

**The CSULB College of the Arts
and the Department of Music Composers' Forum
presents**

the third in a series of performances by distinguished
visiting musicians

MUSIC NOW PRAGUE ENSEMBLE

IN CONCERT

**featuring Jirí Bárta, violoncello; Kamil Dolezal, clarinet;
Patricia Goodson, piano**

in a performance of new music by Czech composers

**Wednesday, May 3rd, 1995
3:00-4:30 p.m.**

**Gerald R. Daniel Recital Hall
in the University Music Center**

PROGRAM

Jiná Geometrie (Different Geometry)

Peter Graham

Kamil Dolezal, clarinet

**Pohled v zrcadle je jen náznak skutečnosti a čin
resignovaných vlastností svého objektu, nuceného
se pozorvat.** (A look in the mirror is only a suggestion of reality
and an act of a resigned property forced, of its own object, to self-reflection)

Roman Novák

Jiri Bárta, violoncello; Kamil Dolezal, clarinet; Patricia Goodson, piano

Karrak

Marek Kopelent

Jiri Bárta, violoncello; Patricia Goodson, piano

La Speranza

Sylvie Bodorová

Jiri Bárta, violoncello; Kamil Dolezal, clarinet; Patricia Goodson, piano

Vecerní hudba (Evening Music)

Hanus Barton

Jiri Bárta, violoncello; Kamil Dolezal, clarinet; Patricia Goodson, piano

Intermission

Pražské Imaginace (Prague Imaginations)

Ivana Loudová

Zahrady u Belvedéru (The Garden at the Belvedere)

Loretánské náměstí (Loretto Square)

Prochazka po Karlově mostě (A Walk Across the Charles Bridge)

Tajemné budovy na Starém městě (Mysterious Buildings in the Old Town)

Sto věží, stovky zvonu (A Hundred Towers, Hundreds of Bells)

Patricia Goodson, piano

Chandra

Miroslav Pudlák

Jiri Bárta, violoncello; Kamil Dolezal, clarinet; Patricia Goodson, piano

Dulle Griet

Zbynek Mateju

Jiri Bárta, violoncello

Pangea

Ivo Medek

Jiri Bárta, violoncello; Kamil Dolezal, clarinet; Patricia Goodson, piano

Jiri Barta, cellist

Jiri Barta is considered one of the most exciting talents to have emerged from the Czech Republic in recent years, with a string of international successes already to his credit. Born in Prague, Jiri Barta first studied with Josef Chuchro in Prague and later with Boris Pergamenschikow in Lubeck and Eleanor Schoenfeld in Los Angeles.

Following a scholarship to the Summer Academy of the Salzburg Mozarteum, he first came to international attention when in 1987, he was invited by Heinrich Schiff to a masterclass in Germany. Later at the Accademia Chigiana in Siena, where he studied with Andre Navarra, he received the prize for the most talented student and since then has gone on to win a number of international awards.

In 1989, Jiri Barta received the highest international honor bestowed upon young cellists, when he was invited to the Piatigorsky Seminar for Cellists in Los Angeles. Two years later, he won the prestigious Rostropovich-Hammer Prize in Los Angeles, the Europaeische Foerderpreis fuer Musik awarded by the European Parliament in Dresden and the Czech Critics Prize. Last year, his CD of Franck, Debussy and Janacek on the Supraphon label won the Czech Record of the Year award. His recent CD of Rachmaninoff, Part and Schnittke was released to great critical acclaim and led to an invitation from Josef Suk to perform for President Vaclav Havel and Prime Minister Vaclav Klaus for the 5th Anniversary Concert of the 'Velvet Revolution'.

Known for his great interest in contemporary music, Mr. Barta frequently collaborates with Czech composers, such as Petr Eben, and has given many premieres of new works. He is a regular soloist with leading Czech orchestras such as the Prague Symphony, the Janacek Philharmonic and the Suk Chamber Orchestra. His performances have been frequently broadcast on TV and radio throughout Europe. Upcoming engagements include a tour with the Prague Symphony to Germany, concerts in Vienna with the Skampa Quartet, recordings of both Shostakovich concerti with Jiri Belohlavek and the Prague Symphony and a television "Portrait" documentary directed by Jan Spata.

Kamil Dolezal, clarinet

Kamil Dolezal, a native of Prague, is a leading exponent of new music in the Czech Republic. A founding member of the seminal Czech avant-garde group AGON, he has premiered numerous works by Czech and other composers, and has had many works composed especially for him. He recently recorded a CD of new Czech music for clarinet, to be released on the Panton label. He frequently tours throughout Europe as a soloist and is a sought-after chamber musician.

Patricia Goodson, pianist

American pianist Patricia Goodson has enjoyed a diverse career as a performer, teacher and writer. Before moving to Prague in 1991, she lived in Boston, where she taught privately and served as a chamber music coach at Harvard University's *Chamber Music at Mather* program. While in Boston, she performed extensively throughout New England as a soloist and chamber musician and toured broadly as a recitalist. A regular performer with the Harvard Group for New Music, she has premiered numerous new works and has a particular interest in contemporary music. Her playing has been featured on television and radio throughout Europe and the US.

In addition to her performing activities, she has created music and sound effects for best-selling video games and has written about music for the *Prague Post*, an English-language weekly newspaper. Since coming to Prague, she has worked with the Czech new music ensemble AGON and performed as a soloist and chamber musician in Germany, England, Poland and throughout the Czech Republic. She is the founder and Artistic Director of the Music Now Prague Festival, an annual festival devoted to new Czech and American music. Ms. Goodson received her education at Duke University (BA with honors) and at the Peabody Conservatory (MM). Among her major teachers and influences are Ellen Senofsky, Leon Fleisher, Dorothy Taubman and Elyena Belkin.

Notes on the Music

Hanus Barton - Vecerní hudba (Evening Music)

Vecerní hudba is conceived as a dialogue between two melody instruments, clarinet and violoncello, which link together to form a single melodic line. At some points, their lines diverge, whereupon the piano, otherwise for the most part silent, "comments". The piece is based on traditional variation form.

Sylvie Bodorová - La Speranza

Sylvie Bodorová writes, "this piece was written upon my return from my first tour in the U.S., on commission from the Warwick Music Festival in England. While working on the piece, I considered that Europe, especially Eastern Europe, is rife with tension, national controversy, and argument. This is a difficult time for our continent and I would like to appeal, with my new composition, for a search to find a better way for the future. That is why I have called it "La Speranza", or "hope".

Marek Kopelent - Karrak

Karrak was written for the 'cellist, Heinrich Schiff and premiered by that artist and Tzimon Barto at the 1991 Salzburg Festival. The name of the piece is a meaningless palindrome, the letters KAR and RAK symbolizing three elements of a musical shaping process: K - attack, A - static elements and melodic line, and R - action/events. Very small musical events are part of the inner content of the composition.

Ivana Loudová - Prazské Imaginace (Prague Imaginations)

Prague Imaginations was premiered at the 1995 Music Now Prague Festival by Patricia Goodson, for whom they were written and to whom they are dedicated. The five short atmospheric pieces were inspired by "poetic, touching, mysterious, impressionistic, hundred-spined" Prague.

Zbynek Mateju - Dulle Griet

Dulle Griet is a half demonic, half ludicrous creature who, in the folk poetry and tales of many nations, represents a bitter, burned out old woman. In Brueghel's painting of the same name, she is an allegorical representation of grasping avarice, of vain human striving and lust. Brueghel is a humanist searching for the mystery of human existence; unlike Bosch he doesn't emphasize hell, but the whole vision of life. The piece is a kind of warning, using the symbol of a frightening, grotesque being.

Ivo Medek - Pangea

Pangea was commissioned and premiered in 1990 by the Trio Contraste Graz-Wein. The piece is written for clarinet, piano, and violin or violoncello. It is one of the first compositions in which the composer applied his own compositional method which is based on structured processes.

Roman Novák - Pohled v zrcadle...(A look in the mirror...)

Over the course of time, mirrors have become ordinary but indispensable objects. Only rarely do we realize that our image - every mirror image - is only an imitation of the original. We willingly delude ourselves with these non-originals and accept them as real. On the other hand, looking into a mirror is the only way to look at one's own face. Our faces are the only parts of our bodies we cannot see directly. Thus, we are totally dependent on mirrors and therefore we must satisfy ourselves with non-originality. Jacques Lacan considers mirrors to be threshold phenomena which are necessary to understand as a frontier between imagination and symbols. Where does reality end and imagination begin? My aim is not to solve these questions and I do not try to do so in this piece. I am only reacting musically to a given problem. The use of mirror techniques in the piece reflects the semiotic aspect, as do the use of major/minor polarity and tonality/atonality.

Miroslav Pudlák - Chandra

The word Chandra (pronounced khandra) has at least two meanings: it is the mystical name of the moon goddess, and it also refers to the Russian spleen (melancholy, nostalgia, vodka). The piece is short and introduces only a few expressive gestures that refer to both meanings: a misterioso quality and a kitsch-like pathos. There are two connected movements, an introduction followed by a dance.

COMPOSERS' BIOGRAPHIES

Hanus Barton studied composition and piano at the Prague Conservatory and at the Prague Academy of Music, where he is currently a teaching assistant in composition. He writes for a wide variety of instrumental combinations, frequently featuring the piano. He and his wife, Jana Macharacková, perform widely as a piano duo, and he is also active in the ensemble Ars Cameralis, which specializes in contemporary and medieval music. His Sonata No. 2 for violin and piano was performed in the 1992 Music Now Prague festival.

Sylvie Bodorová studied composition and piano at the Bratislava Conservatory in Slovakia, and continued at the Janacek Academy in Brno under Ctirad Kohoutek. She subsequently taught at the Janacek Academy while studying privately at the Prague Academy of Music under Professor Kohoutek. She resides in Prague and devotes herself full time to composition. She is currently teaching for a quarter as a special guest lecturer in composition at the Cincinnati College - Conservatory of Music.

Peter Graham (pseudonym of Jaroslav St'astny) studied composition at the Janacek Academy in Brno, the Czech Republic's second largest cultural center, where he now lives. He is considered one of the few true experimental composers in the country, and searches for a new style in every piece.

Marek Kopelent is one of a group of composers who made a major contribution in the sixties in establishing contacts with new trends in the West European avant-garde. In 1965, he became an artistic leader of the ensemble Musica Viva Pragensis, which represented music of Czech post-Webernian composers at international music festivals. Soon after the political changes in 1968, he lost his job and his music was banned from official Czechoslovakian contemporary music concerts and festivals. From this time on, he worked as a piano accompanist in a children's dance school and his music was performed mostly abroad. After 1990, he became Professor of Composition at the Prague Academy of Music. Kopelent's musical language explores post-Webernian issues and often makes use of symbolic elements such as quotations from historical or popular music for extra-musical meaning.

Ivana Loudová studied composition at the Prague Conservatory, the Prague Academy of Music, and the Paris Conservatory. Her teachers were Kabalec, Hlobil, Messiaen, and Jolivet. She has won many prizes in international and domestic competitions, including the Heidelberg Prize in 1993. Her compositions are published by C.F. Peters, G. Schirmer, Panton, and the Czech Music Fund. She has written more than 100 works including orchestral, chamber, vocal, choral and instructional compositions. She is currently a docent in music composition and theory at the Prague Academy of Music.

Zbynek Mateju graduated from the Prague Conservatory, where he studied with Jindrich Feld, and from the Prague Academy of Music, where he studied with Jiri Pauer. He then received a grant from the Czech Music Fund which enabled him to continue his studies privately with Jiri Dvoracek and Svatopluk Havelka. After winning first prize in a radio competition at the age of 15, he has gone on to win more than 15 other significant awards. He collaborates frequently with visual artists, choreographers, directors, and animators.

Ivo Medek graduated from the Janacek Academy in Brno, where he studied with Professor Alois Pinos, and from the Czech Technical University in Brno with a major in computer science. He is the author of over 40 chamber, orchestral, and electro-acoustic compositions. His pieces have received numerous performances abroad at music festivals and on radio. Among other prizes, he received a Czech Music Fund Award in 1993. Medek also devotes himself to theoretical work and has participated in several international symposia, including lectures at the 1990 Darmstadt Festival. He has established several contemporary music ensembles as founder and member and has recently become involved in a number of multimedia projects. He collaborates frequently with the percussion ensemble, Dama-Dama.

Miroslav Pudlák studied composition with Jindrich Feld at the Prague Conservatory and Musicology at Charles University in Prague and the University of Paris. From 1985 until 1990, when he left to study in France, he co-directed the Czech avant-garde ensemble AGON, which he helped to found. As a musicologist, he is active in research and heads the Information Center of the Czech Music Fund, which provides access to scores, recordings and information about contemporary Czech music. He has performed in jazz ensembles and has written many works for theater and for electronic media. In 1993, he was chosen by the Academy of St. Martins in the Fields as "Young Composer of the Year" and was commissioned by them for a new work for chamber orchestra. In the fall of 1995, he will work at CSULB as a visiting Fulbright Scholar. He serves as artistic advisor to the Music Now Prague festival.

Roman Novák began his musical studies at the age of six with piano lessons. In 1977, he immigrated with his parents to Germany. In 1985 he became interested in composition, and after a period of self destruction, studied privately in Karlsruhe. He participated in the 1990 Darmstadt and 1994 Oregon Bach Festival composition courses. Since 1990, he has been a student of composition at the Prague Academy of Music under Professor Kopelent. His pieces, "Hot" and "Mongolian coasts shining in light", based on poems by Charles Bukowski, were featured in the 1994 Music Now Prague festival. He recently won second prize in the 1995 Prague Spring Festival composition competition.