

ULRICH SUESSE

**NOW I LAY ME DOWN
TO DREAM**

E.E. CUMMINGS

Explanation of signs:

piano:



Cluster (black and white keys)
without sound



direction of arpeggio

voice:



whispering



between speech and whispering

Now I Lay me down to dream

3

F.E. Cummings

Ulrich Sueda
(Oct. 20)

M.M. $\text{♩} = 92-100$

Soprano

Piano-forte

Ped

Ped

7

Now I lay

Ped

13

with every where a-round

Ped

Ped

6

Ped

18

me

P

24

me — me the great — dim deep sound of

Ped

30

rain and of al-ways and of no-where or now-here;

sub. p

f

f

sub. p

35

and

f

mf

p

p

Ped

Ped

Ped

40

what a gent-ly wel-come-ing dark-est-ness

p

accelerando

Ped

46 M.H. 116-120

Now I lay me down

4/4

52

in a most steep more than music

8va

58 *Tempo primo*

fee-ling that right is life and joy are is

8va

piano dolce

Ped

64 *accelerando*

on - ly

cooped

vivo M.H. 120-126

simile

70 *Tempo primo*

Where-as night is gi-ven

4/4 *mf* *p* *simila*

76

night and death and the raind are gi-ven and gi-ven is 3/4

81

how beauti-ful snow

87

Pol *Pol*

93 *accelerando*

Now I lay me down to dream of to

99 *tempo primo*

dream to dream of to dream of nothing I 3/4 or any

105 *ff*

some-body or you can be-gin 2/4 to be-gin to i-ma-gine

111

some-thing which no-body may keep

8

117 *piano*

Now I lay me down to dream of

123 *Spring*

Ped.



UNIVERSITY OF NATAL

DEPARTMENT OF MUSIC

presents

an evening of compositions by

ULRICH SÜSSE

performed by members of staff and students of the Department of Music and
members of the Durban Symphony Orchestra

MONDAY 29 SEPTEMBER : HOWARD COLLEGE THEATRE : 8.15 p.m.

programme

1. Now I lay me down to dream

Poem by E.E. Cummings

*Anthea Binoh - soprano
Isabella Stengel - piano*

Now i lay (with everywhere around)
me(the great dim deep sound
or rain;and of always and of nowhere and
what a gently welcoming darkestness-
now i lay me down(in a most steep
more than music)feeling that sunlight is
(life and day are)only loaned;whereas
night is given(night and death and the rain
are given;and given is how beautifully snow)
now i lay me down to dream of(nothing
i or any somebody or you
can begin to begin to imagine)
something which nobody may keep.
now i lay me down to dream of Spping

2.

A R O U N D (1970)
P. E. A C E

*John Binoh - Flute
Jitake Brien - Violin
Alfredo Stengel - Cello
Isabella Stengel - Piano*

2.

ULRICH SÜSSE was born in Germany in 1944. Destined by family tradition to become a theologian, he turned out instead to be a composer. His study of church music in Stuttgart included both interests. After studying with Karlheinz Stockhausen at the Cologne Courses for New Music he received a grant to study with Luciano Berio at the Juilliard School of Music in New York. In 1970 he enrolled in the Manhattan School of Music and started to work with the electronic medium. He has been lecturing in the Department of Music at the University of Natal since June 1973.

PROGRAMME NOTES BY THE COMPOSER

1. To write about music is not easy, but to write about music one has written oneself is still more difficult. I feel that anything I can say in words about any piece I wrote must be inferior because I said it in the piece - and I feel free to include words in a piece if necessary.
2. I can't name an occasion where any programme note contributed to my understanding of the music other than to satisfy my curiosity about this music (written when, where, by whom, nationality, age, education; how, technique, played by whom.....).
3. There is also the possibility of using words after the event: i.e. as critique. After the performance of the first and second pieces tonight you will hear a tape recording of a discussion of Around Peace and pppp by the well-known German composer Hans Werner Henze. His comments were recorded after a New York performance of these works.

All the four pieces were written in New York. They seem to be very different. One of the reasons is the problem of freedom in composition. Here are some facts about them. In order to legally reenter the U.S.A. in September 1970 I had either to get married or to study. That's why I enrolled at the Manhattan School of Music as "special" student. My background was known and honoured with a scholarship but my avant-garde involvement was met with the usual academic mistrust. So for my first performance there I composed a more traditional piece. I chose a poem by E.E. Cummings, a singer, a piano, augmented triads vertically and a twelve-tone row horizontally. The latter appeared only once, though: namely, at the end, when E.E. Cummings finally discloses what is being 'dreamt about'.

Around Peace was commissioned in 1969 by the President of Sarah Lawrence College, to be played by four members of the New York Philharmonic; but preferring to write 'freely' at that time (hence: pppp) I delayed this obligation until the President confronted me half a year later. By this time the problem of writing to commission seemed less daunting.

A R O U N D
P E A C E
is circular (based on the series C - B - Bb - ? - Bb - B - C), and has some music-theatrical aspects; for example, the players fight at the beginning over the style they should play in. In deference to experienced players who may not be used to new music, I notated exactly with exception of a few improvisational structures. The comment in the work on the very active peace demonstrations for Vietnam and Cambodia which I witnessed in 1969/70 is not at all sarcastic.