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# Boston Musica Viva

Richard Pittman, Music Director

## plays

### Joseph Schwantner

Consortium I (1970) / In Aeternum (1973)

### Charles Ives

Largo (1901)

### Luciano Berio

O, King (1970)

### Mario Davidovsky

Synchronisms No. 3 (1964)

### Donald Harris

Ludus II (1973)



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**JOSEPH SCHWANTNER**

1 **Consortium I (1970) (8:41)**

*Paula Robison, flute; William Wrzesien, clarinet; Nancy Cirillo, violin; Marcus Thompson, viola; Bruce Coppock, cello*

2 **In Aeternum (Consortium IV) (1973) (15:01)**

*Paul Brittan, flute, alto flute, piano, glass crystals, water gong; William Wrzesien, clarinet, bass clarinet, glass crystals, water gong; Nancy Cirillo, violin, viola, crotales; Jay Humeston, cello, crotales; Dean Anderson, percussion*

**CHARLES IVES**

3 **Largo (1901) (5:26)**

*William Wrzesien, clarinet; Nancy Cirillo, violin; Evelyn Zuckerman, piano*

**LUCIANO BERIO**

4 **O King (1970) (5:09)**

*Elsa Charlston, soprano; Paul Brittan, flute; William Wrzesien, clarinet; Nancy Cirillo, violin; Jay Humeston, cello; Evelyn Zuckerman, piano*

**MARIO DAVIDOVSKY**

5 **Synchronisms No. 3 (1964) (4:45)**

*Jay Humeston, cello*

**DONALD HARRIS**

6 **Ludus II (1973) (10:35)**

*Paul Brittan, flute; William Wrzesien, clarinet; Nancy Cirillo, violin; Jay Humeston, cello; Evelyn Zuckerman, piano*

**BOSTON MUSICA VIVA**

**Richard Pittman, Music Director**

**TOTAL PLAYING TIME: 50:01**

Executive Producer: *Amelia S. Haygood*

Recording Engineer: *Charles Fisher*

Art Direction and Design: *Tri Arts, Inc.*

*"Musica Viva's performances under conductor Richard Pittman have the highest level of musicality and expressiveness of any new music group I've heard." David Noble, The Patriot Ledger*

*"When medals are distributed to champions of contemporary music, one should be reserved for Richard Pittman."*

*Louis Snyder, Christian Science Monitor*

The **Boston Musica Viva** is a professional chamber ensemble, founded in 1969 by Richard Pittman for the performance of 20th-century music. In addition to their regular concert series at Harvard, the group tours both in the U.S. and abroad.

**Richard Pittman** attended Peabody Conservatory in his native Baltimore. He studied conducting with Laszlo Halasz in New York, Sergiu Celibidache in Italy, and Pierre Boulez. Mr. Pittman taught for three years at the Eastman School of Music, where he formed a new music group, Musica Nova, which is still in existence as a student group under the direction of Sydney Hodkinson.

In addition to his work with the Musica Viva, Pittman is conductor of the Repertory Orchestra and teacher of Orchestral Conducting at the New England Conservatory of Music in Boston, Massachusetts. He has guest conducted the Washington Civic Symphony Orchestra of Boston and the Hamburger Symphoniker in Hamburg, Germany.

**Joseph Schwantner** was born in Chicago, Illinois in 1943. He graduated from the Chicago Conservatory and Northwestern University, studying composition with Alan Stout, Anthony Donato, Bernard Dieter, John F. Ohl and Arrand Parsons. In 1979 he won the Pulitzer Prize for his orchestral composition *Aftertones of Infinity*.

Schwantner is currently Professor of Composition at the Eastman School of Music.

The *Consortium* series, a chamber series consisting of works for different combinations of players, was written for the Boston Musica Viva and for other commissioning ensembles. *Consortium I* and *In Aeternum (Consortium IV)* were both composed especially for the Boston Music Viva.

**CONSORTIUM I** (1970) is scored for flute, clarinet, violin, viola, and cello. The Latin title, *Consortium*, meaning "group", and implying "cooperation" and "participation", relates to the multiple role played by each part of the ensemble in this work. There are two fundamental types of instrumental relationships in the contrasting sections. The first instrumental setting places the winds against the strings; in the second setting each instrument assumes a nearly equal role. The work as a whole reflects a preoccupation with virtuosic writing for each instrument and was conceived with specific performers of the Boston Musica Viva in mind.

**IN AETERNUM** for Cello and IV Players, subtitled *Consortium IV*, was composed in 1973. The title, *In Aeternum*, in Latin means "forever", and relates to a set structure which generates thirty-six pitches in a closed intervallically symmetrical cycle or loop with each pitch of the twelve-tone chromatic appearing exactly three times. Some sections of the work present specified measured rhythms and others allow the performers freedom of rhythmic choice, thus permitting a variation of interpretation from performance to performance.

*Joseph Schwantner*

**Charles Ives** (1874-1954), an American legend, received his early musical training from his father in Connecticut, and graduated from Yale where he studied composition in addition to regular academic courses. The remarkable facts of his career are well known: that his business as an insurance agent was prosperous and that his output as a composer was prodigious. He was so much in advance of his time in compositional techniques that recognition began to come to him decades after many of his important works were written. His Third Symphony, for which he was awarded the Pulitzer Prize in 1947, dates from 1911. His work is strongly related to American life in its use of musical sources close to the people, and in literary references.

**LARGO** was composed in 1901. The work begins in G major with the piano and violin at the tempo marking of *Largo*. The clarinet enters at a faster tempo (*Andante*) and leads into a ragtime section at a faster tempo in which all three instruments play together (*Quasi allegretto*). This is followed by a longer statement of the *Andante*

section, but for all three instruments. The piece closes with the music of the opening Largo for the violin and piano.

**Luciano Berio** was born in Italy in 1925. He graduated from the Music Academy in Milan, where he studied composition with Giorgio Ghedini and Giulio Paribeni. He later studied with Luigi Dallapiccola at Tanglewood. Together with Bruno Maderna he founded the electronic Studio di Fonologia at the Italian Radio in Milan. After living in the United States from 1963 to 1972 and teaching at the Julliard School, Berio returned to Italy. His most significant works include *Omaggio a Joyce* for two-track tape (1958), *Circles* for voice and instruments (1960), *Sinfonia* for orchestra, organ, harpsichord, piano, chorus and reciters (1968), *Laborintus II* for voices, instruments, reciter and tape (1965), *Questo vuol dire che* for voices, instruments, and tape (1969) and most recently *La Vera Storia* (an opera with text by Italo Calvino, 1982) and *Una Re Nin Ascolto* (an opera with text by Berio and Calvino, 1984).

**O KING** was written shortly after the murder of Martin Luther King. The entire text consists of, "O, Martin Luther King." For most of the work, the soprano sings only the vowels of the text in what is for the most part a unison line with the five instruments. This unison melodic line is varied by a constant changing of the combination of instruments doubling the soprano, by occasional instrumental departures from the unison line and by the variation of playing techniques: accents, sul ponticello, sul tasto, tremolo (also from the soprano), flutter tongue and con sordino.

**Mario Davidovsky** was born in Argentina in 1934, and received his musical education in that country. He has lived in New York City for many years and is Director of the Electronic Music Center at Columbia University. In 1971 Mr. Davidovsky won the Pulitzer Prize for his *Synchronisms No. 6*, which is scored for Symphony Orchestra and electronic tape.

**SYNCHRONISMS NO. 3** for cello and electronic sound was written in 1964 and is one of a series of eight works composed for various combinations of "live instruments" and electronic sounds on tape. The *Synchronisms* are successful and

sensitive integrations of electronic sound and conventional musical sound into a unique and coherent language.

**Donald Harris** was born in 1931. He graduated from the University of Michigan and went on to further his study of composition with Nadia Boulanger and André Jolivet in France, and with Boris Blacher and Lukas Foss at Tanglewood. The forerunner of *Ludus II*, *Ludus I*, dates from 1966 and is scored for 10 instruments. Other works by Mr. Harris include the *Piano Sonata*, *String Quartet*, *Fantasy for Violin and Piano*, and *Symphony in Two Movements*.

**LUDUS II.** *Ludus* is the term derived from Latin which refers to Play or games. It was written for the Boston Musica Viva with specific players in mind. *Ludus* suggests a virtuosity in instrumental writing, an idea that today seems almost more related to timbral investigation than to purely mechanical or technical velocity and difficulty. It has always been my inclination to try to use instruments soloistically even where they are an intricate part of a delicately shaped ensemble fabric.

During the course of writing *Ludus II*, the death of someone close to me suggested the inclusion of a chorale, which begins with strict four-part writing for one flute and one clarinet.

*Donald Harris*

Executive Producer: *Amelia S. Haygood*

Recording Engineer: *Charles Fisher*

Art Direction and Design: *Tri Arts, Inc.*



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