

CRI SD 359

MARC-ANTONIO CONSOLI

SCIURI NOVI

Elizabeth Szlek-Consoli, flute

TRE CANZONI

Elsa Charlston, soprano; Elizabeth Szlek-Consoli, flute; Tsuyoshi

Tsutsumi, cello

MARC-ANTONIO CONSOLI (b. Catania, Italy, 1941) moved to the U.S.A. in 1956. He studied with Ernst Krenek at the Peabody Conservatory, Gunther Schuller and George Crumb at Tanglewood, Alexander Goehr at Yale University, and Franco Donatoni at the Accademia at Siena. He has been the recipient of numerous awards including a Fulbright Fellowship, a Guggenheim Fellowship, the Creative Artists Public Service Grant (CAPS), and the American Academy/National Institute of Arts and Letters Award that made this recording possible. Consoli has been commissioned by and participated in the Steirischer Herbst Contemporary Festival, Graz, Austria, and the Festival Internationale d'Arte Contemporaine, Royan, France. His music has been performed at other contemporary festivals, including the Gaudeamus Music Week and the Fromm Foundation Festival at Tanglewood. He writes:

“In the region of Italy where I was born, SCIURI NOVI means 'new flowers.' The title was chosen because of its symbolic and stylistic meaning. It was my first composition written in Italy after a long absence from that country, and it was the first of my works to be premiered there. Technically, it reflects a new approach for me — that of writing multisounds for a basically monophonic wind instrument. In addition, after years of working with solely abstract materials, I was able to accept my Italian heritage through the use of folk materials within the musical plan and structure of the work.

“TRE CANZONI, unlike SCIURI NOVI, contains no folk music materials. This idea was abandoned in view of the nature of the texts. Nevertheless, since I am interested in the textural musical aesthetic resulting from combining abstract with folk materials, sought to adopt pseudo-folk musical features (e.g. scale elements

used in the second and third canzoni), interpolating it with the more abstract elements. The poem to the third canzona (1972) is a fragment of a passage from a stage work of mine: *Faust's Rib*. The Haiku-like quality of the second poem (1973) touches upon the sociological and climatic mood of my Fulbright year spent in Poland. The poem to the first canzona (1976) carries the message of man being doomed from inception. The original title of the work was *Canzoniere*, a collection of songs, not necessarily related to one another; these are the first three.

I

Run, little child, run and let the running time
Not touch nor stop your innocent flight.
Run with the ocean's waves to the farthest corner of the world
Where man's pasture and yours do not embrace.

Run, little child, run with the winds and
Ride the clouds up high across the skies
Beyond the spheres to the sun
And to the envious solitary distant stars.

Run, boy, run faster.
Race the sun to dawn,
Bad news to the mouth of man,
Sorrows and pain to the heart.

Run without looking back.
The demonic race of man chews away the road at your feet
And the flesh of your soul.

II

To a butterfly with hurt wings:
Who will mend your wings to fly
again up high in the infinite blue sky?

To a ray of sun behind clouds:
Disappear, you clouds, let a ray of sun
Shine and warm earth's bun!

III

Daffodils, lilies
Almond and apple blossoms;
Birds and animals of every color
Bathe in your sublime splendor.

Lovers sing songs of ancient to their
loved ones as loners do to the passing winds.

Every image reflects your solemn presence
That is the timeless envy of every heaven dweller.

All in you is born and reborn.
All in you dies and redies.

SERGIO CERVETTI
GUITAR MUSIC (THE BOTTOM OF THE ICEBERG)
Stuart Fox, guitar ARIA SUSPENDIDA
Bryant Hayes, clarinet and pre-recorded clarinet

SERGIO CERVETTI (b. Uruguay, 1940) came to the United States in 1962. After winning the Chamber Music prize of the Caracas Festival in 1966 he was invited by the government of the Federal Republic of Germany to live in Berlin as composer-in-residence with the Deustcher Akademisher Austauschdienst. Since 1970 he has lived in New York City where he teaches at the School of the Arts of New York University. His works are frequently performed here and abroad.

Although he is not a member of any of the fashionable schools of composition — preferring to treat each new piece in a highly individual manner — Cervetti's works fall rather naturally into groups in which the individual compositions are related to one another largely in terms of a similarity of problems being addressed.

Beginning with *From the Earth*, composed during 1972, Cervetti has been concerned primarily with attempting to maximize the tone-color and timbre variations of compositions employing restricted pitch-classes (as few as 4 or 5 tones), and with exploring the way in which tonal configurations of varying densities and durations seem to generate their own temporal gravity fields which alter our normal perception of the continuity of time. *ARIA SUSPENDIDA* (1974) is an attempt to solve both of these problems simultaneously; the entire 13 minute work is based on a familiar chord progression in A minor. It is dedicated to Bryant Hayes, who commissioned it and premiered it at the Phillips Collection, Washington, D.C. in September 1974.

GUITAR MUSIC (THE BOTTOM OF THE ICEBERG) exposes simple textures and timbres and a limited range of dynamics. It is dedicated to Bill Hellermann and quotes directly from one of his late pieces: *Row Music (The Tip of the Iceberg)* for piano solo.

ELIZABETH SZLEK-CONSOLI has performed extensively in North America and Europe. Following her studies for a Master of Music degree at Yale University, she was awarded a Fulbright Fellowship to study contemporary music in Poland. She toured West Germany as solo flutist with the Warsaw Philharmonic Chamber Orchestra, made numerous solo appearances on Polish Television and Radio and West German Radio, and has appeared as soloist with various ensembles, such as the New York Composers' Forum, *Settimana Musicale Senese* (Siena), and *The Experiment* (Warsaw). She now teaches flute at the University of Western Ontario, London, Canada.

ELSA CHARLSTON is an outstanding singer of 20th century and contemporary music. She made her debut in Berg's *Lulu* with the Santa Fe Opera, and has since sung works by Dallapiccola, Foss, Henze, Jolas, Nono, Putsche (CRI 245), Shapey (CRI 355) and Weisgall, among others. She is the principal singer with Ralph Shapey's Contemporary Chamber Players at the University of Chicago, and is a member of the Boston *Musica Viva* group.

TSUYOSHI TSUTSUMI made his debut with the Tokyo Philharmonic at the age of thirteen. He has since studied with and assisted Janos Starker at Indiana University, and played with major orchestras throughout the world. He regularly performs new works, and is on the faculty of the University of Western Ontario.

STUART FOX began studies in guitar while at the University of Southern California, where he is now a graduate in musicology. He is also on the faculty of the California Institute of the Arts. He has received a Fulbright Scholarship and a fellowship from the Center for the Creative and Performing Arts in Buffalo, and has appeared extensively with the leading new music ensembles in the U.S.

BRYANT HAYES teaches on the English faculty of Baruch College of the City University of New York. He graduated as an English major from Kansas University in 1964, playing principal clarinet in the orchestra all four years. He has studied clarinet with Robert Marcellus and Harold Wright, and performs extensively.

Each year, the National Institute/American Academy of Arts and Letters honors four composers for distinguished achievement during the year. Part of their reward is a recording on CRI. Consoli was a 1975 winner. The Cervetti recordings were made possible by private subsidies.

Produced by Carter Harman

(original liner notes from CRI LP jacket)