

An abstract painting with a rich, textured surface. The color palette is dominated by deep reds, purples, and blues, with accents of bright yellow, green, and white. The brushwork is expressive and gestural, creating a sense of movement and depth. The overall composition is dynamic and somewhat chaotic, with various shapes and colors overlapping and blending into each other.

WILLIAM KRAFT

Concerto for Percussion & Chamber Ensemble

Settings from Pierrot Lunaire

Episodes • Gallery 4-5

The Boston Musica Viva

Richard Pittman, Music Director

Jane Manning, soprano



WILLIAM KRAFT

William Kraft was appointed to the Dorothy and Sherrill C. Corwin Chair in Music Composition at the University of California at Santa Barbara in September, 1991, in recognition of his long and distinguished career as a composer, conductor and teacher. He served as percussionist and timpanist with the Los Angeles Philharmonic from 1955 to 1981 and was the orchestra's first composer-in-residence. He also served as regular guest conductor and was assistant conductor for three seasons.

A musician of international acclaim, Professor Kraft has received dozens of awards, commissions, and nominations including two Guggenheim Fellowships, two Ford Foundation commissions, grants from the National Endowment for the Arts and the Rockefeller Foundation, two Kennedy Center Friedheim Awards, the Norlin/MacDowell Fellowship, and the American Academy and Institute of Arts & Letters Award. His works have been commissioned by the Los Angeles Philharmonic Orchestra, Library of Congress, St. Paul Chamber Orchestra, Boston Philharmonic, Kronos Quartet, San Francisco Contemporary Music Players/Contemporary Music Forum, San Francisco Symphony, and many others. In 1991 Professor Kraft's composition, *Settings from Pierrot Lunaire*, a piece for soprano and chamber ensemble, was premiered in its entirety in Boston. In addition to composing several film and television scores, he conducted the orchestra for the recent films *Dead Again* and *Carlito's Way*. Professor Kraft has served on the Board of the Monday Evening Concerts, the Music Panel of the National Endowment for the Arts, as musical director and chief advisor for the Young Musicians Foundation Debut Orchestra of Los Angeles, the board of the American Music Center, and was Chairman of the ASCAP Board of Review.

Settings from Pierrot Lunaire (1987-1990)

Settings from Pierrot Lunaire is the result of a commission from Leonard Stein and the Schoenberg Institute which hosted the premiere of the first three settings of the work. Since many of my compositional roots are in Impressionism, it was natural that I gravitate towards those poems in *Pierrot Lunaire* that emphasize colors and imagery. Not the Baudelairian imagery of "the spleen, grotesquerie...death and vice" that Giraud drew from *Les fleurs du mal*, but rather that drawn from the visible, external world embellished by the imagination.

Pitchwise, *Feerie* is primarily based on the mode I have used in various guises in most of my music since 1980 – a seven-tone scale, sometimes referred to as the overtone scale, with a raised 4th and a lowered 7th (this changes, of course, when the tonal center is moved). In a modest homage to Schoenberg, the mode was extended by the addition of five pitches to make a twelve-tone row.

- 2nd section: which plays with Three Camps, fractures it but always respects it and culminates in
- Cadenza I: which is a short exploitation of open and closed rolls which leads into a brief
- Interlude I: which leads into the
- 3rd section: A very quiet lilting 6/8 motion building dramatically into
- Cadenza II: that concentrates on the pitched instruments vibraphone and marimba and flows into
- Interlude II: that contains reminders of The Three Camps.
- 4th section: A duple variation of the 3rd section which ends a bit explosively but is followed by the very quiet
- Coda to Part I: which is reminiscent of The Three Camps – the violin taking the fife part and the cello the drum's, accompanied by mournful bell sounds and a melody that expresses the tragedy of any war. Actually it is taken from my Timpani Concerto but I couldn't resist its appropriateness here.

Part II:

A slow, lyrical section with emphasis on bowed vibraphone flowing into a quiet, atmospheric section: the flute and cello trilling while the violin and clarinet spell "Musica Viva" and "Richard Pittman" in morse code, the second half of each name being taken by the flute and cello while the flute and violin take the trills. During this, the percussion, with fingers on the graduated drums, is playing a variation of the duple variations of the 4th section of Part I. This melts into

Part III:

which quickly becomes an "all out" section that softens into

Coda II: in which the piano echoes The Three Camps while the ensemble and percussion trade off the "tragic" melody all of which drifts off into the percussion soloist again playing with fingers, performing further variations on the duple variations of the 4th section of Part I and ends the concerto with that.

Vor dem neidischen Cassander
Brüset sich der stolch: er wär ein
Spanischer Marquis und trüg als
Wappen im azurnen Felde
Einen seidnen Regenbogen!

Selbstmord

In des Mondes weisser Robe
Lacht Pierrot sein blutges Lachen.
Wirrer werden seine Mienen,
Glas auf Glas stürzt er hinab!
Droben in die kreidige Mauer
Schlägt er bebend einen Nagel -
In des mondes weisser Robe
Lacht Pierrot sein blutges Lachen!
Und er schürzt den Henkersknoten,
Schmuckt den Hals sich mit der Schlinge -
Und mit ausgestreckter Zunge

(Erinnerung mordend)*

Hängt er, zappelnd wie ein Karpfen,
In des Mondes weisser Robe

*from Nach (Pierrot Lunaire No. 8)

Before envious Cassander
he brags the rascal: claims that he
is a Spaniard, a Marquis,
his coat of arms, an azure field,
an embroidered silken rainbow!

Suicide

In the moon's praline white robe
Pierrot laughs his blood-stained laughter.
More confused grows his demeanor;
he downs glass after rash glass.

High into the chalky plaster
with trembling hand he drives a nail -
in the moon's pristine white robe
Pierrot laughs his blood-stained laughter.

And he ties the hangman's slipknot,
drapes his gullet with the noose
and, his tongue stuck out, extended,
(to the murder mem'ry)
hangs there thrashing like a flounder
in the moon's pristine white robe.

Episodes (1987)

This work was commissioned by the McKim Foundation in the Library of Congress for premiere performance, March 6, 1987 by the pianist Alan Mandel and violinist Mary Findley. It is dedicated to my friend and former professor at Columbia University, Vladimir Ussachevsky. The work is based principally on a mode containing a raised fourth and a lowered seventh, with other modes involved to a lesser degree. These modes, containing allusions to the auras of both impressionism and jazz, have been the principal underpinnings of nearly all my music from 1980 to 1990.

William Kraft

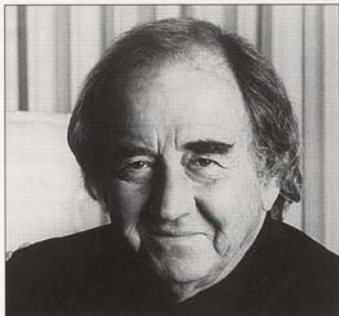
Gallery 4-5 (1985)

Gallery 4-5 was commissioned by the Almont Ensemble and was premiered in 1985. Kraft's interest in, and sensitivity to, non-musical influences motivated the composition of the work.

"I have been fascinated," he writes, "by the relationship between art and music ever since I first saw the work of Kandinsky at the Museum of Non-Objective Art in the early '50's." Kandinsky's work has continued to resonate within the composer for over three decades. The

JANE MANNING

Jane Manning has long been established internationally as a leading exponent of contemporary music, with over 300 premieres to her credit. Her extensive discography includes works by Messiaen, Schoenberg and Ligeti, with conductors such as Boulez and Rattle, and her interpretations of major contemporary classics such as Schoenberg's *Pierrot Lunaire* are widely admired. Ms. Manning was awarded an Honorary Doctorate by the University of York in 1988, and the O.B.E. by the Queen in 1990.



William Kraft

Recording and Mastering: Kevin Kelly, University of California Santa Barbara

Cover Art: *Harlequin* by Marie Hammond



ALBANY RECORDS U.S.
P.O. Box 5011, Albany, NY 12205-0011
Tel: 518.453.2203 FAX: 518.453.2205

ALBANY RECORDS U.K.
Box 12, Warton, Carnforth, Lancashire LA5 9PD
Tel: 0524 735873 FAX: 0524 736448

© 1996 ALBANY RECORDS

PRINTED IN USA

DDD

COMPACT
disc
DIGITAL AUDIO