

Three Poems by Auden

for tenor and ensemble

David Gompper

Program Notes

Three Poems is written for tenor voice and Flute (dbl alto flute), B-flat Clarinet (dbl Bass Clarinet), Horn in F, Viola, Violoncello and Piano, on poems by W. H. Auden. It is dedicated to David Henderson, who commissioned them for his vocal recital at the New England Conservatory in Boston on March 22, 1992.

The pitch material for *The More Loving One* is based on two tetrachords, separated by five different intervals. This 'shifting' of intervallic distance is likened to parallax, the distance some stars are to others, creating a colorful palate of chords and timbres. The overall length of the song is also based on the same integers, the result being a 36 hour cycle, starting from midnight to twilight of the following day. This alternation of night and day is suggested in all four stanzas. The main sense, though, is with the stars themselves; existing, always present, yet hidden from view during the day. The ensemble represents the stars, distant in quality, offered without much concern or emotion.

Bird-Language incorporates two pentachords. Indeed, the number five is operational here, suggested by the five qualities of bird songs (fear, rage, bravado, lust and joy). Composed as an arch form, the horn solo, which begins the song, leads to a walking-bass accompaniment for the tenor. An instrumental interlude follows in five small sections, each a commentary on the five qualities referred to in the poem. The walking-bass, now in the treble instruments, ends with the horn solo as at the beginning.

Alone uses two trichords as its pitch language. The number three is suggested by the third, fourth and fifth stanza: Narcissus, the young and the elderly. The overall form is ABA, with the B section comprised of three variations: the first with canonic imitation, the second with rapid triplets in the piano, and the third uttered forth with shaking and trembling, all commentaries of the middle three stanzas.

à David Henderson
Three Poems
for tenor and ensemble

W. H. Auden

David Karl Gompper (1992)

I. The More Loving One

The musical score is for the piece "I. The More Loving One" by David Karl Gompper, based on the poem by W. H. Auden. The score is in 2/2 time and has a tempo of quarter note = 60. The instruments and their parts are as follows:

- Flute:** Starts with a forte (*sf*) dynamic, then transitions to piano (*p*). It features a melodic line with a fermata over the first measure.
- Clarinet in Bb:** Starts with pianissimo (*pp*), then moves to mezzo-forte (*mf*), piano (*p*), and mezzo-piano (*mp*). It has a melodic line with a fermata over the first measure.
- Horn in F:** Enters in the second measure with a triplet of eighth notes, then continues with a melodic line.
- Viola:** Starts with a muted (*[mute]*) dynamic, then moves to mezzo-piano (*mp*), pianissimo (*pp*), and fortissimo (*fp*). It includes markings for *sul pont.* and *ord.*
- Violoncello:** Starts with a muted (*[mute]*) and pizzicato (*pizz.*) dynamic, then moves to fortissimo (*sf*), pianissimo (*pp*), mezzo-piano (*mp*), and pianissimo (*pp*). It includes markings for *arco*, *sul pont.*, and *ord.*
- Tenor:** The vocal line is present but contains no notes.
- Piano:** The piano accompaniment is present but contains no notes.

The score includes various dynamic markings (*sf*, *p*, *pp*, *mf*, *mp*, *fp*) and performance instructions such as *f.t.* (first time), *[mute]*, *pizz.*, *arco*, *sul pont.*, and *ord.* (second time). A large blue watermark "KONSURRTESSY" is overlaid on the score.

5

Fl. *p* *mp* *f* *f* *p* f.t.

Cl. *p* *mp* *p* *p* *mp* *p*

Hn.

Vla. *mp* s.p. ord.

Vc. *mp* s.p. ord.

T.

Pno.

9

Fl. *f* *p* *mf* *p* *f* *p*

Cl. *mf* *p* *f* *p*

Hn. *mf* *p*

Vla. *f* *p* s.p. ord. (sul D) (8^{va})

Vc. *f* *p* [tenuto] *mf* *p* *f* *p* (sul A) (4^{va})

T.

Pno.

Available full and parts score publications of works by David K. Gompper

Scores for the listed works below may be ordered from Schatzie Music Publishers, smp@davidgompper.com. Pricing of scores is determined by the current cost of reproduction. Allow 3 weeks for handling and delivery.

CHORAL

- An Elm We Lost**, for hp, pno, 2 perc, T & B solo, SATB chorus and strings [2002] **11:45** – 48 p. *cond.* + parts
- Caedmon's Hymn** (a cappella chorus) [1986] **8'** – 32 p. *octavo*
- Lament for Bosnia** (chorus and orchestra) [1998] **16'** – 76 p. *cond score* + parts
- Mandatum Magnum**, for soprano solo, SATB chorus and organ [1980] – 16 p. *organ* + 20 p. *octavo*
- i am a little church** (SATB chorus, piano and soli for soprano and violin) – 24 p. *octavo* + parts
- Psalms 131** (SATB chorus and piano) – 12 p. *octavo*

LIGHT VOCAL

- Who What When Where Why** (two voices, two pianos), M. Bell [1994] **3:45** – 16 p. *concert*
- You're Not Dead Yet!** (vocal quartet) words by M. Bell [1998] **5'** – 24 p. *concert*

VOCAL

- Do Not Go Gentle** (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14*
- Light Poem** (mezzo-soprano and harp) [1997] **4'** – 12 p. *concert*
- Love's Philosophy**, for baritone and piano (Shelley) [2003] **3:15** – 8 p. *concert*
- Poetry for A Midsummer's Night**, a setting of two poems for mezzo-soprano, double bass and piano [2000] **8:15** – 16 p. *concert*
- Shades of Love**, four songs on the poetry of Constantin Cavafy [2003] **8:40** – 20 p. *concert*
- Three Poems** (tenor and ensemble), poem by Auden [1992] – *not yet published*
- White Glass** (mezzo-soprano and piano), poem by Marvin Bell [1992] **5:30** – *not yet published*

SOLO/DUO INSTRUMENTAL

- Anon** (oboe and piano) [1984] **7'** – 16 p. *concert* + part
- Finnegan's Wake** (duo for violin and piano) [1997] **7:45** – 20 p. *concert* + part
- Hommage a W. A.** (William Albright) for piano solo [2001] **7:45** – 16 p. *concert*
- Meditation** (piano) [1999] **7:30** – 12 p. *concert*
- Shadows** (organ and computer) [1996] **9:30** – 20 p. *14x11*
- Tempest Suite** (piano duet) [1991] **13:10** – 20 p. *duet concert*
- Three Preludes** (organ) [1996] **11'** – 10 p. *17x11 fold-out*

SMALL-MEDIUM ENSEMBLE

- Butterfly Dance**, for clarinet, violin, viola, cello, piano [2001] **9:15** – 40 p. *concert* + parts
- Crossed**, for violin, alto saxophone and piano [2003] **8:20** – 24 p. *concert* + parts
- Crossings**, for violin, piano and saxophone quartet [2002] **7:05** – 28 p. *concert* + parts
- Do Not Go Gentle** (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14* + parts
- Don't Go There** (va, db, hn, bsn, pno, harp, perc) [1998] **7'** – 60 p. *concert* + parts
- Flip** (17 strings) [1993] **10'** – 48 p. *concert* + parts
- Kuta Muela III**, for bassoon, flute, piano, and percussion [2003] **13:50** – 50 p. *concert* + parts
- Quartet** (piano and strings) [1996] **11:25** – 36 p. *concert* + parts
- Ribbons** (woodwind and string quartets, harp, harpsichord) [1993] **10:05** – *not yet published*
- Shadows II** (piano, percussion and brass quintet) [2000] **12:10** – 60 p. *concert* + parts
- The Way**, for violin and ensemble [2003] **11:45** – 50 p. *concert* + parts
- Trio** (flute, violin and cello) [1989] **10:10** – *not yet published*

LARGE ENSEMBLE

- Balloons** (orchestra) [1991] **14:40** – *not yet published*
- Chamber Symphony No. 1** (orchestra) [1979] – *not yet published*
- Symphony No. 2** (full orchestra) [1988] – *not yet published*
- Transitus** (wind ensemble) [1992] **10:15** – *not yet published*