

American Academy and Institute of Arts and Letters Award Record

William Thomas McKinley

Paintings VII (1982)

Collage (Robert Annis, bass clarinet; Anne H. Pilot, harp; Frank Epstein, percussion; Christopher Oldfather, piano; Joel Smirnoff, violin; Catherine Murdock, viola; Joel Moerschel, cello)

Gunther Schuller, conductor
Frank Epstein, artistic director

For One (1980)

Richard Stoltzman, clarinet

Ramon Zupko

Noosphere (1980)

New World Quartet

(Curtis J. Macomber and William Patterson, violins; Robert Dan, viola; Ross T. Harbaugh, cello)

William Thomas McKinley (b. 1938, New Kensington, PA) studied with Nikolai Lopatnikoff, Frederick Dorian, Gunther Schuller, Mel Powell, Yehudi Weyner, and Lawrence Moss. He has taught at Yale, SUNY (Albany), the University of Chicago, Tanglewood, and, since 1973, at the New England Conservatory. McKinley, also a virtuoso jazz pianist, appears in that role on CRI 275 in Shapey's *Rituals*.

McKinley has received many awards, including those from the Koussevitzky Foundation, the Concert Artists Guild, the National Endowment for the Arts (which commissioned Paintings VII for Collage), the NEA (in Jazz Composition), the Massachusetts Council for the Arts, the Naumburg Foundation, the National Flute Association, and the New England ISCM (honorable mention). Mr. McKinley's music has been played by the Chicago Symphony, the Tanglewood Festival Orchestra, the American Composers Orchestra, the Minnesota Symphony, the New England Conservatory Symphony, the 92nd Street Y Chamber Orchestra, the Colorado Music Festival Orchestra, and the Pittsburgh Symphony, as well as by distinguished chamber music performers. He writes:

"Paintings VII and For One share many musical and dramatic characteristics though a number of years separates their times of composition. Each work derives its essential energy and compositional spirit from a predominantly expressionistic musical palette which results in a widely contrasting array of emotional states. These states are juxtaposed in short rapid-fire order – often suddenly – creating at times the impression of "psychic" motion or force throughout their development.

"The gestures of Paintings VII derive from "physical" patterns, suggesting dance and improvisational movement. I would like to think of its form as "organic" – that is, evolving and yet strongly goal-oriented.

"Paintings VII creates a scenario which displays the explosive percussion talents of Frank Epstein, while at the

same time articulating an overall dramatic portrait of instrumental levels. Thus, I set up the following hierarchy in terms of dramatic importance: (1) percussion, (2) bass clarinet, (3) piano, (4) violin, (5) harp, (6) cello, (7) viola. Most of the instruments are given soloistic passages of varying length which dominate the entire group for short periods of time, thus taking over the momentary compositional direction. Nonetheless, the essential musical drive and development is distributed principally among the first three instruments (in the above order) while the others generally take on subordinate roles. The percussion dramatizes volcanic gestures – dominating and wild; the bass clarinet provides a perpetual obbligato-like blanket or undertow – rhapsodizing in a sometimes nonchalant manner and occasionally engaging in difficult cadenza-like passages; and the piano reacts in sometimes explosive fashion, also rhapsodizing, but in a manner different from the others, with unique cadenzas occurring intermittently. "Richard Stoltzman has remarked concerning my music: 'McKinley's music is traditional in the sense that all fine music is. It assimilates respected sounds and forms of history, reflects the qualities of its own ear, and forges fresh bonds with the future. I find it challenging, spontaneous, exciting, sincere, and eminently worthwhile.'

"For One is an extroverted, faustic, and virtuosic work – a fitting companion to Paintings VII - which seems to be fulfilling my hope that it will become a significant contribution to the clarinet repertoire. Because of the unavoidable fact that the single line creates its own unique effect, one is asked to hear lines which occur in different registers as multiple lines that contain many melodic levels within them. The listening experience in For One creates the same aural challenges that are encountered in listening to a solo work of Bach, wherein the perception of linear polyphony is paramount in obtaining enjoyment and the fullest understanding.

"The mastery of Stoltzman's performance brings the polyphonic levels to the foreground, helping the listener to follow the work's continuity, melodic connections, and overall dramatic progress."

Paintings VII was commissioned on behalf of Collage by the National Endowment for the Arts.

Ramon Zupko (b. 1932, Pittsburgh, PA) is Professor of Composition at Western Michigan University, where he also directs the Studio for Electronic Music. He began his musical studies at an early age, and studied at Juilliard, Columbia, and in Europe, where he lived for several years. His principal composition teacher was Vincent Persichetti.

He has composed more than 100 works, many of which include the electronic medium, as well as theatrical elements. His more than forty composition awards include a Guggenheim, a Koussevitzky Foundation Award, a Kennedy-Friedheim Award, an American Composers Alliance

Recording Award, a Berkshire Music Center Commission, and grants from the National Endowment for the Arts. He was named a Distinguished Faculty Scholar at Western Michigan University for 1983-84.

Zupko's compositions have been performed in New York and at various festivals and college campuses throughout the country, as well as in Europe. His orchestral works have been performed by the Detroit, St. Louis, Indianapolis, Kalamazoo, Curtis, and Tanglewood Festival Orchestras. His compositions appear on CRI 375 and 425.

Zupko has become concerned with a more ecumenical approach to musical materials, which endeavors to synthesize the spectrum of contemporary compositional techniques with those of the past, as well as those of other, non-Western cultures. This approach is supported philosophically by the writings of various 20th century thinkers whose conclusions have to do with the essence of our survival as a species, particularly: the acceptance of the multiplicity of experience, and the evolution of the network of human consciousness. He writes:

"Noosphere is an interpretation, in musical terms, of the substantive elements of the philosophy of the Jesuit priest-paleontologist Pierre Teilhard de Chardin. It was Chardin's vision that the 'Noosphere,' the network of communication, information, and personal aspiration that embraces the universe, is evolving into a collective mind and soul, in which all humans participate.

"The three movements of the quartet express this evolutionary process through the incorporation of various folk songs and chants which represent most of the major world cultures. The same material is employed in all three movements.

"In the first movement, 'Alpha,' the primordial state is represented: independent, elementary energies, in search of unification. The second movement, 'Convergence,' exploits the effects of unification, creating an increased interaction and inter-dependence among the materials, resulting in higher and more complex levels of organization. The third movement, 'Omega,' the ultimate state of convergence, brings the total inter-meshing of the materials to the forefront. While still maintaining their identities, their main focus becomes interaction with one another, in order to achieve an intensely unified 'hyperpersonal' organization, what Chardin describes as the 'Cosmic Omega.'

"This work was written under a Faculty Research Fellowship from Western Michigan University."

IN MEMORIAM R. DOUGLAS

Collage is a chamber music group composed principally of Boston Symphony Orchestra musicians, dedicated to the commissioning and performance of 20th century music. Throughout its history, Collage has presented original and diverse programs featuring more than fifty premieres. It also appears on CRI 486.

Richard Stoltzman is an instrumental superstar. He has appeared as clarinet soloist with the world's greatest orchestras and chamber performers and has won startling success in his own concerts and records. This is his first appearance on CRI.

The New World String Quartet, with a repertoire ranging from the standard quartet literature to premieres of contemporary American works, has been acclaimed as one of America's most prominent young ensembles. Formed in 1977, the quartet has appeared at major halls in major cities and universities. It is currently Quartet-in-Residence at Harvard University. It also appears on CRI SD 497.

This recording was made possible by grants from the American Academy and Institute of Arts and Letters. Each year, this organization awards four prizes to composers of outstanding accomplishment during the preceding year. The prize consists of a cash award and a recording on CRI. **Thomas McKinley** was a winner in 1983 and **Ramon Zupko** in 1982.

Paintings – Margun Music (BMI): 14'40"

Recorded by Peter Storkerson

Produced by Carter Harman

For One – MMC Publication (Reading, MA; BMI): 8'40"

Recorded by Robert Shumaker

Produced by William Thomas McKinley

Noosphere – ACA (BMI): 22'25"

Recorded by William Allgood, Kalamazoo, May, 1983

Produced by Ramon Zupko

For CRI—

Producer: Carter Harman

Art Direction: Dekker Freundlich Babian

LC#: 84-743126

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CRI

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MASQUES (1973-78)

Western Brass Quintet (Donald Bullock and Stephen Jones, trumpets; Neill Sanders, horn; Russell Brown, trombone; Robert Whaley, tuba); Phyllis Rappeport, piano

NOCTURNES (1977)

Abraham and Arlene Stokman, pianos

FLUXUS II (1978)

Abraham Stokman, piano

RAMON ZUPKO (b. 1932, Pittsburgh) is the director of the Studio for Electronic Music and the New Music Ensemble at Western Michigan University, where he also teaches composition, music theory, and acoustics. He began his musical studies at an early age, eventually receiving composition degrees from Juilliard. He studied further at Columbia, and in Europe, where he lived for several years. His principal composition teacher was Vincent Persichetti.

Many of his works make use of the electronic medium, as well as theatrical elements. His awards include grants from the Fulbright Commission, the Ford Foundation CMP Project, the Fromm Foundation, the National Endowment for the Arts, and the Martha Baird Rockefeller Fund. Several of his works have been published, including the *Concerto for Violin and Orchestra* (1962) which was awarded first prize in the "Premio Citta di Trieste," and *FIXATIONS for Piano, Violin, Cello, and Tape* (1974), which received a 1977 ACA Recording Award (CRI SD 375). His orchestral works have been performed by the Detroit, St. Louis, and Indianapolis Symphonies. He writes:

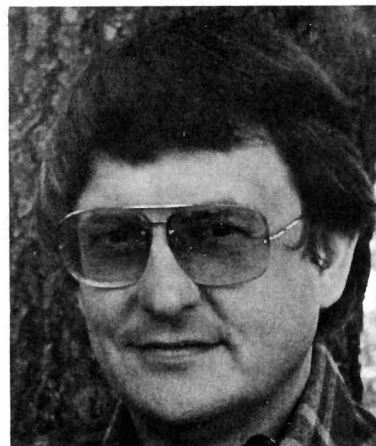
"As is the case with most of my works, those recorded here received their initial impetus from either poetic sources or dramatic-theatrical conceptions. Each of them deals with a re-interpretation of the resources and techniques of the past, with special attention focused on the elements of timbre, space, and an expanded concept of tonality.

MASQUES

play minstrels!
begin your journey
in sound and in motion
unfold your theatre —
allow us an image
of free spirits!

"As the title implies, this is an entertainment piece which combines music with ritual and pageantry. In live performance the musicians, who are costumed uniformly, move about the stage in specified patterns, creating a constantly changing visual as well as aural perspective. The 1978 version includes a number of modifications in order to render the work more suitable as a purely audible experience on disc. This recording attempts to preserve some of the sonic spatiality which one would experience if hearing the work live. Formally, the piece is a series of static sound blocks within a single movement, each one a 'disguised' version of one or more of the others. All of the pitch material is an outgrowth of a single five-note cluster: B, C, D, E, and F, and the sound 'metamorphosis' of the piece is from pitch-oriented to noise-oriented sound, then abruptly back again for the last segment.

"MASQUES was premiered by the artists on this recording on February 15, 1974, on the campus of Western Michigan University.



"NOCTURNES was written during September and October of 1977, and received its premiere by the Stokmans at the University of Chicago on January 20, 1978. Although there are six separate pieces here they form an entity. Each of them is tied to the others through its timbral, melodic, and rhythmic materials, but especially through the harmonic elements, all of which are permutations of a polychordal structure consisting of three major triads a half-step apart. The homage to Chopin is apparent throughout, as is the tone-picture quality of each of the pieces, inspired as they were by the following Haiku:

1. (Calmato)
autumn evening;
a crow perched
on a withered bough (Basho)
2. (Bizzarramente)
the sound of dancing dies;
wind among the pine trees,
insect cries (Sogetsu)
3. (Freddamente)
icy the moonshine;
shadow of a tombstone
shadow of a pine (Shiki)
4. (Ardente)
a lightening gleam
into darkness travels
a night-heron's scream (Basho)
5. (Affabile)
the water-fowl
pecks and shivers —
the moon on the waves (Zuiryu)
6. (Lontano)
the bell from far away —
how it moves along in its coming
through the spring haze! (Onitsura)

"FLUXUS II was composed between February and April, 1978, and is dedicated to Abraham Stokman, who premiered the work at Alice Tully Hall on January 20, 1979. The expressive and dramatic flow of the work was strongly influenced by a poem of Dylan Thomas entitled *In the Beginning*, the poet's personal expression of the story of Genesis. Musically the work is concerned with Baroque and Classical keyboard embellishment, Romantic keyboard figuration and bravura, and with the rela-

tionships among static tonal centers. The piece derives its form from the melodic growth and expansion of a three-note cell. It approaches the piano as a polyphonic 'color' instrument, with many gradations of attack and dynamic, 'orchestrated' textures with foreground accompanied by one or more layers of background, various 'echo' effects and the rapid alternation of differing textures and shapes."

ABRAHAM STOKMAN was born in Israel, where he began his piano studies at the age of six. Later he came to the Juilliard School to study with Edward Steuermann, receiving his B.S. and M.S. degrees in piano. Since taking up his residency in Chicago several years ago, he has performed often as soloist with the Contemporary Chamber Players of the University of Chicago, members of the Chicago Symphony Orchestra in chamber music concerts, and most recently as soloist with the Chicago Symphony Orchestra in the Bach *D Minor Concerto*. He has had compositions written for him by Ralph Shapey, Robert Lombardo, and John Austin. In addition to activities as performer, piano teacher, accompanist, arranger and composer, Mr. Stokman improvises in the manner of the 19th century pianists.

ARLENE GATILAO STOKMAN is a native of the Philippines. After she received her B.S. degree from the University of Santo Tomas in Manila, she came to the Chicago Musical College of Roosevelt University, where she received the Rudolph Ganz Piano Award. She has performed frequently with her husband as a piano duo.

PHYLLIS RAPPEPORT is Professor of Music and head of the piano department at Western Michigan University. She holds degrees from Queens College and the University of Illinois, where she was a member of the Contemporary Chamber Players. She has been the recipient of a Fulbright Scholarship, and has been active throughout the country as accompanist and ensemble performer.

THE WESTERN BRASS QUINTET was founded in 1966 in Kalamazoo, Michigan. Its members are professors of music at Western Michigan University. It has performed throughout the country, including performances for the Composer's Forum on NPR, the Composer's Forum in New York, invitational performances for the Tuba Universal Brotherhood Association and the International Trumpet Guild, and at Carnegie Recital Hall in New York. The ensemble has premiered numerous works which were written for it, including the work on this album, 'Nodding Music' by Elgar Howarth, and *LANDSCAPES* by Pulitzer composer Karel Husa, a work commissioned by the Quintet, and recorded by them on CRI 192 (78).

This record was funded in part by a grant from the Martha Baird Rockefeller Fund for Music, Inc.

Musical production by composer

Produced by Carter Harman

Cover art © Judith Lerner 1979

FLUXUS II — ACA (BMI): 13'50"

NOCTURNES — ACA (BMI): 17'45"

MASQUES — ACA (BMI): 13 min.

LC#: 79-750595

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