

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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WILLIAM MATTHEWS

LETTERS FROM HOME

Ensemble of the Center for New Music, University of Iowa; James Dixon, conductor

FIELD GUIDE

Tape realized at the Institute of Sonologie; Utrecht, Holland

WILLIAM MATTHEWS (b. 1950) is a flutist and conductor, as well as a composer. He studied at the Oberlin Conservatory and at the University of Iowa, and is currently (1977) working with Jacob Druckman at the Yale School of Music. In 1972, 1973 and 1974, he received BMI Awards to Student Composers, and in 1976 received a Charles Ives Award from the National Institute of Arts and Letters.

From 1974 to 1976, he worked at the Instituut voor Sonologie in Utrecht, Holland, using the computer facilities there to produce several works, including FIELD GUIDE on this album. He writes:

"I have long been interested in modelling musical forms after other, real-life time experiences, and the two compositions on this album are both examples of the possibilities. The first of the pieces, LETTERS FROM HOME, for 11 musicians (antiphonally arranged into four groups which surround the audience), has a non-specific correlation to the psychological time of a term of autobiography. The musical materials expand gradually from the initial isolated (harpsi)chord, taking some odd twists and turns along the way to an epiphanal climax which virtually obliterates the effect of what precedes it. Throughout the piece, the players are asked to contribute sounds other than those they normally produce with their instruments — notably voiced and unvoiced vocal sounds.

"In FIELD GUIDE, for computer-synthesized electronic sound, the composer and computer wander together through a 'field' of 103 different sound events. The program for the piece calls upon the composer to decide which general direction the music should take during the course of performance, while the computer is allowed to decide the details. Listening to FIELD GUIDE is a bit like walking through a woods in which each species of flora is found only in its particular habitat, while interloping fauna are more free to put in surprising appearances here and there."

RAMON ZUPKO

FIXATIONS (1974)

Nancy Elan, violin; Barbara Bogatin, cello; Andrew Thomas, piano; tape; Harvey Sollberger, conductor

FLUXUS I

Electronic tape realized at the Western Michigan University Electronic Music Studio

RAMON ZUPKO (b. 1932, Pittsburgh) started learning the piano from his mother, a good pop pianist, at the age of 8, and started to compose at about the same time. His talent for composition was encouraged in high school, in Ohio, and he went on to study with Vincent Persichetti (at the Juilliard School) and later in Vienna on a Fulbright Fellowship and at Columbia University. He lived in Europe from 1962 to 1966, studying at the Darmstadt Summer Courses and taking courses in electronic music at Bilthoven, Holland. Back in the U.S.A., he lived for a year on a Ford Foundation grant and then became Director of the Electronic Music Laboratory at Roosevelt University, Chicago. Since 1971 he has held a similar position at Western Michigan University, where he also teaches composition and theory and directs the New Music Ensemble. In 1970 his work for soprano and chamber ensemble, *La Guerre* was chosen to represent the U.S. at the festival of the ISCM in Basel, Switzerland.

He has written the following about his music on this record:

"explore obsession

"-focus (out of chaos)

"-set in time (tradition persists)

"frozen movement-change without change ...

"fixations

"Since about 1970 I have been concerned with four areas of expression in my music in varying degrees of emphasis: space, timbre, expanded tonality, and theatre. FIXATIONS deals in one way or another with each of these, the last one of course being apparent only in live performance. Spatial characteristics are enhanced in live performance through the placement of the speakers for the tape part behind the audience. The sounds of the tape part are electronically modified and de-synthesized versions of several of the live instrumental sounds, relating to the latter as extended timbres and dimensions of them. The pitch and rhythmic structure is derived entirely from the two

hexachords and rhythmic cells of the first dozen bars, and each section of the piece deals with a fixed harmonic field, which creates its own tonal hierarchy. There are ten continuous sections within the single movement, four of which are rhythmically freer cadenzas for each of the three solo instruments, as well as the tape.

"FLUXUS I for electronic sounds (1977) is in many ways an alternate solution, employing completely different materials, to the stylistic approach developed in FIXATIONS. It was realized on the Moog synthesizer of Western Michigan University, and employs as raw material four parallel seventh chords, and pitch sequences derived from them. These are subjected to a wide variety of controlled manipulations, creating within the basic drone character of the piece a constant state of flux between density and transparency, simple and complex timbres, foreground and background, tonal progression and stasis, rapid and slow spatial movement, regular and irregular rhythms, dramatic declamation and reverie."

JAMES DIXON, a protégé of Dimitri Mitropoulos, has established a reputation as one of the most conscientious and musical of all conductors of new music. He is in residence at the University of Iowa, and makes guest appearances in major centers. He has appeared on several CRI records.

HARVEY SOLLBERGER, flutist extraordinary, is as distinguished as a composer and conductor. He is co-director of the Group for Contemporary Music at the Manhattan School of Music and a frequent participant in CRI recordings.

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

Produced by Carter Harman

Cover by Judith Lerner

LETTERS FROM HOME: 12'35"

Recorded by Lowell Cross, April 1977

FIXATIONS: 15'30"

Recorded by David Hancock, March 1977

FIELD GUIDE: 7'55"

FLUXUS I: 6 min.

All ACA (BMI)

LC#s: MATTHEWS 77-750619, ZUPKO 77-750620

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DIANE THOME

ANAÏS

Diane Thome, piano; Michael Finckel, cello; tape part realized at the SUNY, Binghamton electronic music studio

DIANE THOME (b. Pearl River, New York, 1942) received her musical education at the Eastman School of Music, University of Rochester, University of Pennsylvania and Princeton University, where she was the first woman to receive a Ph.D. in Music. Among her teachers were Dorothy Taubman in piano, and Robert Strassburg, Darius Milhaud, Roy Harris, Alexander Urijah Boscovich and Milton Babbitt in composition. Her compositions have been presented in Europe and throughout the United States under important auspices. Her collaborative works include *Night Passage*, an environmental theatre piece, as well as compositions for dance and film. She has received many grants and awards including one from the National Society of Arts and Letters and two from the National Endowment for the Arts. She is a member of the National Council of the American Society of University Composers and Co-chairperson of the Northwest Region. She has taught at Rutgers University, the State University of New York at Binghamton and is currently (1980) on the faculty of the University of Washington School of Music in Seattle.

ANAÏS, for tape, violoncello and piano, was composed at the invitation of cellist Michael Finckel during the summer of 1976. The tape portion of the work was synthesized in the analog studio at the State University of New York in Binghamton while Thome was working under a SUNY Research Grant. The piece is dedicated to the memory of the writer Anaïs Nin, who died shortly before its premiere in March, 1977, in Los Angeles.

SIDE ONE

1. ARC: MUSIC FOR DANCERS
(By Daria Semegen; Time: 13:40)
2. MIMIANA I: FLUX
(By Bülent Arel; Time: 10:40)

SIDE TWO

1. MIMIANA II: FRIEZE
(By Bülent Arel; Time: 13:02)
2. MIMIANA III: SIX & SEVEN
(By Bülent Arel; Time: 12:23)

All the selections are published by American Composers Alliance, BMI.

Mastering engineer: George Piros
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Project coordinator: İlhan Mimaroglu

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The myriad, diverse sonorities, expressions, and articulations of the electronic music medium provide a remarkable array of musical colors especially suitable for combination with the visual medium of dance.

The electronic music works on this recording were composed expressly for modern dance and were commissioned by choreographer Mimi Garrard in the span of nearly a decade. Each individual musical work is uniquely related to its own choreography. Collectively, the compositions reflect varying degrees of complexity and diversity of both an aesthetic and technical nature, and a wide range of emotional expression.

In creating a dance work, often the choreographer may chart out a meticulously detailed plan of action on stage, including each beat or count of the dance in exact tempos, descriptions of dancers' movements which may form essential and recurring motives in the dance, and elaborate lighting effects. Then, the musical score is composed to synchronize with these aspects of the choreography. The dancers, in turn, synchronize their own movements to the music throughout the choreography, and the composer's musical score must be lucid, technically precise, as well as a sensitive aesthetic interpretation of the dance. Sometimes, the situation is reversed and the choreography is based on an already composed, previously commissioned electronic work, perhaps itself based on an overall expression or programmatic idea suggested by the choreographer, or else created by the composer as a work purely abstract in nature. In any event, the composer's intention is to create a work which complements the dance and is one of its essential components, and which can exist also as a complete musical work in its own right.

In this recording, the composers' virtuosity and musical mastery of the medium is unmistakably evident in these singular and engaging works of electronic music for dance.

Bülent Arel's series of *Mimianas* was produced at the Columbia-Princeton Electronic Music Center, and Daria Semegen's *Arc: Music for Dancers* was realized at the Electronic Music Studios at the State University of New York at Stony Brook, Long Island. The complete works combining choreography, music, and lighting images have been performed by the Mimi Garrard Dance Theatre initially in New York City and subsequently on tour.

AREL-MIMIANA I: FLUX [1968]

The dance work includes a film which projects changing colors, patterns, and numbers on the dancers, creating continuously changing abstract designs. This first electronic music score of the *Mimiana* series was composed after the choreography was completed, and consists of purely electronic sound phrases which parallel the overall gestures of the dancers, without indicating any specific beats or metric patterns, as such.

AREL-MIMIANA II: FRIEZE [1960]

The choreography for *Frieze* was completed some time before the musical score was composed. After seeing the dance, the composer's general impression was that of early Egyptian reliefs in which the human faces are seen in profile, while their torsos are facing outward. The dance suggested a feeling of a completely ritualistic procession consisting of slow and deliberate movements of the dancers. Except for a few contrasting short bursts of fast, active sequences, the dance never lost its hypnotic character.

In the musical score, all sounds are electronically produced and, coincidentally, the work reflects some tonal feelings. From the middle part of the score, where "pure sounds" or sine waves are used, microtones are introduced and begin to give a descending character to the previously existing pitches by gradually shifting the pitch structure downward—creating an intentionally blurred pitch relation. The sound colors and articulations are restricted only to those which seemed to best reflect the feeling of the dance.

AREL-MIMIANA III: SIX & SEVEN [1973]

The music is buoyant in nature and was composed following a list of various rhythms and tempos previously designed by the choreographer Mimi Garrard. The dance consists of a total of seven dancers, numerically identified by changeable neon-light number displays on the helmets of their costumes, and grouped into a set of six against the single seventh dancer. Throughout the dance, the six reject the seventh dancer by either ganging up on, or retreating from her. The music opens with an exposition of the numbers from 1 through 7. As #1 appears, the single basic beat is heard in the music. When #2 and #3 arrive, the beat is subdivided into two and three (triplet) pulses respectively. So it continues, in the manner of an inventory of numbers through the introduction of the work. When a certain number is highlighted in the dance, its musical motive reappears. This beginning section uses overlapping phrases of these subdivisions of the main beat forming smooth layers of sounds. The music progresses toward a gradually introduced double-bass type sound which outlines each beat clearly and dominates the ending section of the work. In the end, as the seventh dancer finally expires, repetitions of a high seven-tone ostinato are heard, as the music ends by gradually fading away.

Mimiana III was composed using electronic sounds including the Buchla synthesizer as an elaborate source material generator in combination with tape mixing and editing techniques.

SEMEGEN-ARC: MUSIC FOR DANCERS [1977]

The music was composed following the choreographer's detailed graph-diagram indicating each beat of the dance and descriptions of dancers' motions on stage, combined with a plan of synchronous stage lighting effects. The dance itself does not suggest a specific programmatic idea throughout, but each section of its arc pattern seems to feature motivic gestures

ranging from slow, graceful movements to rapid motions involving solo, duet, and trio combinations of the seven dancers. Sometimes, the lighting effects themselves are featured in precise synchronization with the music, and create elaborate silhouette designs as they play across symmetrical groups of stationary dancers. The piece consists of five parts whose themes, tempos, and "orchestrations" are arranged in the shape of an arc (A B C B A). Each section is itself divided into a smaller arc (a b a). After a brief introduction of phrases in groups of three beats each, the first part begins with two motivic elements arranged in a simple question-answer idea: lower range sounds on the beat, and contrasting high echoed flourishes in alternation. Section B introduces both a new tempo and "orchestration" or sound texture, as well as a new motive featuring a tremolo effect on harsh sounds alternated in various patterns from one channel to the other. A six note ostinato appears toward the middle of this section and is gradually integrated into a polyphonic passage. Section C's theme resembles an orchestral "tutti" and is followed by a variation of the tremolo idea and echo figurations heard previously. Although the music is essentially tonal and establishes various temporary tonal centers throughout, microtones and the characteristically rich textures of electronic sound sources provide dissonant impressions counterbalancing the tonal aspects.

The work was composed using a Buchla series 200 synthesizer and classic studio techniques. The music tape was synchronized at Bell Telephone Labs with the program of the Mimi Garrard Dance Theatre's portable computer-controlled lighting system by Mimi Garrard and James Seawright in preparation for *Arc*'s first presentation in May of 1977.

Bülent Arel (b. 1919, Istanbul, Turkey) graduated from and taught at the Ankara State Conservatory. He was the first Musical Director and *tonmeister* of Radio Ankara and pioneered in the field of electronic music combined with conventional instruments with his *Music for String Quartet & Oscillator* (1957). In 1959 he was invited to the United States as the recipient of a Rockefeller Research Grant to the Columbia-Princeton Electronic Music Center and contributed significantly to the field as an innovator, teacher, and composer of over a dozen major works. He taught composition at Yale University where he designed and installed the Electronic Music Studio in 1962, and at Columbia University as a frequent visiting lecturer. Since 1971, he has been Professor of Music and Director of the Electronic Music Studios at the State University of New York at Stony Brook, Long Island. His works include instrumental, vocal, and symphonic music as well as music for the ballet, theatre, television, and film. He is a recipient of several National Endowment for the Arts grants and commissions from the New York Cultural Council Foundation and the Columbia-Princeton Electronic Music Center.

Daria Semegen (b. 1946, Bamberg, Germany) studied at the Eastman School of Music, Yale and Columbia Universities, and in Warsaw, Poland as a Fulbright Scholar. Her composition teachers include Samuel H. Adler, Robert Gauldin, Burrill Phillips, Witold Lutoslawski, Bülent Arel, and Vladimir Ussachevsky. She has received numerous awards in composition including two BMI Awards, Chautauqua, MacDowell Colony, and Tanglewood fellowships, Fulbright Grant, two National Endowment for the Arts commissions, prizes from Yale University, Mu Phi Epsilon, and the ISCM Int'l. Electronic Music Competition for her work *Electronic Composition # 1*. She is author of instrumental and electronic music and has published articles on electronic music in the *Music Journal*. Since 1972, she was on the teaching staff of the Columbia-Princeton Electronic Music Center and also worked as technical assistant to V. Ussachevsky and Otto Luening. In January 1974, she joined the Dept. of Music of the State University of New York at Stony Brook where she is Asst. Professor and Associate Director of the Electronic Music Studios.