



**TO THE SIX MILLION
of
Treblinka
Mauthausen
Buchenwald
Auschwitz
Dachau
Belsec**

Pozzi Escot

**Publication Contact International
24 Avon Hill
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IMPORTANT PERFORMANCES

International Festival of Contemporary Music
Madrid, Spain

Studio fur Neue Musik
Munchen, Germany

Composers' Forum, Contemporary Ensemble
Arthur Weisberg, Conductor
New York

Contemporary Chamber Players
University of Chicago

University of Chicago Chamber Players
Ralph Shapey, Conductor

The Hartt Chamber Players
Judson Hall, New York

Bertram Turetzky Recital
Wesleyan University

New Events Ensemble,
Jacques-Louis Monod, Conductor,
Bethany Beardslee, Soprano
New England Conservatory

New Events Ensemble,
Francis Wada, Conductor,
Maria Tegzes, soprano
New England Conservatory

Boston Visual Artists' Union

Space, Time, Sound Concert Series
De Cordova Museum, Lincoln, MA

University of Hartford Now Concert
Composers' Forum
Carnegie Mellon University

Televizija Beograd,
Belgrade Symphony Orchestra
Yugoslavia

Festival of Contemporary American Music
New England Conservatory

Harvard-Epsworth Church
Cambridge, MA

BBC-London, Lontano Group

Festival of American Music
University of Indiana, Bloomington

Wheaton College
Norton, MA

Library of Congress
Washington DC

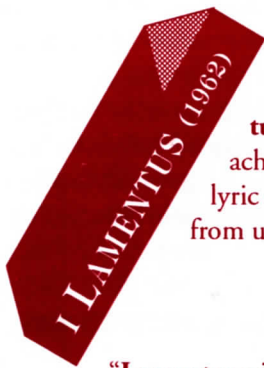
Soria Chamber Ensemble
Orlando Cela, Conductor

NEC Contemporary Ensemble
Tamara Brooks, Conductor

LAMENTUS: For *soprano, violins(2), violoncellos(2), piano, percussion(3)*.
Text: *Pozzi Escot*. 15'.

CRISTILOS: For *violins(3), flute(alto), contrabassoon, percussion*. 15'.

VISIONE: For *double bass, flute/piccolo, flute(alto), saxophone(alto), soprano, percussion*.
Text: *Pozzi Escot*, adapted from Arthur Rimbaud, Wassily Kandinsky, Gertrude Stein, Guenther Grass. 10'.



"The far-out concert was delicious, especially the work called **Lamentus** by Pozzi Escot, which achieved a great intensity of lyric expression by methods far from usual."

Virgil Thomson,
Schirmer Newsletter

"**Lamentus** with its violent contrasts and abruptness is a composition of unusually expressive intensity marked by demanding fresh and telling writing for voice and instruments."

Michael Steinberg,
Boston Globe

"I am impressed by the intellectual quality of the Festival. As to the works performed, two have impressed me the most: **Lamentus** by Pozzi Escot."

Joly Braga Santos, *Festival Newsletter*,
Madrid, Spain

"A striking new appearance on the colorful list of American composers was made by Pozzi Escot. The instrumental mosaics, the strange syllables and words are obviously rooted in genuine musicality and join in a really moving **Lamentus**."

Studio fur Neue Musik,
Munchner Merkure

"Escot has maintained a very personal musical style, very sure in its individual expressiveness. **Lamentus** for soprano oppose sometimes flowing sometimes splintered vocal writing against the finely made instrumental sound of two violins, two cellos and piano. In between a rich battery of

percussive instruments again and again powerfully and masterfully. The sounds of **Lamentus** are impressively heard without losing themselves in sentimental byways, but also without being pushed to stark expression."

Studio fur Neue Musik,
Suddeutscher Zeitung

"**Lamentus** of Pozzi Escot for soprano, instrumental ensemble and percussion constitute a page of marked dramatic character, creating a climax akin to the best Italian verismo despite its contemporary form and language."

J. Espinos Orlando,
"Madrid," Spain

"**Lamentus** by Pozzi Escot, is a beautiful piece of expressive writing. Alternating sections of percussive cacophony and Webernesque silence, the soprano covers the entire emotional range of human sounds. with a text pieced together from Finnegans Wake and Schwarz-Bart, Escot has composed an entirely convincing work."

Daniel Rosen,
Boston Herald

"**Lamentus** especially impressed me deeply."

Michael Hammond,
Dean, School of Music, Rice University

"Like Busoni years back said to me, you are now a master. **Lamentus** is extraordinary."

Phillip Jarnach,
Hamburg, Germany

“**Cristhos** was quite another story. Its relatively few sustained notes are squared away in defined planes but they define a musical and expressive space.”

Eric Salzman,
New York Herald Tribune



“Composer offers unusual sounds. Escot distinguishes as a careful listener to unusual sounds. In the first performance of **Cristhos** Escot exploited brilliantly unfamiliar timbres.”

Theodore Strongin, *The New York Times*

“Talk as knowingly as we may about new music, no one ever is ready for it when it comes along. Every really original work takes the listener by surprise. So, the primary virtue of such an excellent concert as was given by the Contemporary Chamber Players of the University of Chicago is not to make anyone love new music immediately, or even to grasp much of its sense. Simple aural exposure was the chief value in playing the most advanced work on the program, Pozzi Escot’s **Cristhos**.”

Donald J. Henahan, *Chicago Daily News*

“What is interesting in the piece **Cristhos** is the use the composer makes of silence. The contrast between the percussive hammering and pure silence was done quite effectively.”

Boston Herald

“Some of the music was more aggressively modern in concept. **Cristhos** by Pozzi Escot was almost a ritual of incantatory violence and lament con-

trolled by strong musical structure.”

David Noble, *Boston Herald American*

Cristhos is the basis of the film RAZAPETI produced by National Television of Belgrade. The film was world premiered at the International Festival of Film, Prix Italia, in Florence, Italy, September 28, 1974.

Recent Release: MUSIC & ARTS CD1082

III VISIONE (1964)

“Pozzi Escot’s **Visione** called for substantial forces and made substantial sounds; after a solo bass movement Escot started her soprano singing vocalize without syllables. The eerie soprano sound wrapped itself around the syllables of a ghostly recorded speaking voice. The two voices were reinforced by bright sustained sounds from flute, saxophone and vibraphone.”

Theodore Strongin, *New York Times*

“The most satisfying works of the evening were those for larger ensemble, where there was more variety of tone color. These were Franchetti’s “Settimino” and Escot’s **Visione**.”

Paul Turok, *New York Herald Tribune*

“It was **Visione** for soprano, ghost speaker and various instruments that captured most attention. The text is made up of isolated words, phrases and sentences taken from Rimbaud, Kandinsky, Stein, Grass, and assembled into a tense, compelling poem by Escot. The soprano is used as an instrument of the ensemble. The bass viol assumes the

major initiative beginning with an extended solo cadenza. Various effects are achieved on the bass by using several different bows and many performance techniques. The mysterious ghost speaker utters the text as much for the sounds themselves as for the poetry as a unit, occasionally playing with vowels and consonants by drawing out their individual characteristics for a dramatic purpose, eminently successful and profoundly expressive.”

Frank A. York, Point, *Pittsburgh, PA*

“Innovations in the means of producing music are even more spectacular. Used in totally new ways, traditional instruments create a variety of startling effects. A virtuoso demonstration of this variety was given in the extended cadenzas of Martino’s “Concerto” and perhaps even more impressively, in the introductory string bass solo of Escot’s **Visione**. Avant-garde concerts can be a bore. The enthusiastic response of the large crowd showed that this one was not. What made the difference was that the choice of music, including **Visione** by Pozzi Escot, as well as the performances were without exception first-rate.”

Alexander Sillberger, *Boston After Dark*

“Escot’s **Visione** is a pleasure. In three sections, it is the last of a chamber trilogy (**Lamentus** ’62, **Cristhos** ’63, **Visione** ’64) commemorating the Holocaust. Escot’s music resounds with direction and meaning. The ensemble consists of flute, alto saxophone, percussion, double bass (**Visione** is Bertram Turetzky’s commission) and a soprano whose prominent, nonverbal utterances are complexly arrayed.”

Mike Silverton, *Fanfare*

Recent Release: NEUMA CD450-81