

Bob: such beauty in that music!
One Hundred Eighteenth Season

New York Philharmonic

Leonard Bernstein, MUSIC DIRECTOR 1959 - 1960
Carnegie Hall

6126th, 6127th, 6128th, 6129th Concerts

First American take

Thursday Evening, March 31, 1960, at 8:30 ("Preview")
Friday Afternoon, April 1, 1960, at 2:15
Saturday Evening, April 2, 1960, at 8:30
Sunday Afternoon, April 3, 1960, at 3:00

8.32 Cond out

LEONARD BERNSTEIN, Conductor
MIECZYSLAW HORSZOWSKI, Pianist
MARNI NIXON, Soprano

PERGOLESI COMMEMORATION
In observance of the 250th Anniversary of Pergolesi's birth
TWENTIETH CENTURY PROBLEMS IN MUSIC
Program 2: The Search for New Techniques

<i>17 m</i>	PERGOLESI (?) Concertino for Strings, No. 4, F minor Adagio Da cappella A tempo comodo A tempo giusto	<i>8.33</i> ↓ 8.45
<i>32 m</i>	MOZART Concerto for Piano and Orchestra, B-flat major, K. 595 Allegro Larghetto Allegro	<i>8.50</i> <i>9.22</i>

MIECZYSLAW HORSZOWSKI
4.46

INTERMISSION

<i>11 m</i>	BRANT Antiphony One Conductors: LEONARD BERNSTEIN (Strings), STEFAN BAUER-MENDELBERG (Percussions), ARNOLD GAMSON (Woodwinds), SEYMOUR LIPKIN (Muted Brass), HOWARD SHANET (French Horn)	<i>9.57</i>
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<i>5 m</i>	BOULEZ Improvisation sur Mallarmé I (First performances in the United States)	<i>10.09</i>
<i>10.25</i>	EVENING-USSACHEVSKY Concerted Piece for Tape Recorder and Orchestra Tape Recorder: VLADIMIR USSACHEVSKY Mr. Horszowski plays the Steinway Piano	<i>10.14</i>
<i>10.33</i>	<i>8 m</i>	

Steinway Piano *Ravel La Valse (bonus!)* Columbia Records

Second half OK on tape
on A

NOTES ON THE PROGRAMS

By HOWARD SHANET

Notes on the programs may not be printed in their entirety without the written consent of the Philharmonic; excerpts from the notes may be quoted if due acknowledgment is given to the author and to the Philharmonic.

CONVERSATION PIECE: An American Contribution

The works by Henry Brant, Otto Luening, and Vladimir Ussachevsky on this program represent an American contribution in the field of experimental music that is not adequately appreciated either in this country or abroad.

Henry Brant has not only been a pioneer in the field of modern antiphonal music (i.e. music for "stereophonically-distributed" performers), of which his "Antiphony One" on this program is an example, but he has excelled in originality and quantity, and some would say also in quality, the output of fellow-experimenters all over the world. Since 1953 he has written at least ten big works of this type, all of which have been publicly performed. The most sensational is a gigantic theater piece, entitled "Grand Universal Circus," which uses all the devices of "space music" with a virtuosity and inventiveness that dwarf all other experiments in the field; it was performed before a distinguished audience that included most of the composers within reach of New York City, on May 19, 1956 at Columbia University.

Yet as recently as two years ago the best-known German composer of antiphonal music (who had written one such piece at that time) apparently had no information about all this activity. He spoke of his own composition, in a statement quoted in the *Frankfurter Allgemeine Zeitung*, as the beginning of "a new development of instrumental music."

Similarly, it is not generally known that in the United States experimentation with tape music has been going on since 1951—starting under conditions that would have seemed shocking to the workers in the well-equipped laboratories of Paris, Cologne, Milan, Tokyo, and other cities outside the United States. There is no room here to describe the "frontier" facilities that these first experimenters scraped together for themselves. Suffice it to say that all of them—Edgar Varese, Louis and Bebe Barron, Luening and Ussachevsky—tried to do with privately-owned facilities what their European co-workers were doing with the equipment of government radio networks. Ussachevsky created his first examples of tape music in his spare time with a single Ampex tape recorder that was really purchased by Columbia University for the recording of the student concerts. In spite of this, the American workers were preceded only by the *Musique Concrète* Group at the French Radio in the creation of serious tape compositions.

In the arts, however, historical priorities—interesting as they may be—have little to do with the ultimate value of the works created. The Americans we have been talking about have made a much more valuable contribution in their experimental work, and it is a characteristically American contribution: they have preserved a sense of humor—and its brother-faculty, a sense of proportion—about their work. This has saved them from cults and fads and preconceived systems. It has encouraged them to try moderate experi-

The Magic Flute, La Clemenza di Tito and as much as its composer was to finish of the *Requiem*. More than one commentator has discerned in the B-flat Concerto something of a valedictory quality. Alfred Einstein, in his study, *Mozart: His Character, His Work*, has written: "It was not in the *Requiem* that he said his last word, but in this work, which belongs to a species in which he also said his greatest. This is the musical counterpart to the confession he made in his letters to the effect that life had lost attraction for him. The mood of resignation no longer expresses itself loudly or emphatically; every stirring of energy is rejected or suppressed; and this fact makes more uncanny the depths of sadness which are touched in the shadings and modulations of the harmony. The *Larghetto* is full of a religious, or, as Mr. Girdlestone calls it, a 'Franciscan' mildness." The final *Rondo* utilizes as its recurrent theme a melody of "veiled joyfulness," which Mozart used a short time afterwards in a song entitled *Sehnsucht nach dem Frühlinge* (*Longing for Spring*).

Cadenzas by Mozart.

HERBERT F. PEYSER

Antiphony One

HENRY BRANT

(Born, Montreal, Canada, 1913; now living in Bennington, Vermont)

Henry Brant is the world's foremost experimenter in the field of antiphonal music—that is, music in which separate groups of performers are placed at some distance from each other so that the sounds come to the listener from several different directions. It is a concept that is currently becoming more familiar to the general public with the increased interest in stereophonic recordings (which similarly depend for their effect on sounds being heard from different points or directions).

The antiphonal idea is not a new one. It has often grown up quite naturally to meet special performance conditions. In the religious rituals of many cultures, for example, it occurs as an alternation between two choruses of singers or between a chorus and a solo singer, according to the nature of the ceremony. And in 16th-century Venice, where there were separate organs in two apses of St. Mark's cathedral, elaborate antiphonal compositions for instruments as well as voices were written by Giovanni Gabrieli and other composers.

What is new in this field in the 20th century is (1) the deliberate use of antiphonal effects just for their own sake, and not to meet some special condition such as the shape of a building or the nature of a ceremony; and (2) a tendency to emphasize the "separateness" rather than the "togetherness" of the participating groups. In 20th-century antiphonal music the separate groups are likely not only to be in different parts of the hall but actually to play at different speeds and in different keys and rhythms from each other. The effect sometimes approximates several compositions being played in the same room at the same time.

In "Antiphony One" Henry Brant uses the instruments of a conventional symphony orchestra, but he divides them into five separated groups: strings, woodwinds, horns, muted brass (trumpets and trombones), and percussion. Each group is situated in a different part of the hall, and each has its own distinct tempo and meter. Five conductors are required: a principal conductor, and four "section-conductors." The principal conductor leads

the string orchestra and also controls the entrances of the four section-conductors.

"Antiphony One" was first performed at a "Music in the Making" Concert at The Cooper Union in New York City on December 6, 1953.* David Broekman was the chief conductor, and the section-conductors were Samuel Baron, Stuart Sankey, Rayburn Wright, and Wesley Linskoog. Those who were fortunate enough to be present on that occasion will remember a classic incident that could have been born only of the union of an uninhibited Brant composition with an equally uninhibited Cooper Union audience: In order to separate the five groups of players from each other as much as possible, the four section-conductors and their men had been stationed at the far ends of the aisles in the Great Hall of The Cooper Union. As the piece ended, an irate member of the audience jumped up and called for Henry Brant. "Mr. Brant," he shouted, when the composer had come forward, "your piece was awful, simply awful! As a matter of fact," he continued, with growing indignation, "I wanted to leave in the middle, but you fooled me—you blocked all the exits with musicians!"

**Improvisation sur Mallarmé I (Improvisation on Mallarmé
No. 1): "Le vierge, le vivace et le bel aujourd'hui . . ."**
PIERRE BOULEZ

(Born, Montbrison, France, 1926; now living in Paris)

It is startling to read in the usually staid columns of *Grove's Dictionary of Music and Musicians* such lyrical lines as these which appear in the article on Pierre Boulez: "His technique is experimental and near-scientific, but his laboratory is the adventurous alchemist's rather than the methodical chemist's. For Boulez's practice, which is that of a hypersensitive musician and an almost tragically single-minded composer, lives up to his theories. . . ."

Who is this young composer who can evoke or provoke from the just impartiality of *Grove's Dictionary* the romantic title of "tragically single-minded adventurous alchemist"? Some clue to his principles and personality can be found in the quotation with which the article continues: "At the present stage of history," [Boulez] says in one of his youthful, pointed and peremptory manifestoes, "the composer's situation demands that he should play the game with the most rational dice and according to the strictest rules he can imagine—yet never forget that, in Mallarmé's phrase, *jamais un coup de dé n'abolira le hasard*."† Following this line, Boulez has acquired a reputation among the young French musicians for carrying to the logical limits the principles of "serial organization"—that is, the strict calculation and control not only of pitch and counterpoint (as in the older 12-tone music), but also of rhythm, dynamics, and even instrumentation. He has also worked with electronic music (since 1951) and with antiphonal music. Since 1948 he has been music director of Jean-Louis Barrault's theater.

Boulez has written two "Improvisations on Mallarmé" (composed in 1957 and first performed in January, 1958, in Hamburg). Improvisation

* The original title was "Rural Antiphonies." There have been subsequent performances, using the present title of "Antiphony One," at the University of Illinois, the Juilliard School, and Bennington College.

† The reference, inaccurately given in *Grove's*, is to Mallarmé's poem, *Un coup de dés jamais n'abolira le hasard* ("A throw of dice will never abolish chance").

No. 1, which is being performed in this concert, is based on one of Mallarmé's best-known poems:†

SONNET

(Stéphane Mallarmé, 1842-1898)

Le vierge, le vivace et le bel aujourd'hui	The virginal, undying and beautiful today,
Va-t-il nous déchirer avec un coup d'aile ivre	Will it rend for us with a drunken stroke of its wing
Ce lac dur oublié que hante sous le givre	This hard forgotten lake that is haunted under the frost
Le transparent glacier des vols qui n'ont pas fui	By the transparent glacier of the flights that have not fled!
Un cygne d'autrefois se souvient que c'est lui	A swan of yesteryear remembers that it is he
Magnifique, mais qui sans espoir se délivre	Magnificent, but who without hope de- livers himself
Pour n'avoir pas chanté la région où vivre	For not having sung (of) the region in which to live
Quand du stérile hiver a resplendi l'ennui.	When the bleakness of sterile winter was resplendent.
Tout son col secouera cette blanche agonie	His long neck will shake off that white agony
Par l'espace infligée à l'oiseau qui le nie,	Inflicted by space upon the bird that denies it,
Mais non l'horreur du sol où le plumage est pris.	But not the horror of the ground where his plumage is caught.
Fantôme qu'à ce lieu son pur éclat assigne,	A phantom whose pure brilliancy assigns him to this place
Il s'immobilise au songe froid de mépris	He immobilises himself in the cold dream of scorn
Que vêt parmi l'exil inutile le Cygne.	That clothes, midst its useless exile, the Swan.

The "Improvisation on Mallarmé, No. 1" requires an unusual combination of performers and instruments: a soprano singer, a harp ("preferably American"), a player for vibraphone and tubular bells, and four percussion players who employ among them two metal blocks, two tam-tams (gongs), three other gongs, a bass drum, two pairs of crotales (small metal cymbals) of different sizes, three snare drums of different sizes, and three suspended cymbals.

Concerted Piece for Tape Recorder and Orchestra

OTTO LUENING

(Born, Milwaukee, 1900; now living in New York)

VLADIMIR USSACHEVSKY

(Born, Hailar, China, 1911; now living in New York)

The first question asked by both the layman and the professional musician when the double composer, Luening-Ussachevsky, appears on a program is: "How do two composers write a piece of music together? Who writes what?"

Otto Luening and Vladimir Ussachevsky explain that the nature and the degree of their collaboration vary from one composition to another but that, in general, they really work quite independently, the collaboration usually taking the form of criticisms and suggestions offered to each by the

† Like most of Mallarmé's meticulously made poetry, this Sonnet is admittedly impossible to translate. The only reason for our offering here a literal, line-by-line, prose translation is to give the listener whatever help is possible for a first hearing of this complex work. [H. S.]