

ROGER REYNOLDS ALICE SHIELDS ARTHUR KREIGER

Roger Reynolds

"... the serpent-snapping eye" (1978)

Edwin Harkins, trumpet; Daryl Pratt, percussion;
Cecil Lytle, piano; 4-channel tape part realized at
CCRMA, Stanford University

Alice Shields

Coyote (1981)

Tape realized at the Columbia-Princeton Electronic
Music Center

Arthur Kreiger

Variations on a Theme by Davidovsky

Tape realized at the Columbia-Princeton Electronic
Music Center

Roger Reynolds (b. 1934) works in a wide variety of media: vocal, orchestral, electronic, instrumental and theatrical. In the late 1970's, his long-standing interest in quadraphonic tape (which offers a means of achieving the larger scale an American enjoys) led to an involvement with computers. The extended composition *Archipelago* (1982), commissioned by IRCAM in Paris, represents his most ambitious use of digital processing. Reynolds' music is often concerned with the dramatic or supra-real image as a compositional impetus, as a "text" that underlies or is set in a work. Theatre and technology both offer opportunities for enlarging the scope of musical experiences in these ways and, thus, they frequently appear as elements in his work. Other, strictly instrumental compositions, such as *Shadowed Narrative* (1977-81), may also reflect the influence of textual images (in this case, of Gabriel Garcia Marquez).

Reynolds has been honored by the National Institute of Arts and Letters, the National Endowment for the Arts, the Rockefeller, Ford and Guggenheim Foundations, and the Institute of Current World Affairs. He is presently on the faculty of the University of California at San Diego. His music is recorded on

Nonesuch, Turnabout, New World and Lovely Music, as well as on CRI.

Reynolds' works may be heard on CRI recordings: *Blind Men* on CRI SD 241; *Ping and Traces* on CRI SD 285.

Reynolds writes: "... the serpent-snapping eye" was composed for trumpet, percussion, piano and 4-channel tape. The phrase quoted in the title comes from "The Quarterdeck" chapter of *Moby Dick*, where Ahab, distributing grog to the crew, draws all into a directed abandon. My intention, then, was to explore those situations in which a loss of orientation leads us more deeply into the moment itself. There is a certain aquatic feel to the music, in which the performers are joined with a complex and sonorous fabric of computer-synthesized sound.

The work is nineteen minutes long, divided into three roughly equal sections. In the first, the primary aim of the performers is to *match*, submit to and intensify the taped sounds. The second, in which the synthesized sounds are sparse, introduces a feeling of independence as the performers *respond*, reflecting on models provided by the tape. In the final section, the live performers complement and elaborate upon—they attempt to *augment*—the synthesized sound.

The structure of "... the serpent-snapping eye" is based upon various series of gradually expanding and contracting durations. In addition, the shape of each component instrumental phrase parallels one of the three models used to program the computer in synthesizing the sounds that appear on the tape. Thus, the models for the electronic sounds find a second, more flexible expression in the activities of the live performers. There is, I hope, at every level, an evident concern for matching and conformation."

Edwin Harkins holds degrees in both performance and composition. He has been a performing member of the Contemporary Chambers Players in Chicago, the Center for New Music in Iowa City and the Center for Music Experiment in La Jolla. For the last several years he has been touring Europe, the United States, Japan and Canada with Harkins & Larson and the Extended Vocal Techniques Ensemble.

Daryl Pratt is interested in world percussion music and has performed African Ewe music, Javanese gamelan and South Indian classical music on mridangam. He is a freelance percussionist in the

San Diego area and has performed as a jazz vibraphonist/composer and with the San Diego Symphony.

Cecil Lytle has performed or recorded with nearly every major jazz artist today, has received several National Endowment for the Arts awards, and in 1979 was appointed Senior Visiting Scholar to the University of Keele, England. He is currently recording the complete piano works of Scriabin for the Sonic Arts label. With violinist James Negyesy, Mr. Lytle premiered Reynolds' 1983 composition, *Arthur*, at the Library of Congress in Washington, D.C.

Alice Shields (b. 1943) earned a Doctor of Musical Arts degree from Columbia University in 1975, studying primarily with Vladimir Ussachevsky and Otto Luening. Until 1982, she was Associate Director of the Columbia-Princeton Electronic Music Center. She has been a professional opera singer, performing as a soloist with the New York City Opera, the Washington Opera Society, and elsewhere. She now is in private practice as a vocal music therapist, specializing in performance anxiety. Shields has received numerous grants, including awards from the National Endowment for the Arts and CAPS for her opera *Shaman*, of which the piece *Coyote* is a part; the National Opera Institute and the Presser Foundation for a performance of *Odyssey* for the Lake George Opera Festival. Shields' music is recorded on the Finnadar (Atlantic) and Opus One labels. Her work *The Transformation of Ani* may be heard on CRI SD 268.

Shields writes: "The piece *Coyote* is the prelude to *Shaman*, which is about American Indian shamanism. *Coyote* represents a shaman turning himself into a coyote and back to human form again. It is made from transformations of the composer's voice, coyote calls, male chorus and electronic sounds, and was made at the Columbia-Princeton Electronic Music Center in New York City."

Arthur Kreiger (b. 1945) holds degrees in English Literature and in Music from the University of Connecticut. He earned his D.M.A. degree, with distinction, in composition from Columbia University in 1977. While still a student, Kreiger was the recipient of fellowships from the Berkshire Music Festival and the Composers' Conference. His electronic music

has been recognized by the League of Composers-ISCAM, American Composers Alliance Recording Award and the Groupe de Musique Experimentale de Bourges. Recent honors include the Prix de Rome and grants from CAPS and from the National Endowment for the Arts. Kreiger is presently on the faculty of Columbia University and is affiliated with the Columbia-Princeton Electronic Music Center. His *Dance for Sarah* and *Variations* may be heard on CRI SD 483.

Kreiger writes: "Electronic sound is a remarkably fluid medium. One is enticed by the unlimited possibilities in instrument designs, the infinite capacity for subtle shadings in timbre, and the potential richness of musical gesture found in the sound material. *Variations on a Theme by Davidovsky* (1981) explores an extensive palette of electronic tones and noises. Delicately shifting colors characterize this homage to one of the classic works in the electronic field. The composition recalls the opening ten measures of Mario Davidovsky's *Synchronisms No. 6 for Piano and Electronic Sounds* (1970) as a thematic subject. The theme appears 45 seconds into the piece "reorchestrated" for tape alone. It is preceded by a short introduction and is followed by a series of widely differing variations. Classical analog tape techniques (cutting, splicing and mixing) together with complex synthesizer patches have served in producing and shaping the variety of musical settings. The version presented on this recording is a stereo reduction of the 4-track master. The composer acknowledges the John Simon Guggenheim Memorial Foundation for its generous support."

This recording was funded by the Jerome Foundation and by the Alice M. Ditson Fund of Columbia University.

"...the serpent-snapping eye": C.F. Peters (BMI) 20'02"

Recorded by Josef Kucera, July 3, 1984 in the Recital Hall of the Mandeville Center at the University of California at San Diego.

Coyote: American Composers Alliance (BMI) 13'07"

Variations on a Theme by Davidovsky: American Composers Alliance (BMI) 9'50"

Art Direction: Dekker Freundlich Babian
Director of Production: Rachel S. Siegel
Library of Congress: 84-743089
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AMERICAN COMPOSERS ALLIANCE RECORDING AWARD

ARTHUR KREIGER

DANCE FOR SARAH (1976)

THEME AND VARIATIONS (1977)

Tapes realized at the Columbia-Princeton Electronic Music Center

ARTHUR KREIGER (b. 1945, New Haven, CT) attended the University of Connecticut where he received an undergraduate degree in English literature and master's degree in music. He earned his doctorate in composition with distinction from Columbia University. While still a student, Kreiger received fellowships from the Berkshire Music Festival and the Composer's Conference. In 1974 his electronic music won an award from the League of Composers-ISCM. Subsequent honors include the Rome Prize (1979) and a Guggenheim Fellowship (1980). In 1982 he was living in New York City and teaching at Columbia University. He writes:

"DANCE FOR SARAH (1976) and THEME AND VARIATIONS (1977) were designed to explore a rich palette of electronic sounds. Timbres are often presented in a state of flux, approximating the opulence of acoustic instruments without imitating their specific colors. The sounds manipulated in these compositions were generated on the now-standard assemblage of classical analogue tape equipment bolstered by an early model Buchla Synthesizer. Cutting, splicing, and mixing — techniques handed down from the first makers of tape-recorder music — were used to extend short segments into longer melodic lines and more dense textures.

"Flamboyant, raucous gestures characterize portions of DANCE FOR SARAH. The material presented in the opening undergoes considerable change as the work progresses and new elements appear, creating two broad sections. In 1977 DANCE FOR SARAH received honors at the Fifth International Electroacoustic Music Awards held in Bourges, France. The composition celebrates the birth of the composer's niece and is infused with the noisy energy of her first years.

"The formal scheme of THEME AND VARIATIONS is more tightly defined. This later piece consists of a set of 17 variations on the opening tune. The variations differ in length, timbre and texture, and in the degree to which they reflect the character of the original. The theme can be heard quite clearly in the first and third variations; in later statements the relationship is not as readily apparent. The final statement, however, contains phrases that sound similar to those of the original theme. THEME AND VARIATIONS won second prize at the Sixth International Electroacoustic Music Awards in Bourges in 1978."

WILLIAM MATTHEWS

AURORA, A WALTZ (1981)

Tape realized using computer music equipment of the Structured Sound Synthesis Project at the University of Toronto

WILLIAM MATTHEWS (b. 1950, Toledo) studied composition at Oberlin, the University of Iowa, the Institute for Sonologie in Holland, and the Yale School of Music. His principal teachers include Richard Hervig, Gottfried Michael Koenig, and Jacob Druckman. Among his awards and prizes are three BMI Awards to Student Composers, several grants for study abroad, a Charles E. Ives Scholarship from the American Academy and Institute of Arts and Letters, two ACA recording awards, and a composer-fellowship from the NEA. He has composed music of several types, including solos, orchestral, electronic and chamber music, as well as music for the theater. Since 1978 he has taught at Bates College in Maine. He writes:

"AURORA, A WALTZ, uses a few distinctly electronic timbres, but mostly uses sounds with sharp attacks and immediate decays, similar to those of the piano. These sounds were chosen to emphasize the energetic rhythmic life of the musical structures employed.

"I would like to express my gratitude to William Buxton, the Director of the SSSP in Toronto, for the invitation to work there and for technical assistance."

ELIAS TANENBAUM

CONTRADICTIONS (1974)

Tape realized at the electronic music studio of the Manhattan School of Music

ELIAS TANENBAUM (b. 1924, Brooklyn) studied trumpet at an early age. His first musical experiences were in the field of jazz, and his music reflects the openness and spontaneity of the jazz experience. After serving in World War II, he entered the Juilliard School of Music; upon graduation as a trumpet major his interests turned to composition. He studied privately with Dante Fiorillo, Bohuslav Martinu, Otto Luening and Wallingford Riegger. Tanenbaum, who has composed extensively in all mediums, is the recipient of many prizes and awards. He is the director of the electronic music studio, a member of the composition faculty, and conductor of the Composers' Improvisation Ensemble at the Manhattan School of Music. He writes:

"The material used in CONTRADICTIONS is varied. There are both electronically generated and concrete sounds. The work opens with a man's voice saying, 'Sounds are.' That phrase expresses my feelings about this work; sounds are whatever they are and stand by themselves."



AMERICAN COMPOSERS ALLIANCE

Each year, the American Composers Alliance chooses several member composers to receive the ACA Recording Award. These awards are given either to stimulate the career of a talented young composer or to call attention to the recognized achievement of a mature musician. Occasionally, the birthday of an outstanding composer is celebrated with the Award. In all cases, the selection is made by a jury of the composer's peers, whose principal criterion is artistic excellence.

Frank Wigglesworth
President

This record was made possible by a grant from the American Composers Alliance.

DANCE — Association for the Promotion of New Music (BMI): 8'40"

THEME — Association for the Promotion of New Music (BMI): 9'10"

AURORA — ACA(BMI): 6'36"

CONTRADICTIONS — ACA(BMI): 10'48"

Producer: Carter Harman

Associate Producer: Carolyn Sachs

Art Director: Judith Lerner

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First Recordings
The League of Composers-ISCM International Competition



Richard Cann, Joel Gressel, Arthur Kreiger, Paul Lansky, Daria Semegen, Maurice Wright, Menachem Zur

In the autumn of 1974, the League of Composers-International Society for Contemporary Music, U.S. Section, organized an International Electronic Music Competition, the first undertaken by the organization. Tapes of electronic music compositions were solicited from composers and electronic music studios all over the world. A distinguished panel agreed to select the winners.

The judges were:

Bulent Arel, composer and Professor of Music at the State University of New York at Stony Brook.

Mario Davidovsky, Pulitzer prize-winning composer, Co-Director of the Electronic Music Center of Columbia and Princeton Universities, and Professor of Music at City College of New York.

Jean Eichelberger Ivey, composer and teacher of composition and electronic music at Peabody Conservatory of Music.

J. K. Randall, composer and Professor of Music at Princeton University.

129 tapes representing composers from 15 countries were entered

in the competition. Each judge listened to each tape individually, and then the judges met as a group to make their final selections. During the entire judging process, the tapes were placed in unlabeled boxes and identified only by numbers.

The winning compositions are presented in this album. It should be noted that no distinctions were made between the winning compositions, and that the order of works presented on the recording does not signify a ranking. Program notes and biographical

material have been provided by the composers.

As President of the League-ISCAM and coordinator of the International Electronic Music Competition, I feel that these works, besides being excellent pieces of music, represent a wide spectrum of approaches, attitudes, styles, and technical procedures that will give the listener much enjoyment and, also, an understanding of the breadth and sophistication of current electronic music.

—Hubert S. Howe, Jr

Side 1

Maurice Wright:
Electronic Composition
(1973) (BMI)

Electronic Composition was completed in the spring of 1973. The piece is centered on the pitch Middle C. The timbre space is created by assigning component musical lines to various synthetic "instruments" that are comprised of simple combinations of oscillators and amplifiers and then recording these lines with careful control of reverberation and phase. Certain elements of the piece, namely the sounds that some listeners have compared to "a distant chorus," or "a mutant brass band," as well as the time-pointed clip-clop of electronically pitched horses' hooves in the brief Coda, are developed further in *Cantata*, a composition for tenor, percussion, and synthesized voices and instruments.

— Maurice Wright

Maurice Wright was born in Front Royal, Virginia. He was a Mary Duke Biddle Scholar at Duke University and Presidents' Fellow at Columbia University. He has studied composition with Jack Besson, Chou Wen-Chung, Paul Earls, Iain Hamilton, Jacques Monod; and Charles Wuorinen; computer music and synthetic speech with Charles Dodge. He received a master's degree in 1974 from Columbia University, where he teaches Music Theory. He received the Henry

Schuman Prize for Music from Duke University in 1972 and the Joseph Bearns Prize for Music from Columbia University in 1974.

Joel Gressel:
Points in Time (1974)

In *Points in Time*, the ratio relationships that characterize the equal-tempered pitch system (division of the octave into 12 equal semitones) are applied to rhythm. These result in a series of attack points that accelerate regularly (approximating the sound pattern made by a freely bouncing ping-pong ball) or, conversely, decelerate. While human performers can approximate such rhythms, the computer uniquely affords the opportunity to explore their combinations and interactions. Several series unfold simultaneously, converging at points of arrival (attack points common to two or more series), which, in turn, are members of longer-range rhythmic accelerations (or decelerations) progressing to higher-level points of arrival. The resulting directed motion is loosely analogous to the resolution of harmonic and melodic tendencies at cadence points in tonal music.

Pitches are derived from a set (F F# C B A D# E G G# D C# A#), the properties of which eventuate in tritone-related structures and long-term associations of pitch-class tetrachords (e.g., F F# C B), trichords (D# E G), and dyads. Formal sections

are defined by changing instrumental combinations.

The title is derived from the lexicon of the United States Senate Watergate hearings, which were in progress during the time the piece was composed. The realization was completed in February 1974 at the Princeton University Computer Center.

— Joel Gressel

Joel Gressel was born in 1943 in Cleveland, Ohio, attended Brandeis and Princeton Universities, and presently lives and teaches in New York City.

Daria Semegen:
Electronic Composition
No.1 (1971/1972) (BMI)

Electronic Composition No. 1 was composed specifically for the utilization of "classical" studio resources in development and modification of electronically derived source-sound sequences. These are first presented in a comparatively simple, linear manner and then are passed through series of increasingly more complex evolutions of themselves, resulting in highly ornamented contrapuntal textures. The structure outlines several main sections linked together by short transitions. Each section is characterized by its own particular manner of projecting timbre, duration, and pitch structures in widely varying proportions. The multi-layered,

background-foreground distribution of sounds and their stereophonic presentation may be readily perceived by the listener in various sections of the composition. The work was realized in 1971-72 at the Columbia-Princeton Electronic Music Center.

— Daria Semegen

Daria Semegen (b. 1946) began writing music at age seven, concurrently with her piano studies. She studied composition at the Eastman School of Music, Yale and Columbia Universities, at Tanglewood, and in Warsaw, Poland, as a Fulbright scholar. Her composition teachers include Samuel H. Adler, Robert Gauldin, Burrill Phillips (Eastman), Witold Lutoslawski (Warsaw), Bülent Arel (Yale), and Vladimir Ussachevsky (Columbia). She has received numerous awards in composition, including two BMI Student Composer Awards, Chautauqua, MacDowell Colony, and Tanglewood fellowships, Fulbright Grant, National Endowment for the Arts commissions, and prizes from Mu Phi Epsilon and Yale University. Since 1972 she has been on the teaching staff of the Columbia-Princeton Electronic Music Center, where she also worked as technical assistant to both Otto Luening and Vladimir Ussachevsky. In January 1974, she joined the Department of Music faculty of the State University of New York at Stony Brook, where she teaches composition and electronic music at the Electronic Music Studio.

Menachem Zur:
Chants, for magnetic
tape (1974) (ASCAP)

Chants, for magnetic tape was realized in the electronic studio of Columbia University in March 1974. The work is shaped by a series of phrases divided by small pauses, somewhat resembling a Gregorian chant. The pitches are organized around a nine-tone series: F B♭ G, A D B, C# F# D#. The main melodic cell is the figure F ascending to B♭ and descending to G.

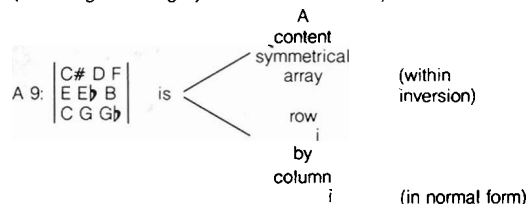
— Menachem Zur

Menachem Zur was born in 1942 in Tel Aviv, Israel. He studied theory at the College for Teachers for Music in Tel Aviv and in the Rubin Academy of Music in Jerusalem. In 1969 he came up to New York to complete his B.M. degree in Composition at the Mannes College of Music. Mr. Zur received his M.F.A. degree in Composition at Sarah Lawrence College in Bronxville, N.Y. His master's thesis in Composition was a piece for choir, magnetic tape, brass quartet, and percussion that won first prize in a contest in Jerusalem in 1973. He is currently completing his D.M.A. degree at Columbia University in New York City, and teaches music at Queens College, City University of New York.

Side 2

Richard Cann: Bonnylee (1972)

(This song was sung by an IBM 360 model 91)



i.e. C# - D - F & C# - E - C (0,1,4)'s
 E - E \flat - B & D - E \flat - G (0,1,5)'s
 C - G - G \flat & F - B - G \flat (0,1,6)'s

& Then a remaining 3 (0,1,2)
 G# - A - B \flat

— There are (many) such arrays —
 - & the remaining 3 can be of different structure -



Consider: 12-tone sets e a e carrying
 consisting of a a a a
 four trichords, c remaining c a
 h 3 h 9

In the beginning all & only 9's
 In the middle fat-chords 3's
 In the end single notes 3's

& The rhythm too! - - - - - (comes from arrays).

smallpoints:

- 1) Am currently working for a PhD at Princeton University.
- 2) Paul Lansky (qv) was my advisor on *Bonnylee*. (good friend)
- 3) B.O.P.p is coming! — Richard Cann

Arthur Kreiger: Short Piece (1974)

In Arthur Kreiger's composition, *Short Piece*, careful attention has been given to the construction and treatment of phrases. These phrases, often articulated in a highly pungent manner, serve as contrast to those sections of the work which are more sustained and static in character. Both types of gestures explore the richness of percussionlike timbres. *Short Piece* was realized at the Columbia-Princeton Electronic Music Center, where it was completed in November of 1974. Kreiger's works include compositions for standard instrumental ensembles in addition to music for electronic tape.

Paul Lansky: mild und leise (1973/1974) (ASCAP)

mild und leise was written and synthesized during 1973-74 using the IBM 360/91 computer at Princeton Univer-

sity and the Music 360 synthesis program written by Barry Vercoe. I want to thank my former student Richard Cann, composer of *Bonnylee*, for his help in learning how to use this program, and the Princeton University Computer Center for its generous allocation of computer time. This work is dedicated to Godfrey Winham.

I would like to advise the listener to:

- listen easily and slowly — this work takes its time,
- listen to changing timbres, to changing chords, to changing timbres within chords,
- listen to changing chords within timbres,
- listen to repetition, to changes within repetition,
- to increasingly more complex forms of the same music under repetition,
- listen to different ways of doing things,
- to linear shapes,
- to repeated chords,

- spreading out, and contracting, registrally, to simple rhythms,
- becoming complex rhythms,

- listen to combinations of different ways of doing things,
- listen to starts and stops as breathing points and places where new twists begin an old material,
- listen to each part of the piece as an evolving, growing, and more complicated form of earlier parts of the piece,
- as a new way of doing things which has only gradually become possible.

listen carefully, and easily.

— Paul Lansky

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 ® "Columbia," ® "Odyssey," Marcas Reg.

Side One

Band 1

PASSACAGLIA ON "SPRING AND ALL" (5:02)
By ARTHUR KREIGER

Text by William Carlos Williams

Tape part realized at the Columbia-Princeton Electronic Music Center, New York, NY.
Recorded in April 1986. Paul Goodman, engineer. Barbara Tager, producer.

Bands 2 thru 4

VERMONT POEMS (Total time: 7:33)
By SUSAN HURLEY

Texts by Barbara Howes

Band 2. **Looking Up at Leaves** (3:55)Band 3. **Landscape, Deer Season** (1:26)Band 4. **Leaning into Light** (2:56)Poems #1 & #3 were recorded in May 1985. Joe Lopes, engineer. Richard Einhorn, producer;
Poem #2 was recorded in May 1986. Gary Chester, engineer. Barbara Tager, producer.

Band 5

ELEGY (2:23)
By JACQUES-LOUIS MONOD

Margery Parker, soprano

Recorded in May 1986. Gary Chester, engineer. Barbara Tager, producer.

Band 6

MEDITATION (3:25)
By RUSSELL PINKSTON

Text by Henry Loosemore

Recorded in May 1985. Joe Lopes, engineer. Richard Einhorn, producer.

Texts on the insert.

All selections recorded at RCA studios, NYC, except *Elegy* and *Landscape, Deer Season* recorded at Edison Studios, NYC. Overdubs on *Like an Autumn Sky* done at Vanguard Studios, NYC, Richard Einhorn, producer. Jonathan Thayer, engineer. *Passacaglia on "Spring and All"* and *Like an Autumn Sky* mixed by Gary Gottlieb. *Illuminations* edited by Eric Chasalow, and *Like an Autumn Sky* edited by Jonathan Thayer. All other selections edited by Arthur Kreiger, a 1986 Artists' Fellowship Recipient of the New York Foundation for the Arts. His participation as editor is co-sponsored by Artists and Audiences, a public service program of the New York Foundation for the Arts.**Side Two**

Band 1

LIKE AN AUTUMN SKY (8:51)
By MAURICE WRIGHT

Texts by Tom Robbins, Shakespeare, I Ching

Michael Skelly, piano; Lori Henig, alto; Ronald H. Lee, tenor; Deborah P. Chodoff, soprano;

Howard Meltzer & Jorge Martin, piano 3-6 hands;

Tracie Lozano & Frank Cassara, percussion; Teresa Wager & L. Dean Todd, kazoos;

Elliot Schnapp, Ronald H. Lee, Peter Schubert, speakers; Marcia Miller, Adria Quiñones,

Linnéa C. Johnson, Sally Durgerian, pitchpipes.

Recorded in May 1985. Joe Lopes, engineer. Richard Einhorn, producer.

Bands 2 thru 4

ILLUMINATIONS (6:00)**By STEVEN R. GERBER**

Texts by Arthur Rimbaud

Band 2. **Marine** (1:17)Band 3. **Dévotion** (3:27)Band 4. **Départ** (1:03)

Margery Parker, soprano; Lori Henig, alto; Mukund Marathe, tenor; Kenneth Livingston, bass.

(Sung in French)

Recorded in May 1985. Joe Lopes, engineer. Richard Einhorn, producer.

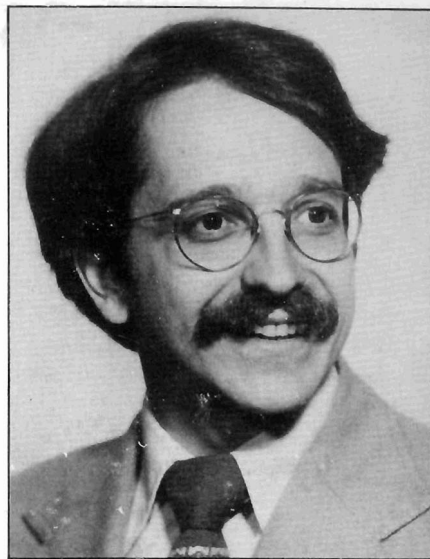
Band 5

**LINES FROM "A SONG
FOR OCCUPATIONS" (6:13)****By OTTO LUENING**

Text by Walt Whitman

Kenneth Livingston, baritone.

Recorded in April 1986. Paul Goodman, engineer. Barbara Tager, producer.



PETER SCHUBERT, conductor

Funding for this record was provided by The National Endowment for the Arts, The New York State Council on the Arts, The Alice M. Ditson Fund, and many private donors. Grants coordinator: Sally Durgerian.

Cover art:
from "Upstanding Twiggy Stuff" by Deborah Phillips Chodoff
Art director: Carol Bobolts

ARTHUR KREIGER (b. 1945) holds degrees in English literature and music from the University of Connecticut. He earned his doctorate in composition from Columbia University. His electronic music has been recognized by the League of Composers—ISCM, ACA Recording Awards, and the Groupe de Musique Experimentale de Bourges. Recent honors include the Rome Prize and grants from CAPS and NEA. Mr. Kreiger presently teaches at Columbia University and at Baruch College.

Passacaglia on "Spring and All" (1981, published by APNM) is the third work for chorus and electronic tape written by Kreiger for Peter Schubert and The New Calliope Singers. The electronic portion strives to create an homogeneous blend with the singers. It is closely synchronized with the vocal lines, producing many coincidental attacks of chords and noises. The composer acknowledges the generous support of the John Simon Guggenheim Memorial Foundation during the creation of this work.

SUSAN HURLEY (b. 1946) is on the faculty of the Interlochen Arts Academy, where she teaches, heads the Composition, Theory, and History Department, and organizes new music concerts. Since receiving her B. Mus. from the University of Massachusetts, she has studied at the Eastman School of Music with Samuel Adler and at the Indiana University School of Music with Frederick Fox. She has completed commissions for the Sage City Symphony and the Ballet Folklorique de Mexico, and has published in *Symphony Magazine*.

Vermont Poems (1984, published by Ludwig Music) was commissioned by the Muse of Eloquence with the idea that it be able to be performed by a vocal quartet as well as a full chorus. Ms. Hurley's other choral works include *Visions*, a setting of a mystical text by Babakhi of Shiraz, for a cappella chorus.

JACQUES-LOUIS MONOD (b. 1927) studied at the Conservatoire National de Musique in Paris, the Hochschule für Musik and the Städtisches Conservatorium in Berlin, and the Juilliard School. He studied privately with Olivier Messiaen and René Leibowitz, and holds a DMA from Columbia University. He is currently on the faculty at Columbia and at the Juilliard School. He has received awards from the Koussevitzky Foundation, the Naumburg Foundation, CAPS, the Radcliffe Institute, and the National Institute of Arts and Letters.

Elegy (1976, published by Mobart Music) is dedicated to Jack and Nora Beeson, and was first performed by The New Calliope Singers in 1978. His *Cantus contra Cantum IV* for mixed chorus, trombones, and bass solo was premiered by the group in early 1987. His *Cantus contra Cantum III* for mixed chorus a cappella has been recorded on CRI.

RUSSELL PINKSTON (b. 1949) is currently on the faculty of The University of Texas at Austin, where he teaches composition and electronic and computer music, and co-directs the Electronic Music Center. He is a graduate of Dartmouth College and received his MA and DMA degrees from Columbia University, where his principal teachers were Jack Beeson and Mario Davidovsky. His awards include the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters.

Meditation (1978, published by Galaxy Music Corporation) is on the same text as the famous anthem *Oh Lord, increase my faith* by Orlando Gibbons. It was written for the choir of The First Presbyterian Church of New York, directed by Dr. Robert Baker. *Meditation*, a finalist in the 1979 Ithaca College National Choral Competition, is part of a four-movement *Sacred Service* for a cappella chorus.

A Virginian by birth, **MAURICE WRIGHT** (b. 1949) currently resides in Philadelphia, where he is associate professor of composition at Temple University's Boyer College of Music. He studied with Iain Hamilton at Duke University and with Mario Davidovsky and Jack Beeson at Columbia University. He has received awards from the American Academy of Arts and Letters, The Guggenheim Foundation, The National Endowment for the Arts, and the Mary Duke Biddle Foundation. In addition to his activities in concert music, Wright has composed music for a number of film biographies of contemporary artists.

The adjunct instrumental parts in *Like an Autumn Sky* (1981, published by APNM) are intended to be performed by members of the chorus. The New Calliope Singers have also given first performances of three other Wright pieces: *Listen* (Cantata #2), *The Fat Man* (Cantata #3), and *Madrigals*.

Composer and pianist **STEVEN R. GERBER** (b. 1948) was born in Washington, D.C. and now lives in New York City. He holds a B.A. from Haverford College and an M.F.A. from Princeton University, where he was awarded a four-year fellowship. He has studied with Milton

Babbitt, Earl Kim, J. K. Randall, and Harvey Sollberger. He has written over forty works for orchestra, chamber ensembles, solo instruments and voice; his choral music includes *Dylan Thomas Settings* (recorded on Opus One) and *Ceremony after a Fire Raid*, both for a cappella SATB chorus.

Mr. Gerber was inspired by the first performance of *Illuminations* (1972, published by APNM) to compose *Une Saison en Enfer* on texts by Rimbaud for chorus with tenor and piano. This work, which in contrast to *Illuminations* is largely diatonic, was premiered by the New Calliope Singers in early 1987.

Born in Milwaukee, **OTTO LUENING** (b. 1900) studied in Germany and Switzerland, notably with Jarnach and Busoni, while earning a living as a flutist. He then returned to the United States in 1920 to begin a career as a composer, conductor, flutist and teacher at the Eastman School, University of Arizona, Bennington College, the Juilliard School, Barnard College, and Columbia University. He is one of the pioneers in the development of tape composition. His autobiography, *The Odyssey of an American Composer*, was published in 1980 by Charles Scribner's Sons.

Lines from "A Song for Occupations" was written for Barnard Convocation in 1964 and is published by C. F. Peters. In 1984, The New Calliope Singers commissioned the composer and premiered *Lines from Blake's "Urizen" and "Vala, or a Dream of Nine Nights."*

PETER SCHUBERT, founder and director of The New Calliope Singers, has studied conducting with Nadia Boulanger, Helmuth Rilling, Jacques-Louis Monod, and David Gilbert. He brings a strong theoretical background to his performances, having received his Ph.D. in Music Theory from Columbia University. Since 1970, Mr. Schubert has been on the faculty of Barnard College, where he teaches music theory and conducts the chorus. He has conducted three feature film scores and worked on an opera, *The Bus to Stockport and Other Stories*, with John Cage for Opera Uptown.

MICHAEL SKELLY is a graduate of Columbia University, where he studied piano with Niels Østbye. In addition to his work as an accompanist, he presents frequent solo recitals throughout the New York area and in New England. He made his recording debut in a performance of *Landscapes of the Mind II* by Marga Richter with the violinist Daniel Heifetz (Leonarda Records). He is now teaching at Columbia, where he joined the piano faculty in 1985.

One of the aims of **THE NEW CALLIOPE SINGERS**, founded in 1975, has been to sing new music with the kind of energy, enthusiasm, and even abandon that characterizes performances of *Messiah*. The members of the group, amateur and professional, have been extraordinarily talented and patient as they pioneered this exciting and unfamiliar territory. The chorus, in annual recitals in major halls in New York, has presented premiere performances of over 40 pieces in a wide variety of composing and performing styles. Those on this record are ones which have lasted especially well. High points of the group's career, under the able management of Penelope Parkhurst Boehm, include a performance of Bach's *St. John Passion* with baroque orchestra, a performance of Webern's *Das Augenlicht* with Manticore, a guest appearance with the Group for Contemporary Music, a live broadcast of Schubert and Brahms on WQXR with New York Philomusica, the resuscitation of a rare oratorio by Anton Rubinstein, the premiere of a work with computer-synthesized tape by Charles Dodge, and a staged performance of Banchnieri's madrigal comedy *La Pazzia Senile* in a comic translation by Maurice Wright. Members of The New Calliope Singers in the two seasons during which this record was made (each selection has between 12 and 25 singers):

Sopranos
Anne-Marie Bouché
Deborah P. Chodoff
Betsy Johnsmiller
Jacqueline A. Jones
Gwen Larson
Ellen Lerner
Robin Levine
Jennifer Miletta
Barbara E. Morgan
Margery Parker
Pearl Powell
Vicki Watson


Altos
Sally Durgerian
Lori Henig
Linnéa C. Johnson
Karen K. Krueger
Marcia K. Miller
Anne Morin
Adria Mary Quiñones
Marie Caruso Stauffer
Lisa Udel

Tenors
Bruce C. Johnson
Ronald H. Lee
Mukund Marathe
David Matarasso
Mitchell Morris
Elliot Schnapp
Gary Stephens

Basses
Hayes Biggs
David Chodoff
Michael Fine
Jonathan E. Fuller
Ed Kelly
Kenneth Livingston
John McDonald
Steven Silberblatt
John Uehlein

Rehearsal accompanist:
Michael Skelly




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Side One

Band 1

**PASSACAGLIA ON
"SPRING AND ALL"
By ARTHUR KREIGER**

Text by William Carlos Williams

By the road to the contagious hospital
under the surge of the blue
mottled clouds driven from the
northeast - a cold wind. Beyond, the
waste of broad, muddy fields
brown with dried weeds, standing and fallen

patches of standing water
the scattering of tall trees

All along the road the reddish
purplish, forked, **upstanding**, twiggy
stuff of bushes and small trees
with dead, brown leaves under them
leafless vines -

Lifeless in appearance, sluggish
dazed spring approaches -

They enter the new world naked,
cold, uncertain of all
save that they enter. All about the
the cold, familiar wind -

Now the grass, tomorrow
the stiff curl of wildcarrot leaf
One by one objects are defined -
It quickens: clarity, outline of leaf

But now the stark dignity of
entrance - Still, the profound change
has come upon them: rooted, they
grip down and begin to awaken

[William Carlos Williams, THE COLLECTED POEMS OF
WILLIAM CARLOS WILLIAMS. Copyright 1938 by New
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permission of the publisher.]

LINES FROM "A SONG FOR OCCUPATIONS"

By OTTO LUENING

Text by Walt Whitman

The sum of all known reverence I add up in you whoever
you are,
The President is there in the White House for you, it is
not you who are here for him.
The Secretaries act in their bureaus for you, not you
here for them.
The Congress convenes every Twelfth-month for you,
Laws, courts, the forming of States, the charters of
cities, the going and coming of commerce and mails,
are all for you.

List close my scholars dear,
Doctrines, politics and civilization exurge from you,
Sculpture and monuments and anything inscribed anywhere
are tallied in you,
The gist of histories and statistics as far back as the
records reach is in you this hour, and myths and
tales the same,
If you were not breathing and walking here, where would
they all be?
The most renown'd poems would be ashes, orations and
plays would be vacuums.

All architecture is what you do to it when you look upon
it,
(Did you think it was in the white or gray stone? or the
lines of the arches and cornices?)

All music is what awakes from you when you are reminded
by the instruments.
It is not the violins and the cornets, it is not the
oboe nor the beating drums, nor the score of the
baritone singer, singing his sweet romanza, nor that
of the men's chorus, nor that of the women's chorus,
It is nearer and farther than they.

Will the whole come back then?
Can each see signs of the best by a look in the looking
glass? is there nothing greater or more?
Does all sit there with you, with the mystic unseen
soul?

Strange and hard that paradox true I give,
Objects gross and the unseen soul are one.