E TEMPI (*Eugenio Montale*)

Non c'è un unico tempo; ci sono molti nastri
 che paralleli slittano
 spesso in senso contrario e raramente
 s'intersecano. È quando si palesa
 la sola verità che, disvelata,
 viene subito espunta da chi sorveglia
 i congegni e gli scambi. E si ripiomba
 poi nell'unico tempo. Ma in quell'attimo
 solo i pochi viventi si sono riconosciuti
 per dirsi addio, non arrivederci.

TIME AND TIMES (*Translation by Joe Mazzarella*)

There is not a single moment when the many paths
 that are parallel slip away.
 Often in the opposite direction and rarely
 do they intersect. And when they do,
 the only truth that is unveiled,
 is immediately expunged from those who oversee
 the devices and exchanges. And one suddenly falls
 then, in one moment. But in that moment
 only the few living perceive that
 addio (farewell) is possible, not arrivederci
 (see you again).

ED È SUBITO SERA (*Salvatore Quasimodo*)

Ognuno sta solo sul cuor della terra
trafitto da un raggio di sole:
ed è subito sera.

ÒBOE SOMMERSO (*Quasimodo*)

Avara pena, tarda il tuo dono
in questa mia ora
di sospirati abbandoni.

Un òboe gelido risillaba
Gioia di foglie perenni,
non mie, e smemora;

in me si fa sera:
l'acqua tramonta
sulle mie mani erbose.

Ali oscillano in fioco cielo,
làbili: il cuore trasmigra weakly:
ed io son gerbido,
e I giorni una maceria.

UNA COLOMBA (*Giuseppe Ungaretti*)

D'altri diluvi una colomba ascolto.

GODIMENTO (*Ungaretti*)

Mi sento la febbre
di questa
piena di luce

Accolgo questa
giornata
il frutto che si addolcisce

Avrò
stanotte
un rimorso come un remorse
latrato
perso nel
deserto

AND IT'S SUDDENLY EVENING (*Translation by Carter*)

We are alone on the living earth
transfixed by a ray of sunlight:
And it's suddenly evening.

SUNKEN OBOE (*Carter*)

Greedy pain, delay your gift
in this my hour
of sighed-for abandon.

An oboe coldly parses
joy of everlasting leaves
not mine, absent-mindedly;

in me the evening comes
like water falling
on my grassy hands.

Wings flap in the dim sky,
the heart runs out,
leaves me futile,
and my days, rubble.

A DOVE (*Carter*)

I hear a dove from other floods.

PLEASURE (*Carter*)

I glow
with the fever
of this abundance of light

I greet this
come day like
a fruit that sweetly ripens

Tonight
will bring
like
a dog's howl
lost in the
desert

L'ARNO A ROVEZZANO *(Montale)*

I grandi fiumi sono l'immagine del tempo,
 crudele e impersonale. Osservati da un ponte
 dichiarano la loro nullità inesorabile.
 Solo l'ansa esitante di qualche paludoso
 giuncheto, qualche specchio
 che riluca tra folte sterpaglie e borrhaccina
 può svelare che l'acqua come noi pensa se stessa
 prima di farsi vortices e rapina.
 Tanto tempo è passato, nulla è scorsio
 da quando ti centavo al telefono "tu
 che fai l'addormentata" col triplice cachinno.
 La tua casa era un lampo visto dal treno.
 Curva sull'Arno come l'albero di Giuda
 che voleva proteggerla. Forse c'è ancora
 non è che una rovina. Tutta piena,
 mi dicevi, di insetti, inabitabile.
 Altro comfort fa per noi ora, altro
 sconforto.

UNO *(Ungaretti)*

S'incomincia per cantare
 E si canta per finire

SEGRETO DEL POETA *(Ungaretti)*

Solo ho amica la note.
 Sempre potrò trascorrere con essa
 D'Attimo in attimo, non ore vane;
 hours;
 Ma tempo cui il mio palpito trasmetto
 Come m'aggrada, senza mai distrarmene.
 Avviene quando sento,
 Mentre riprende a distaccarsi da ombre,
 La speranza immutabile
 In me che fuoco nuovamente scova
 E nel silenzio restituendo va,
 A gesti tuoi terreni
 Talmente amati che immortali parvero,
 Luce.

THE RIVER ARNO AT ROVEZZANO*(Joe Mazarella)*

Great rivers are the images of time,
 cruel and impersonal. Viewed from a bridge
 they declare their inexorable nullity.
 Only the hesitant bend of some swampy
 reed-bed, some mirror
 that shines between crowded brush and moss
 can reveal that the water, like us, thinks about itself
 before becoming whirling and destructive.
 So much time has passed, nothing is seen
 from when one sang on the phone "You
 who have fallen asleep" with triple guffaws.
 Your house was a lamp seen from the train.
 A curve on the Arno like the Judas tree
 still there, but now
 abandoned in ruin. Full of
 insects, uninhabitable.
 We have other comforts now, other
 discomfort.

ONE *(Carter)*

Sing to start
 and sing to end

THE POET'S SECRET *(Carter)*

I have only the night as a friend
 Always I can go with her
 From moment to moment, not spending pointless

 Yet time during which I perceive
 My pulse beat as I wish, never distracts me.
 It happens, when I feel,
 while once again I draw out from shadows,
 the immutable hope
 in me, which fire newly dislodges
 and is restoring to silence again,
 your mundane deeds,
 So much loved they will seem immortal,
 Light.