

## **ARTHUR BERGER**

### **THREE PIECES FOR TWO PIANOS (1962)**

**Paul Jacobs and Gilbert Kalish**

### **CHAMBER MUSIC FOR 13 PLAYERS (1956)**

**Gunther Schuller, conductor**

## **RICHARD DONOVAN**

### **MUSIC FOR SIX (1961)**

**Gunther Schuller, conductor**

### **FIVE ELIZABETHAN LYRICS (1932-57)**

**Adele Addison, soprano; Galimir String Quartet**

**(Felix Galimir, Gino Sambuco, Samuel Rhodes, Pierre Basseux)**

ARTHUR BERGER was born in New York City on May 15, 1912. He studied with Walter Piston at Harvard and with Nadia Boulanger in Paris. He taught at Mills College, Brooklyn College and the Juilliard School of Music, and he is currently the Walter W. Naumburg Professor of Music at Brandeis University. He is the founding editor of "Perspectives of New Music" and is still on that publication's editorial board. About his music, he writes:

“THREE PIECES FOR TWO PIANOS were composed with no predetermined plan whatsoever. I was relying on a certain immediacy in the application of techniques I had been exploiting in other works of the years immediately preceding. I was beginning to feel that an artist could profit from striving towards an ideal something like the one proposed by the aesthetician D. W. Frail, although he had the appreciation of art in mind when he made the statement: "Ideal aesthetic knowledge, absolutely ready response, would bury the whole system of discriminations in our nerves and habits." Slavery to ingrained habit is, of course, hostile to creativity. But newly acquired habits of coping with details sometimes free one for concentrating upon broader aspects. In 1961 my habits of this order included widely-spaced sonorities spanning six or seven octaves; harmonies based on the content of two discrete halves of the chromatic scale (e.g., C to F and F-sharp to B — what George Perle calls `tropes'); fairly consistent deployment of all twelve tones (but if nothing is predetermined, serial order is, of course, unlikely).

“Not even contrast between the pieces was predetermined. (I do not feel bound by the convention of 'fast-slow-fast.')

Yet, the pauses in the second piece give a sense of retarded motion, and the third starts like a typical *perpetuum mobile* finale only to return to a characteristic figuration against sustained sonorities that is found in the earlier pieces. Decisions of this nature were made *ad hoc*, as

were also the decisions to return within each piece to certain chords in registral permutations or to linear elements in retrograde. Finally, I should express my thanks to John Cage for his 'prepared-piano' pieces, which gave me the idea that a sparing use of 'prepared-piano' sounds could pepper the music with percussion without bringing in an extra player.

“CHAMBER MUSIC FOR 13 PLAYERS is based on a 12-tone series that is symmetrical in that the second half is retrograde-inversionally related to the first. Fairly extensive use of simple canonic writing was determined by a desire to draw attention to the three-note segments. In its original form, as announced by the flute at the outset, the series is: E, F, E-flat; B, D, C-sharp; B-flat, A, C; A-flat, F-sharp, G. The first movement is a set of variations for which I originally intended to use the flute solo from Stravinsky's 'Musick to Heare' (the first of the *Shakespeare Songs*) as my theme. In writing an original theme for my first movement, I had this solo in the back of my mind. Each variation attempts to solve a specific problem indicated by the subtitles: I. String Quartet with syncopated motif; II. A la Canzona; III. Antiphonal chords; IV. Canons in Inversion at the seventh and ninth; V. Free interlude with figures in celesta and clarinet; VI. Residual Chorale with string figuration; VII. Final cadences and reminiscence.

“The 'Canzona' (II) to which I refer is the 16th-century instrumental form with its characteristic three-note upbeat. The 'Free interlude' (V) contains figures freely derived from the basic series and occasionally providing the content for figurations in the Fantasy (the second movement). The term 'residual' (VI) simply refers to what was left of the idea of a chorale after I had distorted and fragmented it.”

RICHARD DONOVAN was born in New Haven, Connecticut, on November 29, 1891 and died there in 1970. He studied at the Yale School of Music and at the Institute of Musical Art (now the Juilliard School of Music). He taught at Smith College and, from 1928 until his retirement in 1960, at the Yale School of Music. In addition to his teaching, he served as orchestral and choral conductor and as church organist in New Haven. He has composed a wide variety of instrumental and vocal music, and many of his works have been recorded. Mr. Donovan was a Director and sometime President of the American Composers Alliance. In 1963, he was the recipient, through the National Institute of Arts and Letters, of the Marjorie Peabody Waite Award. His MASS may be heard on CRI SD 262.

About his music on this record he wrote:

“MUSIC FOR SIX was composed in 1961 primarily because the head of the Yale School of Music needed something that could be played by a group of faculty members. It is hoped that, as the sections unfold, players and listeners alike will be interested and

perhaps amused by the striking sonorities, good-humored jokes and allusions to once-popular tunes. The design is meant to suggest a free rondo.

FIVE ELIZABETHAN LYRICS was composed over a twenty-five-year period, from 1932 to 1957, and was given its premiere at Yale, in 1957, with Helen Boatwright as soloist.”

### I.

Now fie on love! it ill befits,  
Or man and woman know it:  
Love was not meant for people in their wits,  
And they that fondly show it  
Betray their too much feathered brains,  
And shall have only Bedlam for their pains.

To love is to distract my sleep,  
And waking to wear fetters;  
To love is but to go to school to weep;  
I'll leave it for my betters.  
If single love be such a curse,  
To marry is to make it ten times worse.

James Shirley (1594-1666)

### II.

Fly hence shadows, that do keep  
Watchful sorrows charmed in sleep!  
Tho' the eyes be overtaken,  
Yet the heart doth ever waken  
Thoughts, chained up in busy snares  
Of continual woes and cares:  
Love and griefs are so exprest  
As they rather sigh than rest.  
Fly hence, shadows, that do keep  
Watchful sorrows charmed in sleep!

John Ford (1586-?)

### III.

Whenas the mildest month  
Of jolly June doth spring,  
And gardens green with happy hue  
Their famous fruits do bring;

When eke the lustiest time  
Reviveth youthly blood,  
Then springs the finest featured flower  
In border fair that stood.  
Which moveth me to say,  
In time of pleasant year,  
Of all the pleasant flowers in June  
The red rose hath no peer.

Thomas Howell (1568-?)

IV.

Weep eyes, break heart!  
My love and I must part.  
Cruel fates true love do soonest sever;  
Oh, I shall see thee never, never, never!  
Oh, happy is the maid whose life takes end  
Ere it knows parent's frown or loss of friend!  
Weep eyes, break heart!  
My love and I must part.

Thomas Middleton (1570?-1627)

V.

Ha ha! ha ha! this world doth pass  
Most merrily, I'll be sworn;  
For many an honest Indian ass  
Goes for an Unicorn.  
Farra diddle dino,  
This is idle fino.

Ty hye! ty hye! O sweet delight!  
He tickles this age that can  
Call Tullia's ape a marmosite  
And Leda's goose a swan.  
Farra diddle dino,  
This is idle fino.

So so! so so! fine English days!  
When false play's no reproach;  
For he that cloth the coachman praise  
May safely use the coach.  
Farra diddle dino,  
This is idle fino.

Anonymous (16th Cent.)