

The Modern Art Museum of Fort Worth presents  
**Sounds Modern**

Performing *Music from Freud's London*  
Works by Harrison Birtwistle, Peter Maxwell Davies,  
Michael Finnissy, Sam Hayden, Matthew Shlomowitz

Saturday, September 15, 2012, 2 pm  
Museum auditorium

---

**PROGRAM**

*Duets for Storab* (1983) by Harrison Birtwistle (b. 1934)

Urlar  
Stark Pastoral  
Fanfare with Birds  
White Pastoral  
From the Church of Lies  
Crunluath

*Book I*, part 2 (2003) by Matthew Shlomowitz (b. 1975)

*Almost Enough* (1995) by Sam Hayden (b. 1968)

*cantet nunc aula caelestium* (1962) by Michael Finnissy (b. 1946)

*Farewell- A Fancye* after John Dowland (1987) by Peter Maxwell Davies (b. 1934)

– intermission –

*Vigany's Cabinet* (2004) by Michael Finnissy

*The Bairns of Brugh* (1981) by Peter Maxwell Davies

*Ut Heremita Solus* (1969) by Johannes Ockeghem / Harrison Birtwistle

Performers:

Elizabeth McNutt and Wayla Chambo, flutes

Rachel Yoder, clarinet and bass clarinet

Jeremiah Stones, bass trombone

Susan Dubois, viola

Ilia de la Rosa, cello

Christopher Deane, percussion

Shannon Wettstein, piano

Andrew May and Joseph Klein, conductors

Elizabeth McNutt, director    Andrew May, assistant director

## Notes

As Freud was reinventing the tradition of portraiture, a generation of English composers was also reinventing its relationship with tradition. At the heart of it was an ensemble, "The Fires of London," formed by Peter Maxwell Davies and an eclectic group of composers and performers. Their concerts, like Freud's paintings, brought together a celebration of modernist experimentation and a renewed connection with the music of the past. Their original name reflected this—as the "Pierrot Players" they came together to perform Schoenberg's expressionist masterpiece; likewise, three pieces on this program are written for a modified Pierrot ensemble (with alto flute, bass clarinet, and added percussion).

Lucian Freud commented that "The longer you look at something, the more abstract it becomes, and, ironically, the more real." Composers Harrison Birtwistle, Peter Maxwell Davies, and Michael Finnissy took long looks at the historical past to find new abstractions and new realities. London-based composers Sam Hayden and Matthew Shlomowitz, two of Finnissy's former students, continue this legacy.

*Duets for Storab*, like *The Bairns of Brugh*, evokes legend, personal history, and emotions tied to specific places. Harrison Birtwistle composed *Duets for Storab* while living on the Hebridean island of Raasay. According to the composer's notes, "Legend has it that Storab, a viking prince, was shipwrecked and sought refuge on the island. The islanders, being hostile, chased him to the loch where he swam to the island in the middle. The islanders, who couldn't swim (which is mainly true today) drained the loch and chased him down the burn, killing him where he is buried." The work includes references to "oorla" (meaning ground as in earth or ground bass) and "pibroch" (Scottish Highland art music genre, primarily for bagpipes, characterized by extended compositions with a melodic theme and elaborate variations).

Three miniatures by Michael Finnissy and two of his former students show a more intense modernism in English music, while still invoking the past. Written for Elizabeth McNutt, *Book* /Matthew Shlomowitz includes quotations *Yankee Doodle* and *Nobody Knows the Trouble I've Seen*. Sam Hayden's *Almost Enough* is a reworking of the sentimental Irish folk song *She Moved Through the Fair*. The title of *Cantet nunc aula caelestium*, a work the 16-year-old Finnissy wrote as a dedication to his aunt, is a line from the Latin text of *O Come All Ye Faithful*.

*Farewell - A Fancye* is Peter Maxwell Davies' arrangement of a lute work by the celebrated English composer John Dowland (1562-1626). It was composed for the final concert of the Fires of London— a fitting look forward, backward, and much further backward all at once. It patently does *not* sound modern— and yet, its playful approach to timbre is like a brilliant light show shining on the odd angles of Dowland's counterpoint.

*Vigany's Cabinet* is a largely graphic score which incorporates diverse musical materials from James Hook (1746-1827) and Matthew Locke (1621-1677), among others, as well as old style etchings. The title refers to a cabinet still on display at Cambridge University. The cabinet belonged to the celebrated chemist Giovanni Vigani (1650-1712) and contains 700 samples from the natural world, including pigments, gums, resins, oils, and chemical additives used to make painting materials.

About *The Bairns of Brugh*, Davies has written, "During 1980... I took a walk along the cliffs of Deerness with Sverre Bergh, as far as the chapel on the Brough... This little piece, dedicated to the memory of Sverre Bergh, both as a personal friend, and as the greatest of music festival directors, takes its title from Jo Ben's name (1529) for that seagirt, windswept chapel ruin. It was written for the Fires of London to open their 1981 concerts in Bergen, which we discussed that high summer Deerness day."

*Ut Heremita Solus* is an instrumental motet by Johannes Ockeghem (c. 1425-1497) that Birtwistle arranged for the Pierrot Players, which he and Davies directed together at the time. It is also a reminder, as it was for the audience at the London premiere, that ancient music can sound as modern as new music.

Thanks to Tina Gorski, John Nuckels, the Modern Art Museum of Fort Worth, Atomic Clock Music Events, and Julie West for their support of this performance.