

11th Annual  
Contemporary Music Symposium

with

Vincent Persichetti  
Guest Composer

The Department of Music  
University of Wisconsin-Eau Claire

Gantner Hall

March 31; April 1, 1979

March 31 - 48:49  
April 1 - 89:20

Saturday, March 31, 1979

8:00 p.m.

GANTNER CONCERT HALL

SONATA FOR HARPSICHORD, Op. 52

Persichetti

Andante sostenuto -- Allegro

Adagio

Vivace

\*Nanette Gomory Lunde, Harpsichord

PARABLE III

Persichetti

for Solo Oboe, Op. 109

\*Ivar Lunde, Oboe

Selections from HARMONIUM (a cycle on poetry by Wallace Stevens)  
Op. 50

Persichetti

Lunar Paraphrase

The Death of a Soldier

Six Significant Landscapes

Infanta Marina

Of the Surface of Things

\*Beverly Dick, Soprano

\*Nancy Rice, Piano

I N T E R M I S S I O N

TE DEUM, Op. 93

Persichetti

Oratorio Society, (Edward Bruner, Director)

University Symphony Orchestra, (Rupert Hohmann, Director)

Mr. Persichetti, Conductor

\*Faculty

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Sunday, April 1, 1979

4:00 p.m.

GANTNER CONCERT HALL

THE SYMPHONY BAND

DONALD S. GEORGE, Conductor

VINCENT PERSICHETTI, Guest Conductor

Program

SLAVA! A Concert Overture.....Leonard Bernstein

SYMPHONIC TRILOGY.....Donald J. Young

Premier Performance

SCHERZO A LA RUSSE.....Igor Stravinsky

DIVERTIMENTO FOR BAND.....Vincent Persichetti

Conducted by the Composer

I N T E R M I S S I O N

## PROGRAM NOTES

There are few more universally admired contemporary American composers than Vincent Persichetti. His contributions have enriched the entire musical literature and his influence as performer and teacher is immeasurable.

Born in Philadelphia in 1915, Persichetti began his musical life at the age of five, first studying piano, then organ, double bass, tuba, theory and composition. By the age of 11, he was paying for his musical education and helping to support himself by performing professionally as an accompanist, radio staff pianist, orchestra member and church organist. At 16, he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post held for over 20 years. A virtuoso pianist and organist, he combined extraordinary versatility with an osmotic musical mind, and his earliest published works, written when the composer was 14, exhibit mastery of form, medium and style.

Concurrent with these early activists, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a Mus. B. degree in 1935 under Russell King Miller, his principal composition teacher. From the age of 20, he was simultaneously head of the theory department at Combs College, a conducting major with Fritz Reiner at the Curtis Institute and a piano major with Olga Samaroff at the Philadelphia Conservatory, in addition to studying composition with a number of important American composers. He received a Diploma in Conducting from Curtis Institute and Mus. M. and Mus. D. degrees from the Philadelphia Conservatory.

In 1941 Persichetti was appointed head of theory and composition departments at the Philadelphia Conservatory and in the same year married pianist Dorothea Flanagan. A daughter, Lauren, was born in 1944 and a son, Garth, in 1946. In 1947 he joined the faculty of the Julliard School of Music, assuming chairmanship of the Composition Department in 1963. Persichetti was appointed Director of the music publishing firm of Elkan-Vogel, Inc. in 1952.

Over the years, Vincent Persichetti has been accorded many honors by the artistic and academic communities, including Honorary Doctor of Music degrees from Combs College and Bucknell University, an Honorary Doctor of Fine Arts degree from Baldwin-Wallace College and honorary membership in numerous musical fraternities. He is the recipient of three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities and one from the National Institute of Arts and Letters, of which he is a member. He has received the Julliard Publication Award, the Blue Network Chamber Music Award, Columbia Records Chamber Music Award, Symphony League Award, Brandeis University Creative Arts Award and citations from the American Bandmasters Association and the National Catholic Music Educators Association. Among some 70 commissions are those from the Philadelphia, New York Philharmonic, St. Louis and Louisville Symphony Orchestras, the Koussevitsky Music Foundation, Naumberg Foundation, Collegiate Chorale, Martha Graham Company, Julliard Musical Foundation. Hopkins Center, American Guild of Organists, Pittsburgh International Contemporary Music Festival, universities and individual performers. He has appeared as guest conductor, lecturer and composer at over 200 universities and is advisor to the National Endowment for the Arts. The events surrounding the premiere of his "A Lincoln Address," which were given wide coverage by the major TV and news media, helped to focus worldwide attention on Persichetti's music.



In addition to his exhaustive compositional efforts, Persichetti has found time to write one of the definitive books on modern compositional techniques, TWENTIETH CENTURY HARMONY, CREATIVE ASPECTS AND PRACTICE (W. W. Norton, 1961) and essays in two books by Robert Hines on twentieth century choral music and twentieth century orchestral music (U. of Okla. Press, 1963 and 1970). He is also co-author of a biography of William Schuman (G. Schirmer, 1954).

To a new, adventurous generation of composers -- fortunately, large and musically eloquent -- he is a teacher *par excellence* and a highly lucid theorist. Being a great artist, he functions telling in both capacities, thus rounding out what is one of today's most truly distinctive creative personalities.

It goes without saying that American music is very much alive and well with Vincent Persichetti on the scene.

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Special thanks to:

The performing faculty and students; the conducting faculty; soundman Larry Glenn; the office staff, especially Mrs. Doris Spoo; the stage crew under Mr. Kuby's guidance; Steve Morgan of the University Publicity Office; the various divisions of the Music Department, and especially the Wind Division for all cooperating in making this large and overlapping operation possible.

Michael Cunningham,  
Symposium Coordinator

THE BLACK HORSE TROOP - MARCH.....John Philip Sousa  
TWO CONTRASTS.....Ivar Lunde, Jr.

Conducted by the Composer

Premier Performance

SYMPHONY FOR BAND.....Vincent Persichetti

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Sunday, April 1, 1979

8:00 p.m.

GANTNER CONCERT HALL

TENTH PIANO SONATA, Op. 67

Persichetti

Adagio--Presto--Andante--Vivace

\*Dr. Donald Patterson, Piano

PARABLE XIV

Persichetti

for Solo Trumpet, Op. 127

\*Henry Mautner, Trumpet

LACHRYMAE, OP. 48

Benjamin Britten  
(1913-1976)

(Reflections on a song of Dowland)

\*Dr. Walter Cogswell, Viola

\*Dr. Donald Patterson, Piano

Selections from CANTI DELLA LONTANANZA

Gian Carlo Menotti  
(1911- )

Gli Amanti Impossibili

Mattinata di Neve

Dorme Pegaso

Lo Spettro

Il Settimo Bicchiere di Vino

\*Dr. M. Michael Suzuki, Tenor

\*Alexis Firstenberg, Pianist

#### I N T E R M I S S I O N

SONATA for Solo Cello, Op. 54

Persichetti

\*Paul Kosower, cello

SERENADE No. 6, Op. 44

Persichetti

1. Prologue

2. Barcarole

3. Chorale Prelude

4. Dialogue

5. Intermezzo

6. Song

7. Dance

\*Dr. Walter Cogswell, Viola

\*Paul Kosower, Cello

\*Rodney Hudson, Trombone

\*Faculty

The taking of photographs and the use of  
recording equipment are forbidden.

# The Problem:

Play with  
string diminished

Play behind the bridge

The musical score is written on five staves. The top staff is a violin part with a series of sixteenth notes and slurs. The second staff is a piano part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of notes with a wavy line underneath, labeled "(molto vrb)" and "any note". The third staff is a piano part with a series of notes and slurs. The fourth staff is a piano part with a series of notes and slurs. The fifth staff is a piano part with a series of notes and slurs. The score is annotated with "Ponticello" and "any note". There are also tempo markings:  $\text{♩} = 72$  and  $\text{♩} = 108$  (with a 3/4 time signature). The score is written on a piece of paper with a vertical line of holes on the right side.