

HOLLAND FESTIVAL 76



**Amerikaanse muziek
uit de twintigste eeuw**

Den Haag – Diligentia – maandag 7 juni 1976 – 20.15 uur
Amsterdam – Concertgebouw Kleine Zaal –
vrijdag 11 juni 1976 – 20.15 uur

Amerikaanse muziek uit de twintigste eeuw

Roberta Alexander, sopraan

Vera Beths, viool

Reinbert de Leeuw, piano

programma

Charles Ives (1874–1954)

Songs :

1, 2, 3, (1921)

The Side Show (1921)

Spring Song (1907)

The See'r (1931)

Memories A. Very Pleasant (1897)

B. Rather Sad

The Cage (1906)

Charlie Rutlage (1914)

John Cage (1912)

Six Melodies for Violin and Piano (1950)

Charles Ives (1874–1954)

Three Songs of War (1917)

In Flanders Field

Tom sails away

They are there

Pauze

John Cage (1912)

Music for Marcel Duchamp (1947)

Morton Feldman (1926)

Voice, violin and piano (1976)

Georg Antheil (1900–1959)

Sonata no. 1 (Finale) for violin and piano (1923)

Sonata no. 2 for violin and piano (1923)

Toelichting

De carrières van Charles Ives, John Cage, Morton Feldman en Georg Antheil hebben een voor de Amerikaanse muziek zeer ongewone eigenschap gemeen: ze ontwikkelden zich geheel buiten de almachtige academische gemeenschappen, uit welke de meeste Amerikaanse componisten zijn voortgekomen en professioneel gevoed. Daar komt nog bij dat ze alle vier voorwerp zijn geweest van niet slechts vijandige, maar zelfs gewelddadige reacties van zowel pers als publiek. Pas in de laatste tien jaar hebben de eerste drie een verdiende erkenning gekregen van musici, platenmaatschappijen en publiek. Antheils muziek is nog steeds grotendeels onbekend, zelfs voor de welwillendste luisteraars.

In zijn 'Postface' bij de **114 Songs** schreef Charles Ives: '... een lied heeft een paar rechten gemeen met de gewone burgers... Als het de behoefte voelt om te vliegen waar mensen niet kunnen vliegen, te zingen wat niet gezongen kan worden... en bergen te beklimmen die er niet zijn, wie houdt dat dan tegen? Kortom, móet een lied altijd een lied zijn?'

Ives liederen weerspiegelen verschillende aspecten van het Amerikaanse leven tussen 1890 en 1920. Hij roert de politiek aan, godsdienst, baseball, oorlog, het circus, Indianen en Kerstmis, in stijlen die variëren van romantisch tot losbandig.

De **Six Melodies for Violin and Piano** van John Cage werden gecomponeerd in 1950 en delen met het String Quartet (van hetzelfde jaar) zowel de compositieprocedure als de daaruit voortvloeiende ingehouden en exotische atmosfeer. De stukken bestaan uit niet-begeleide melodische lijnen. Er wordt gewerkt met losse tonen, intervallen en aggregaten, die voor hun voortbrenging een of beide instrumenten vereisen.' Cage volgt steeds de ritmische structuur: 3¹/₂, 3¹/₂, 4, 4, 3, 4. De viool wordt bespeeld zonder vibrato. De Six Melodies lijken geïnspireerd door elementen uit de Aziatische muziek.

By 1923, when he composed his **First** and **Second Violin Sonata**, Georg Antheil had developed quite distinctly as a composer. Having recently given up concertizing in order to spend all his time composing, he moved from Berlin to Paris with his soon-to-be-wife, Böski Markus. Shortly after arriving there, he was commissioned by Ezra Pound to compose these sonatas for violinist Olga Rudge. They were premiered on 7 November 1923, at the Salle Pleyel with Antheil himself at the piano.

Of the original four movements of the **First Sonata**, Antheil retained only the first and fourth. The motoric intensity of the finale, broken by unexpected irregular silences, served warning that Antheil wanted a distinct break with the Romantic, and even Impressionist, past. His music was an evocation of the new machine age – cold, steely and unsentimental. This mechanistic mode reaches its apotheosis in his *Ballet Mécanique* (1923–1925).

By contrast, the **Second Sonata** is composed in a style-quotation collage manner which is reminiscent of much of Charles Ives's music, although neither Antheil nor anyone else knew Ives's music in 1923. According to Antheil, the violin represents the banal music of past and present – the piano speaks the language of the future. Following a sensational piano cadenza, the pianist is required to play tenor and bass drums. This part was often given to Ezra Pound himself who frequently turned pages for Antheil in performances of this piece in Paris. The style of composition in this **Sonata** points to Antheil's later *Jazz Symphony* (1923–1925).

Charles Amirkhanian

Reinbert de Leeuw

Reinbert de Leeuw werd in Amsterdam geboren in 1928. Hij studeerde piano en muziektheorie aan het Amsterdams Muzieklyceum, o.m. bij Jaap Spaanderman en compositie bij Kees van Baaren in Den Haag.

Sedert 1963 is hij leraar ensemble moderne muziek aan het Haagse Koninklijke Conservatorium. Daarnaast treedt hij regelmatig op als dirigent en pianist, waarbij vooral zijn interpretaties van Satie de aandacht trokken. Hij zette ook de zgn. Rondom-concerten op, gewijd aan stromingen en componisten uit de 20e eeuw. Reinbert de Leeuw schreef werken voor diverse instrumenten, kleine ensembles en groot orkest.

Verder was hij een der componisten die betrokken waren bij het operaproject 'Reconstructie'. Tesamen met Jan van Vlijmen en Harry Mulisch werkt hij momenteel aan een opera, 'Axel', die tijdens Holland Festival 1977 uitgevoerd zal worden.

Van zijn hand verschenen twee boeken, te weten 'Charles Ives' (samen met J. Bernlef) en de essay-bundel 'Muzikale anarchie'.

Reinbert de Leeuw was born in Amsterdam in 1928. He studied piano and theory at the Amsterdam Muzieklyceum among others with Jaap Spaanderman, and composition with Kees van Baaren in the Hague.

In 1963 he became teacher of modern ensemble music at The Hague Royal Conservatory.

Moreover he regularly performs as conductor and as pianist. Especially his interpretations of Satie's music attracted attention. He devised a number of thematic concerts, dedicated to 20th century musical currents and composers. He made compositions for several instruments, small ensembles and full orchestra. Reinbert de Leeuw wrote a book about Charles Ives (in conjunction with J. Bernlef) and a bundle of essays, entitled 'Musical Anarchy'.

Vera Beths

Vera Beths werd in Haarlem geboren. Haar eerste viool-docent was haar vader, Gijs Beths.

Reeds op veertienjarige leeftijd won ze de eerste prijs op het Internationale Festival van Wales. Na de middelbare school zette zij haar vioolstudie voort bij

Herman Krebbers aan het Amsterdamse Muzieklyceum. Met de hoogste onderscheiding behaalde zij het diploma solospel in 1967. Twee jaar later won zij het Oskar Backconcours, hetgeen haar in staat stelde te gaan studeren bij Ivan Galamian in de Verenigde Staten. Tijdens haar verblijf daar werd zij door Isaac Stern uitgenodigd om op te treden op het Malboro Festival. Het jaar daarop speelde ze weer op dit Festival, nu op uitnodiging van organisator Rudolf Serkin. Met haar vaste begeleider Stanley Hoogland geeft Vera Beths talrijke recitals. Herhaaldelijk trad ze op als soliste bij de nederlandse symfonie-orkesten, het Nederlands Blazers Ensemble en voor radio en televisie.

Vera Beths was born in Haarlem. Her father Gijs Beths was her first violon-teacher. At fourteen already she won the first prize at the International Festival of Wales. Having finished secondary school she continued her violon studies with Herman Krebbers of the Amsterdam Muzieklyceum. In 1967 she obtained the diploma soloplay with greatest distinction. Two years later she was the winner of the Oskar Backconcours which permitted her to study in the U.S.A. with Ivan Galamian. During her stay in the States Isaac Stern invited her to perform at the Malboro Festival. The following year she returned there, this time asked by Rudolf Serkin.

Vera Beths gives many recitals with her permanent accompanist Stanley Hoogland. Regularly she was soloist with the Dutch symphony orchestras, the Netherlands Wind Ensemble and at concerts for radio and television.

Roberta Alexander

De sopraan Roberta Alexander is geboren in de Verenigde Staten. Met een graad in 'Music Education' studeerde zij af aan de Central State University (Michigan). Aan de University of Michigan behaalde zij de 'Masters Degree in Voice'.

In Michigan zong Roberta Alexander een gevarieerd opera- en oratorium-repertoire. Ze was te horen in belangrijke rollen in 'Madame Butterfly' van Puccini en 'Cosi fan tutte' van Mozart. Verder zong ze in o.m. Händels 'Messiah' en Brahms' 'Requiem'.

Momenteel woont Roberta Alexander in Amsterdam. Haar eerste Nederlandse optreden vond plaats met het Rotterdams Filharmonisch Orkest in een selectie van 'Porgy and Bess' van Gershwin.

Bij de Nederlandse Opera debuteerde zij in een vroege opera van Rossini, 'La Cambiale di matrimonio'. In de productie van Holland Festival/Nederlandse Opera van Offenbachs 'Orfeus in de Onderwereld' in 1975 zong ze de rol van Venus.

Komend seizoen zal Roberta Alexander te beluisteren zijn in zes producties van de Nederlandse Opera, o.m. in 'Rusalka' van Dvorak en 'De Liefde van de Drie Sinaasappels' van Prokofiev. Bovendien zal zij met Reinbert de Leeuw en het Utrechts Symfonie Orkest samenwerken in 'Socrate' van Satie.

Soprano Roberta Alexander was born in the United States. From the Central State University of Michigan she graduated with a Degree in Music Education. Moreover she received a Masters Degree in Voice from the University of Michigan. While at Michigan, Miss Alexander sang a varied repertoire both in opera and oratoria. She sang starring roles in 'Madame Butterfly' and 'Cosi fan tutte'. Among the oratorios were Händel's 'Messiah' and Brahms' 'Requiem'.

Miss Alexander makes her home in Amsterdam now. In Holland she had her premiere performance with the Rotterdam Philharmonic Orchestra, doing excerpts from Gershwin's 'Porgy and Bess'.

With the Netherlands Opera Roberta Alexander debuted in the early Rossini opera 'La Cambiale di matrimonio'. She sang the role of Venus in last year Holland Festival/Netherlands Opera production of Offenbach's 'Orpheus in the Underworld'.

During the season to come she will sing in six productions of the Netherlands Opera, among others in Dvorak's 'Rusalka' and Prokofiev's 'The Love of the Three Oranges'. Furthermore she will cooperate with Reinbert de Leeuw and the Utrecht Symphony Orchestra in Satie's 'Socrate'.



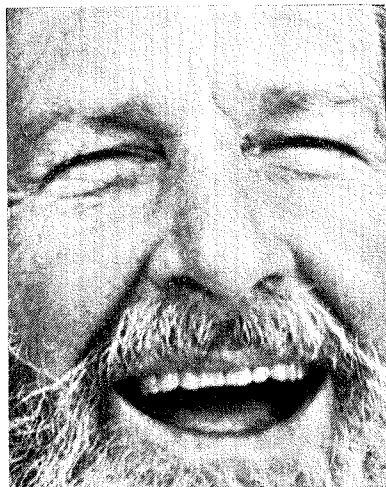
Charles Ives



George Antheil



Morton Feldman



John Cage

Charles Ives

1, 2, 3

Why doesn't one, two three seem to appeal to a Yankee as much as one two!

The Side Show

'Is that Mister Riley, who keeps the hotel?'
is the tune that accompanies the trotting track bell;
An old horse unsound, turns the merry-go-round,
making poor Mister Riley look a bit like a Russian dance,
Some speak of so highly, as they do of Riley!

Spring Song

Across the hill of late, came spring
and stopped and looked into this wood
and called, and called, and called.

Now all the dry brown things are answering,
With here a leaf and there a fair brown flower
I only heard her not, and wait, and wait.

The See'r

An old man with a straw in his mouth
sat all day long before the village grocery store;
he liked to watch the funny things a going,
going, going, going, going by, going by, going by.
going by, going by, going going by!

Memories

- A. Very Pleasant
- B. Rather Sad

We're sitting in the opera house, the opera house, the opera house.
We're waiting for the curtain to arise, with wonders for our eyes.
We're feeling pretty gay and well we may, Oh Jimmy look, I say,
The Band is tuning up and soon will start to play.
We whistle and we hum, beat time with the drum.
We're sitting in the opera house, the opera house, the opera house.
Awaiting for the curtain to arise with wonders for our eyes.
A feeling of expectancy, a certain kind of ecstasy,
Expectancy and ecstasy, expectancy and ecstasy. SHHHHHH Curtain!

From the street a strain on my ear doth fall.
A tune as thread-bare as that old red shawl.
It is tattered, it is torn. It shows signs of being worn.
Its the tune my uncle hummed from early morn.
I' was a common little thing and kinda sweet.
But was sad and seemed to slow up both his feet.
I can see him shuffling down, to the barn or to the town.
A hmmmmmmmmmmmmmmmmmmmmmmmmmmmming.

The Cage

A leopard went around his cage from one side back to the other side;
He stopped only when the keeper came around with meat;
A boy who had been there three hours began to wonder,
'Is life anything like that?'

Charlie Rutlage - Cowboy ballad

Another good cowpuncher has gone to meet his fate,
I hope he'll find a resting place, within the golden gate, the golden gate.
Another place is vacant on the ranch of the XIT,
'Twill be hard to find another that's liked as well as he.
The first that died was Kid White, a man both tough and brave.
While Charlie Rutlage makes the third to be sent to his grave,
Caused by a cowhorse falling, While running after stock ;
'Twas on the spring round up, A place where death man mock,
He went forward one morning on a circle through the hills,
He was gay and full of glee, and free from earthly ills ;
But when it came to finish up the work on which he went,
Nothing came back from him ; his time on earth was spent.
'Twas as he rode the round up, a XIT turned back to the herd ;
Poor Charlie shaved him in again, his cutting horse he spurred ;
Another turned ; at that moment his horse the creature spied
And turned and fell with him, beneath poor Charlie died.
His relations in Texas his face never more will see,
But I hope he'll meet his loved ones beyond in eternity, in eternity,
I hope he'll meet his parents, will meet them face to face,
And that they'll grasp him by the right hand at the shining throne,
The shining throne, the shining throne of grace.

Three songs of war

In Flanders Fields

John Mc Crae

In Flanders fields the poppies blow,
Between the crosses, row and row
That mark our place ;
And in the sky the larks still bravely singing fly,
Scarce heard amidst the guns below –
We are the dead.
Short days ago we lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie in Flanders fields.
Take up our quarrel with the foe !
To you from falling hands we throw, we throw the torch.
Be yours to hold it high.
If ye break faith with us who die
We shall not sleep though the poppies grow
In Flanders fields.

Tom Sails Away

Scenes of my childhood are with me,
I'm in the lot behind our house upon the hill,
a spring day's sun is setting,
Mother with Tom in her arms is coming toward the garden ;
the lettuce rows are showing green.
Thinner grows the smoke o'er the town,
stronger comes the breeze from the ridge,
'Tis after six, the whistles have blown.
The milk train's gone down to the valley,
Daddy is coming up the hill from the mill,
We run down the lane to meet him.
But today ! Today Tom sailed away for,
for over there, over there !
Scenes from my childhood are floating before my eyes.

They are There (Fighting for the People's New Free World)
(oorspronkelijk : He is There, herzien na W.O.II)

There's a time in many a life,
When its do tough facing death
And our soldier boys will
Do their part that people can live
In a world where all will have a say.
They're conscious always of their country's aim,
Which is Liberty for all.
Hip hip hooray you'll hear them say
As they go to the fighting front.

Brave boys are now in action.
They are there, they will help to free the world.
They are fighting to the right
But when it comes to might,
They are there, they are there, they are there.
As the Allies beat up all the warhogs,
The boys'll be there fighting hard
And then the world will shout the battle cry of Freedom.
Tenting on a new camp ground.

When we're through this cursed war,
All started by a sneaking gouger,
Making slaves of men,
Then let all the people rise
And stand together in brave, Kind Humanity.
Most wars are made by small stupid selfish bossing groups
While the people have no say.
But there'll come a day Hip Hip Hooray,
When they'll smash all dictators to the wall.

Then its build a people's world nation, Hooray.
Every honest country free to live its own native life.
They will stand for the right,
But if it comes to might
They are there, they are there, they are there.
Then the people, not just politicians
Will rule their own land and lives,
Then you'll hear the whole universe shouting the battle cry of Freedom.
Tenting on a new camp ground.
Tenting tonight, Tenting on a new camp ground.
For its rally round the flag of the people's new free world.
Shouting the battle cry of Freedom.