

# avant garde

Seite 1:

**LUKAS FOSS**  
(geb. 1922)

**Paradigm (1968) (18'00)**  
"for my friends"  
Session · Reading · Recital · Lecture

**Jan Williams, Schlagzeug-Dirigent**  
(Percussionist-cond.) · **Stephen Bell,**  
**Elektrische Gitarre (Electric Guitar ·**  
**électro-guitare) · Charles Haupt,**  
**Violine · Jerry Kirkbride, Klarinette**  
**(Clarinet) · Marijke Verberne, Cello ·**  
**George Ritscher, Tonband und elektro-**  
**nische Mittel (Tape recorder and Elec-**  
**tronics · Bande et sons électroniques)**

**Lukas Foss, Musikalische Leitung**  
(Musical Supervision · Supervision  
musicale)  
(Music Publisher: Carl Fischer Inc.,  
New York — B. Schott's Söhne, Mainz)

**LEJAREN HILLER**  
(geb. 1924)

**Algorithms I, Version I (1968) (9'15)**  
I. The Decay of Information  
II. Icosahedron  
III. The Incorporation of Constraints

Seite 2:

**Algorithms I, Version IV (1968) (9'15)**  
I. The Decay of Information  
II. Icosahedron  
III. The Incorporation of Constraints

**Petr. Kotik, Flöte (Flute) · Jerry Kirk-**  
**bride, Klarinette (Clarinet) · Darlene**  
**Reynard, Fagott · (Bassoon · Basson)**  
**Frank Collura, Trompete (Trumpet ·**  
**Trompette) · Mario Falcão, Harfe**  
**(Harp · Harpe) · Ed Burnham, Schlag-**  
**zeug (Percussion) · Charles Haupt,**  
**Violine · Marijke Verberne, Violon-**  
**cello · James Kurzdorfer, Kontrabass**  
**(Double-bass · Contrebasse) · George**  
**Ritscher, Tonband (Tape recorder ·**  
**Bande)**

**Lejaren Hiller, Dirigent**  
(Conductor · Direction)  
(Music Publisher: Theodore Presser  
Company, New York · Universal  
Edition, Wien)

**ELLIOTT SCHWARTZ**  
(geb. 1936)

**Signals (1968) (9'38)**  
**James Fulkerson, Posaune (Trombone)**  
**Nicholas Molfese, Kontrabass (Double-**  
**bass · Contrebasse)**

**Elliott Schwartz, Musikalische Leitung**  
(Musical Supervision · Supervision  
musicale)

**Lukas Foss: Paradigm**  
(“for my friends”)

*Paradigm* (“for my friends”) employs 5 musicians: a percussionist/conductor, electric guitar, and 3 other instrumentalists. All have notes to play and words to speak, whisper, or shout. Words are handled like notes.

I—*Session*. Each player has 3 tasks (musical materials) and proceeds from one to the other, sometimes at random, sometimes on cue. The cues are syllables that combine in a sentence: “Someone will be held responsible”.

II—*Reading*. Each player has moments of note choice and moments of word choice. Words and music are like a mosaic, differently put together at every reading. A glance at the composer’s choice of words reveals that grammar and meaning are not left to chance; a poem should

All 5 players	Percussion	High Instr.	Middle Instr.	Low Instr.	Electric Guitar
Bury	your nostalgic your vulgar	pretention attitudes	devious political	fantasies manœuvres	not for me. waste.
Bury	your secret your polite	ornaments sentiment	calculated routine	caresses games	with twelve tones. ad nauseam.
Bury	your sophomoric your idle	abuse applause	limid indiscreet	recipes detours	of yesterday. but—is it art?
Give up	your hidden your pen heavy with	sonata scruples	virtuous gratuitous	mistakes choices	of fashion. et cetera.

(Any words from the second column to any words from the following one, etc.)

result from the 8×8 available word juxtapositions.

III—*Recital*. An instrumental interlude. Every sound is cued by the percussionist whose flexaton serves as a baton.

IV—*Lecture*. Imitation techniques of all kinds. For example: one imitates the inflection or rhythm of a word on one’s instrument; the imitation is either preceding, simultaneously duplicating, or succeeding the spoken word. At times a tape is heard imitating the live performance with a tape delay of 2 seconds. The words are taken from a recent lecture:

“To take refuge in the past is to play safe. Avoidance of truth. To burn the past is to play safe. Avoidance of knowledge. Safeness lurks wherever we turn. Improvisation that works is improvisation made safe: one plays what one can play, that is, what one knows, and one observes rules, insurances against disorder, traffic controles. Chance music is safe music if we accept any result as nature having its way. To control the result is also to play safe: freedom, choice handed to the performer because it doesn’t matter what he does: the given entities control the music, neutralizing the performer’s personal additions. Electronic music is safe: escape from the most dangerous element in music: performance. Shock in music is always effective, hence safe: cringe benefits. Program notes in pseudo-scientific jargon are safe: language used to conceal rather than reveal. Silence is safe, even virtuous. Show me dangerous music.”

*Lukas Foss*, born in Berlin, U. S. citizen since his fifteenth year, composer, conductor, pianist, teacher, and proponent for new music, became successor to Arnold Schoenberg at the University of California in 1953 and conductor of the Buffalo Philharmonic in 1962. Foss’ early compositions were traditional, neo-classic. In the last 10 years he has emerged as a leading force in the American avant-garde. This transformation was the unexpected result of an improvisation project which he began in 1957 as an experiment with his students at a time when the word “aleatoric” had not yet entered the musical vocabulary. “Time Cycle” was the transition piece. There followed “Echoi”, “Elytres”, “Fragments”, “For 24 Winds”, “Cello Concert”, “Baroque Variations”, “Organ Preludes”, “Paradigm” and “Geod”.

**Lejaren Hiller:**  
**Algorithms I, Versions I & IV**

*Algorithms I* is the first of a cycle of three compositions entitled Algorithms I, Algorithms II, and Algorithms III that make use of progressively more complex and sophisticated computer programs for their realization. Algorithms I was completed in 1968 and its two sequels are now in progress of composition. In all three works, each movement exists in four “versions”, any one of which can be chosen for a given performance. Each “version” reflects small but important changes inserted into the various computer programs used to produce this music. This plan not only demonstrates that such changes can drastically alter the overall effect of a given general musical structure, but also permits the controlled and identified isolation of the specific effect of a particular musical element on the impression of the whole. This is a novel application of a standard type of experimental design.

The first movement of *Algorithms I* is stochastic music in which the melodic lines become progressively more dependent upon previous pitch and rhythm choices. The second movement is a complete serial composition in which all row permutations

are used once each; also, rhythmic choices are least organized at its beginning and end, and most organized in its center. In the third movement, controls of vertical sonorities, of melodic motion, of resolutions of dissonant chords, of rhythmic patterns and of cadential structures are progressively introduced.

In this recording, only "Version I" and "Version IV" of Algorithms I are performed. These differ in control of factors such as note density, types of rows used, melodic constraints and types of dissonances resolved. All the music, both instrumental and electronic, was composed on an IBM-7094 computer. In addition, the sounds in the two tape channels were produced by digital-to-analog conversion on the Illiac II computer. Additional details concerning this composition are published in an article in "Music by Computers", edited by H. von Foerster and J. W. Beauchamp, published by John Wiley and Sons, New York.

*Lejaren Hiller*, born in New York in 1924, is currently Slee Professor of Composition at the State University of New York at Buffalo, a position previously held by composers such as Copland, Chavez, Thomson, Kagel and Pousseur. His background includes science as well as music, for he had a successful career as a research chemist before he turned to music professionally. From 1958 to 1968, Hiller designed and directed the Experimental Music Studio at the University of Illinois. He was the first composer to employ digital computers for music composition. In addition to computer music, he has composed some 70 other scores in all forms, instrumental, electronic and theatrical, including "Three Rituals for Two Percussionists", "HPSCHD" written in collaboration with John Cage, "A Triptych for Hieronymus", "Suite for 2 Pianos", and "Machine Music".

### **Elliott Schwartz: Signals**

"*Signals*", composed in 1968, attempts a fusion of musical sounds, percussive use of the instruments, and words spoken by the performers. The piece is focused about two extended passages calling for a high degree of performer choice, in which the players respond to "signals" from each other. Other areas of the work, more tightly controlled, often ask the two players to become "four" (pitches both sung and played), or, conversely, ask the two to become "one" (duets upon a single instrument, first the trombone and finally the double-bass).

*Elliott Schwartz* teaches at Bowdoin College in Maine, and has also held visiting lectureships at Trinity College of Music, London, and the University of California at Santa Barbara.

*The Center of the Creative and Performing Arts* in the State University of New York at Buffalo, directed by Lukas Foss and Lejaren Hiller, is widely recognized for its skillful performances of contemporary music. Over the past six years, more than 100 composers have received performances on the Center's "Evenings for New Music" presented in Buffalo, New York City and elsewhere in the United States and Canada. The young virtuosi who make up the group have come to Buffalo from all over the Americas as well as from both Western and Eastern Europe and Japan.

**Realisationen: »Evenings For New Music«**

**Center of Creative and Performing Arts, State University of New York at Buffalo**

**Produktion · Production · Directeur de production · Karl Faust  
Toningenieur · Recording Engineer  
Ingénieur du son: George Ritscher  
Center Coordinator: Renee Levine  
Design: Holger Matthies, Hamburg**

Deutsche Übersetzung des Textes auf Einlageblatt.

Traduction française ci-incluse.

LUKAS FOSS—COMPOSER, CONDUCTOR, PIANIST, TEACHER—HAS BEEN A MOVING FORCE IN THE WORLD OF MUSIC FOR OVER THIRTY YEARS. ■ TO DATE THERE ARE SOME 85 COMPOSITIONS IN THE FOSS CATALOG. HE HAS CONDUCTED MANY MAJOR ORCHESTRAS. HE IS AN INDEFATIGABLE CHAMPION OF MODERN MUSIC (DITSON AWARD 1974) AND AS A CONDUCTOR OF THE BROOKLYN PHILHARMONIC HE HAS MADE BROOKLYN A VITAL PART OF THE NEW YORK MUSICAL SCENE. ■ “FOSS NEVER HAD TO CHOOSE MUSIC, MUSIC CHOSE HIM.” (PIATIGORSKI) HE STUDIED WITH HINDEMITH AT YALE, REINER AT CURTIS, AND KOUSSEVITSKY AT TANGLEWOOD. HIS EARLIEST PUBLISHED COMPOSITIONS DATE BACK TO HIS 15TH YEAR. AT 19 HE COMPOSED (CONTINUED)



AN ORATORIO BASED ON CARL SANDBURG'S "THE PRAIRIE" WHICH BROUGHT HIM IMMEDIATE RECOGNITION. "HE CANNOT FAIL TO RAISE THE STANDARD OF MUSIC OF HIS GENERATION" WROTE VIRGIL THOMSON IN THE *HERALD TRIBUNE*. AT 23 HE WAS THE YOUNGEST COMPOSER EVER TO BE AWARDED A GUGGENHEIM FELLOWSHIP. ■ STYLISTICALLY FOSS' EARLIEST COMPOSITIONS ARE MARKED BY ROMANTIC LYRICISM, WHICH MOVED TOWARDS A STRONG NEO-CLASSICISM. THIS CHANGED AND EVOLVED IN TURN TO THE USE OF ALEATORIC TECHNIQUES, DESCRIBED BY *THE SATURDAY REVIEW* AS "FOSS 'NEO-CLASSICISES' THE AVANT GARDE". HIS EXPERIMENTS IN ENSEMBLE IMPROVISATION WERE THE FIRST OF THEIR KIND. ■ "HIS COMPOSITIONS ARE AMONG THE MOST ORIGINAL AND STIMULATING COMPOSED IN AMERICA", WROTE AARON COPLAND. IN A RECENT ARTICLE IN *THE VILLAGE VOICE* TOM JOHNSON WRITES "LITTLE BY LITTLE HE IS KNITTING TOGETHER A BODY OF WORK WHICH MAY ACTUALLY SPEAK FOR CONTEMPORARY CULTURE AS A WHOLE MORE ELOQUENTLY THAN ANY OTHER." ■ AS MUSIC DIRECTOR FOR THE BUFFALO PHILHARMONIC FROM 1963-1970, HE MADE THE CITY A FOCUS OF NATIONAL ATTENTION AND A MECCA FOR COMPOSERS AND PERFORMERS. IN 1982 HE BECAME MUSIC DIRECTOR OF THE MILWAUKEE SYMPHONY ORCHESTRA. HE WAS MUSIC ADVISOR AND CONDUCTOR OF THE JERUSALEM SYMPHONY IN ISRAEL FOR FOUR YEARS AND HAS GUEST CONDUCTED LEADING ORCHESTRAS BOTH HERE AND ABROAD. MR. FOSS IS CURRENTLY MUSIC DIRECTOR OF THE BROOKLYN PHILHARMONIC, A POSITION HE HAS HELD SINCE 1971. ■

## SIDE ONE



**Light Music**  
for John Lennon  
(Prelude, Fugue  
and Chorale)  
In Memory of  
December 8, 1980

Wilmer Wise, trumpet/Brooks Tillotson, french horn/Neil Balm, trumpet/Jonathan Taylor, trombone/Andrew Seligson, tuba  
Brooklyn Philharmonic Symphony Orchestra

Lukas Foss began to work on this commission by the Northwood Symphonette for brass quintet and chamber orchestra the morning of the day John Lennon was killed. Admittedly, this influenced the composition. There are no quotations, not even stylistic similarities to Beatle music, but the tonal nostalgia of the Prelude, the use of the electric guitar, the particular use of Major chords (though put into serial order) in

Produced by John Kilgore  
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# MUSIC OF LUKAS FOSS

## STRING QUARTET NO. 3

Columbia Quartet (Benjamin Hudson, violin; Carol Zeavin, violin; Janet Lyman Hill, viola; André Emelianoff, cello)

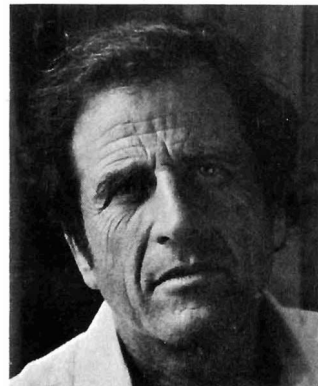
## MUSIC FOR SIX

University of Buffalo Percussion Ensemble

(Jan Williams, vibraphone; Bruce Penner, marimba; Edward Folger, vibraphone; Rick Kazmierczak, marimba; Kathryn Kayne, electric piano; James Calabrese, synthesizer)

## CURRICULUM VITAE

Guy Klucevsek, accordion



LUKAS FOSS (b. 1922) has been prominent in the world of music for over thirty years. His compositions have given voice to the avant garde since 1960 and his pioneering work with experimental performance groups at UCLA (1957-63) and in Buffalo (1963-70) helped to establish new techniques.

To date there are some 85 compositions in the Foss catalogue. At seventeen he was studying with Hindemith at Yale and with Koussevitzky at Tanglewood. At nineteen he composed an oratorio based on Carl Sandburg's "Prairie"; it brought him immediate recognition. In 1960 the New York Philharmonic premiered his *Time Cycle* a unique occasion in the history of the Philharmonic in that the orchestra performed it twice that evening. There followed a number of works which fit into none of the prevalent "schools of new music" notably *Echoi* and *Baroque Variations* which had a marked influence on the younger generation of composers.

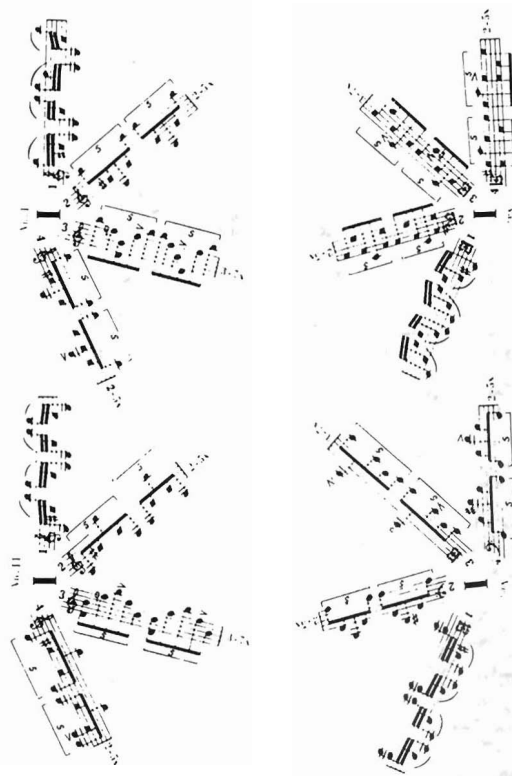
He has conducted many major orchestras. He is an indefatigable champion of modern music (Ditson award 1974) and in 10 years as conductor of the Brooklyn Philharmonia, he has made Brooklyn a vital part of the New York musical scene. His *SONG OF SONGS; PSALMS; BEHOLD, I BUILD AN HOUSE* and *THIRTEEN WAYS OF LOOKING AT A BLACKBIRD* appear on CRI.

## Notes by Ann Russell

STRING QUARTET NO. 3 is Foss' most *extreme* composition; it is themeless, tuneless, and restless. It is probably the first quartet without a single pizzicato since Haydn. The four strings are made to sound like an organ furiously preluding away. The sound vision which gave birth to this quartet may be the most merciless in the quartet literature.

Though some of the pages of the music may look unusual (see above), QUARTET NO. 3 is notated in every detail. There are no performer choices, except for the number of repeats of certain patterns. Repetition? Actually something is always changing, even in the introduction, which contains only two pitches, A and C, combining in various ways — a kind of prison from which the players are liberated by a sudden all-interval flurry. There follows an extended fortissimo section of broken chord-waves with ever-changing rhythmic inflections. This leads into a rigidly structured pianissimo episode of accelerating and retarding two-note cells. The idea of an exhausting fortissimo followed by an equally unalleviated pianissimo is reminiscent of Beethoven's *Grosse Fuge*, a work for which Foss has a special passion. Foss' pianissimo section is however unmelodic and active. At one point near the end, the musicians are granted the one and only sustained sound; then the frantic waves and counter waves resume, this time in rhythmic unison, each moment of change cued by the first violin. The closing C major chord is neither a peaceful resolution nor a joke, but rather like an object on which the music stumbles, as if by accident, causing a short circuit, which brings the rush of broken chord patterns to a sudden halt.

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STRING QUARTET NO. 3 was written for the Concord Quartet who obtained a grant from the New York State Council toward the commission of the piece and premiered it at Alice Tully Hall, New York on March 15, 1976.

MUSIC FOR SIX was composed in 1977. On this record it will sound to the listener like a typical percussion piece. In a sense this is misleading. The main feature of the piece is that any six instruments can play it. The piece is usually performed by a mixture of instruments from the string, wind, keyboard, or percussion groups. If high instruments are used one can transpose it upwards, if low ones, downwards. It is written entirely in treble clef. Each of the six musicians can take on any of the six parts. Foss, whose imagination is usually fired by the specific possibilities of specific instruments, found it difficult "to think in terms of any six instruments." His solution is: simple motives capable of combining in complex ways. The use of a score had to be abandoned in favor of separate parts plus instructions for their vertical combination. The key to the many available combinations is

found in the harmony, in a particular chord progression which makes MUSIC FOR SIX "happen." Wrong word: nothing happens in MUSIC FOR SIX, except at the very end when a melody appears for the first time. By rights this should seem out of character with the rest of the piece. Instead it feels as if the melody had been there all along, incognito (it is implied throughout by the chord progression). This melody appears just as the listener becomes reconciled to listening to yet another piece of hypnotic or minimal music, all rhythm and texture. This kind of inconsistency is consistent within Foss' output. When he uses a twelve-tone series, he doesn't really: the series is soon discarded like a scaffold no longer needed. When the music is aleatoric it really isn't because Foss likes to control the result, and when it is minimal-repetitive music as it is here, it suddenly sports a romantic tune.

CURRICULUM VITAE was commissioned by the American Accordionist Society in 1977. The piece requires a virtuoso accordionist; yet, the accordion contains childhood reminiscences for the composer; hence the title, and hence the sudden intrusions of bits of tunes which have autobiographical connotations for Foss: a Brahms Hungarian dance (a record given to him as a child), the Mozart *Marche turque* (the first Mozart piece he ever played), the Nazi anthem, etc. Except for those flashbacks, CURRICULUM VITAE is devoid of quotations; even the nostalgic tango is a near invention. The piece is both tragic and comic (the pitchless sigh following a sentimental harmonic progression), tonal and atonal, simple and intricate.

THE COLUMBIA STRING QUARTET, founded in 1976, is the resident ensemble of the Group for Contemporary Music, and spends summers in residence at the Grand Teton Festival in Wyoming and the White Mountains Festival in New Hampshire. By special invitation of scholar and Berg authority George Perle, they gave the world premiere of the recently-discovered version of the *Lyric Suite* with voice on November 1, 1979. The quartet, which has been awarded grants from the Martha Baird Rockefeller Foundation and the National Endowment for the Arts, has presented lectures at Princeton, SUNY — Buffalo, City College, the Philadelphia Music Academy, and the CUNY Graduate Center, and has toured Puerto Rico and the eastern United States. It plays the music of Peter Tod Lewis on CRI 392. THE UNIVERSITY OF BUFFALO PERCUSSION ENSEMBLE was founded by Jan Williams, its present director, and John Bergamo at the State University of New York at Buffalo's Music Department in 1964. New works are solicited on a regular basis and recent programs have included as many as five first performances. The ensemble performs regularly on the *Evenings for New Music* series of the Center for the Creative and Performing Arts and the Music Department's annual *June in Buffalo Festival*. GUY KLUCEVSEK has performed with the Buffalo Philharmonic Orchestra, the Center for the Creative and Performing Arts, the Philadelphia Composers' Forum and the Orchestra of Our Time. He was the accordionist for the revival of "The Coach with Six Insides" (music by Teiji Ito) off-Broadway and "Strider" on Broadway. Also a composer, he has performed his own works with the Brooklyn Philharmonia, the New York Composers' Forum, Newband, and Relâche. This is his first CRI recording.

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QUARTET NO. 3 — Salabert (BMI): 23 min.

MUSIC FOR SIX — Pembroke Music (Carl Fischer, BMI): 16'10"

CURRICULUM VITAE — Pembroke Music (Carl Fischer, BMI): 7'40"

Recorded by Richard Borgersen in New York City

All recordings re-mixed by Michael Riesman

at the Big Apple Studio, New York City.

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