

JACOB DRUCKMAN: ANIMUS I

Animus I for trombone and tape was composed in 1966 in the Columbia-Princeton Electronic Music Center. The larger formal aspects of the work are concerned with the relationship between live player and the tape: man and the machine which he created in his own image. In concert performance the trombone player presents certain dramatic-theatrical elements. After the first splitting off of the tape and the ensuing dialogue the player sits while the electronic sounds move too quickly for him to compete. The man begins again with angrier, more animal-like material, the tape again enters in imitation but this time overwhelming him and driving him off the stage. The tape exhausts itself, the man reenters, the two finish in a tenuous balance.

Jacob Druckman was born in 1928 in Philadelphia. His musical studies were at Juilliard, at Tanglewood with Aaron Copland and at the Ecole Normale de Musique in Paris. In 1954 he received a Fulbright Grant for study in France and in 1956 a Guggenheim Grant in composition. Works have been commissioned by: Lado (String Quartet No. 2, for the Juilliard Quartet, 1966); Walter M. Naumburg Foundation (*The Sound of Time*, 1964); Juilliard (ballet music for José Limon, 1960); Berkshire Music Festival, Tanglewood (Violin Concerto, for Jascha Heifetz Award, 1955) and others. Mr. Druckman is the recipient of the 1967 publication award from the Society for the Publication of American Music for his *Dark Upon The Harp* which is recorded by C.R.I. He is a member of the faculty of the Juilliard School of Music.

Animus I is published by MCA Music, New York.

André Smith, trombonist, was a member of Leopold Stokowski's American Symphony Orchestra for several seasons and is now with the Metropolitan Opera orchestra. He is a graduate of the Juilliard School of Music.

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 Wuorinén; 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 Bearn's 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.

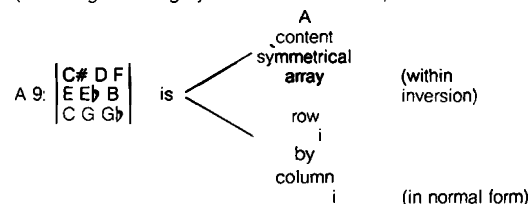
— Menachem Zur

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

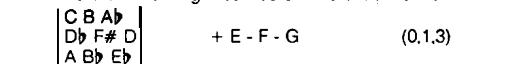
Richard Cann: Bonnylee (1972)

(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 G# - A - B \flat (0,1,2)
 — There are (many) such arrays —
 - & the remaining 3 can be of different structure -



Consider: 12-tone sets $\begin{matrix} e \\ a \\ c \\ h \end{matrix}$ $\begin{matrix} a \\ \text{remaining} \\ 3 \end{matrix}$ $\begin{matrix} e \\ a \\ c \\ h \end{matrix}$ carrying $\begin{matrix} a \\ 9 \end{matrix}$

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, to changing chords within timbres,
- listen to repetition, to changes within repetition, to increasingly more complex forms of the same 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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ELECTRONIC MUSIC

LEWIN-RICHTER: Study No. 1; **MIMAROGLU:**

Le Tombeau d'Edgar Poe (Poem by Stephane Mallarme;

Erdem Buri, Speaker), Intermezzo, Bowery Bum (Study

after Jean Dubuffet); **AVNI:** Vocalise (Pnina Avni, Soprano);

CARLOS: Variations for Flute and Electronic Sound,

Dialogues for Piano and Two Loudspeakers.

This recording of electronic music presents the works of four authors who come from four different countries with quite varied musical backgrounds. Two of them have considerable knowledge of electronics which stems from a formal engineering training in one case, and from a high degree of practical experience in the other. Diversity of styles is in evidence, as each composer's style is his own concern. The common experience for these composers has been the use of technical resources at the Columbia-Princeton Electronic Music Center and the investigation of specialized methods for the evolution and transformation of recorded sound materials, conducted in my course at Columbia and further demonstrated in private sessions by technicians. This work is done in Studio 106, located in McMillin Theatre on the campus of Columbia University in the same room where the older Columbia University Tape Studio was housed. The present studio has been considerably expanded in recent years and has become a part of a complex of three studios and a small laboratory established under a Rockefeller Foundation Grant given to Columbia and Princeton Universities in 1959.

With the notable exception of the very unique possibilities offered by the RCA Sound Synthesizer located in Studio 318, the standard and specialized equipment of the Center is devoted to the production of sound materials by "Classical" methods, common to all electronic music studios. Thus, materials (of either purely electronic or non-electronic origin) recorded on tape, may be subjected to manipulation by tape speed variation, electronic filtering, several types of frequency modulation, artificial reverberation, etc. Tape cutting and splicing by hand still occupies a good deal of time in preparing the sound patterns and arranging them in longer sequences. Techniques are available to create certain types of rhythmic patterns and timbre variations by semi-automatic methods, but the materials thus produced are of limited usefulness. Much time in classroom discussion is devoted to the structural considerations which we believe to be quite challenging and of paramount importance in the electronic music medium, rich as it is in unusual timbres and opportunities for the realization of complex rhythms.

It is hard to imagine that there is much occasion any more for claiming that electronic music

is "dehumanized" in its content. Electronic music simply undertakes to express, by different means, human situations, ideas, and emotions.

VLADIMIR USSACHEVSKY
PROFESSOR OF MUSIC
COLUMBIA UNIVERSITY

SIDE 1

Band 1. *Study No. 1*

My main objectives in this Study were: 1. to obtain instrument-like sounds, such as the bell-like sonorities of the opening (derived from saw-tooth waves), or those in the epilogue that resemble contrabass pizzicati (derived from sine waves), with a vast range of percussive and plucking sounds in between; and 2. to create tensions and relaxations, the former achieved through complex rhythms, increased densities of tone color, and other similar effects; the latter occurring when a high degree of intensity is diluted by the introduction of "richer" and "more familiar" sounds. The sources are all electronic.

Absolute control has been exercised over the development of component materials and their final mixing, by integrating six channels coming from four precisely synchronized tape recorders. The result is a finished composition originally designed for two-channel reproduction.

ANDRES LEWIN-RICHTER

Band 2. *Le Tombeau D'Edgar Poe*; Band 3. *Intermezzo*; Band 4. *Bowery Bum*

For the realization of *Le Tombeau d'Edgar Poe*, I used as sound source only a pre-recorded reading (by Erdem Buri, noted Turkish broadcasting and literary personality) of Mallarmé's poem, and applied the entire range of classic studio techniques toward its transformation. Like the two other pieces on this disc, this melo-drama is suggestive of diverse influences which governed my stylistic (particularly syntactic) preoccupations of recent years: Hitchcock and Godard, Rauschenberg and Dubuffet, Ives and Ornette Coleman... One further influence in this case has been that of Liszt -his *Orpheus*, in particular, to which I found myself continuously attracted during the months (September through November, 1964) I was working on the melo-drama. I cannot rationalize about such an attraction, except to say that Liszt was Mallarmé's contemporary. The piece certainly does not bear a concrete resemblance to any of Liszt's symphonic poems, or to any of his works.

All the musical ideas (or sound images) are meant to reflect those of the poem. Believing,

however, that once a sound image acquires its properties it should be experienced in its own terms, I refrain from giving here a list of musical-literary associations which determined both the formal and the emotive character of the piece.

The *Intermezzo* (December 1964) is so named because it was composed as a diversion between two projects of more severe technical demands. It is inspired by the recent work of Ahmet Gürsoy, a Turkish abstractionist, whose action painting methods call for absolute structural control once the materials are developed through chance operations. The sound sources of the piece are purely electronic. Aiming at some complexity through applying very basic laboratory procedures, I deliberately limited the range of my operations to an extreme: ring modulation and mixing are the only techniques I utilized here. Despite the visual impetus at its origin, it is a piece of "pure music", i.e. without any extra-musical implications.

Visual impetus was again at the origin of *Bowery Bum* (Visual Study No. 3 after Jean Dubuffet, composed in May 1964), although this time it extended further, suggesting the form, the content, and even the sound source. The latter is that of a rubber band, representing a counterpart to the single material (India ink) Dubuffet used in his famous drawing. The transformation techniques I applied are again purposely limited: amplification, filtering, speed variation, and superimposition. The outer formal character of the piece is determined by that of the drawing - a seemingly random maze of lines, through which appears a human figure, pathetic and droll.

ILHAN MIMAROGLU

SIDE 2

Band 1. *Vocalise*

Vocalise was composed in the Spring of 1964. Conceived as a study, it is an attempt to create electronic music of an expressive, emotional nature. Two elements are juxtaposed: the human voice (that of Pnina Avni, my wife) and sounds from electronic sources.

These elements are stated at the beginning in a pure and simple form, but later undergo changes and variations through the use of the techniques of the electronic medium.

After the first presentation of the musical material, an elaborate process of development ensues, in which the two elements - voice and electronic sounds - are drawn closer and closer together until it sometimes becomes almost impossible to distinguish which is which.

The third section of the work serves as a kind of recapitulation, and the piece ends in the same characteristic lyrical mood as in the beginning.

TZVI AVNI

Band 2. *Variations for Flute and Electronic Sound*

Band 3. *Dialogues for Piano and Two Loudspeakers*

Since 1954, composers of electronic music have turned their attention to the problem of combining electronic sound with traditional instruments. The discipline, as well as requiring new compositional skills, calls on a composer's more traditional training in matters of balance and notation, and heightens his sensitivity to the formal problems of composition in general. My pieces on this disk were designed to give the live performer maximum expressive freedom within each tape cue. The cues are not "technical improvisations in sound", but are realizations of a carefully notated score in which both live and taped portions have been composed. A competent musico-technician, once familiar with my notational techniques and compositional style, could produce, from the written score, an electronic performance differing only in interpretation from the sounds heard on this record.

Variations for Flute and Electronic Sound (1964) in contrast to *Dialogues*, is a very strictly organized set of six variations on an eleven-bar theme stated at the outset by the flute. The first variation is a restatement of the theme (in altered rhythm) to march-like electronic accompaniment. The second is a strict canon in three parts. The third, entirely electronic, burlesques the theme, making free use of octave transposition. The flute re-enters with the fourth variation, a passionate soliloquy with only one brief electronic punctuation. Variation five, a character variation, features rapid alternation between flute and electronic sound, and a distinctive trilling figuration. Variation six, drawn freely on materials from variations one and five, brings the piece to a brisk cadence.

Dialogues for Piano and Two Loudspeakers (1963) is rhapsodic in character, deriving most of its thematic-motivic construction from an ascending series of gradually diminishing intervals, forming an almost-serial basis for the piece. Two of the themes are developed and transformed at some length, i.e., the piano's theme in twelfths at the entrance of the electronic sound, and the rhythmic novelty of a rising and accelerating series of seven eighth-notes, heard in the middle and latter portions of the piece.

WALTER CARLOS

SIDE I:

1. MACHINE MUSIC Lejaren A. Hiller (1964) for piano, percussion and tape. Phyllis Rappeport, piano; Thomas Siwe, percussion 13:09
2. LEMON DROPS Kenneth Gaburo (1965) (Tape Alone) . . 2:51
3. FOR HARRY Kenneth Gaburo (1966) (Tape Alone) 4:47
4. CANTO Charles Hamm (1963) for soprano, speaker & chamber ensemble. Helen Hamm, soprano; Elizabeth Hiller, speaker, The Contemporary Chamber Players of the University of Illinois; Jack McKenzie, conductor 6:23

SIDE II:

1. FUTILITY 1964 Herbert Brün for speaker and tape. Marianne Brün, speaker 7:52
2. UNDERWORLD Salvatore Martirano (1965) The Contemporary Chamber Players of the University of Illinois, David Gilbert, conductor 17:02

Director of Engineering: Val Valentin

The Studio for Experimental Music at the University of Illinois was established in 1958, and placed under the directorship of Lejaren Hiller, Professor of Music, to provide facilities for the creation, research and teaching of electronic music techniques, to investigate the application of computers to musical composition, and to encourage original instrument design and construction. These related roles the studio has fulfilled admirably, and from its relatively modest beginnings it has developed into one of the best equipped in the world.

The works on this recording provide a representative selection of the more than forty works which have been composed in the studio since its inception.

LEJAREN HILLER (b. 1924) came to music by way of science. He has a Ph.D. in chemistry from Princeton University and was a research chemist for some ten years, first with DuPont and later with the Department of Chemistry at the University of Illinois. At Princeton, however, Hiller also studied composition with Milton Babbitt and Roger Sessions, and he later continued his musical studies at the University of Illinois. As a chemist, Hiller became familiar with the use of electronic computers for the solution of scientific problems, which knowledge he subsequently applied to the problem of using computers for musical composition. In 1956, in collaboration with L. M. Isaacson, he composed the "Illiac Suite for String Quartet," using the ILLIAC digital computer of the University of Illinois, and he is the author (with L. M. Isaacson) of *Experimental Music*, the first book to deal with the problems of computer compositional techniques. In 1958 Professor Hiller joined the faculty of the School of Music at Illinois.

KENNETH GABURO (b. 1926) studied at the Eastman School of Music, the Conservatory of Santa Cecilia in Rome, and the School of Music of the University of Illinois, where he received a D.M.A. degree in composition. In 1959 he was a participant in the Princeton University Seminar in Advanced Musical Studies. He has also been the recipient of a Fulbright grant, a UNESCO creative fellowship, and commissions from the Fromm and Koussevitsky Music Foundations. His compositions include a series of Antiphonies for live performers and tape, two operas, and works for chamber ensembles, or-

chestra, and the theatre. Previously recorded works are "Line Studies," "Two," "Three Dedications to Lorca," and "Stray Birds." The earlier of the two works on this recording—"Lemon Drops" (1965)—was composed entirely on the Harmonic Tone Generator developed by James Beauchamp, of the faculty of Electrical Engineering at the University of Illinois. The later work—"For Harry" (1966)—was composed for Harry Partch.

CHARLES HAMM (b. 1925), composer and musicologist, studied at the University of Virginia and at Princeton University. His teachers in composition were Randall Thompson, Bohuslav Martinu, and Edward Cone. Prior to his appointment, in 1963, as Professor of Music at the University of Illinois, he taught at the Cincinnati Conservatory of Music and at Newcomb College, Tulane University. His compositions include six operas, an orchestral work—"Sinfonia 1954"—which was commissioned by the Cincinnati Symphony, and numerous chamber, piano, and vocal works. Among his more recent works are "Mobile for Piano and Tape," "Portrait of John Cage" for piano and three tape recorders, and "Round" for unspecified instrumental or vocal ensemble.

CANTO

*For the seven lakes, and by no man these verses:
Rain; empty river; a voyage,
Fire from frozen cloud, heavy rain in the twilight
Under the cabin roof was one lantern.
The reeds are heavy; bent;
and the bamboos speak as if weeping.*

*Autumn moon; hills rise about lakes
against sunset
Evening is like a curtain of cloud,
a blurr above ripples; and through it
sharp long spikes of the cinnamon,
a cold tune amid reeds.
Behind hill the monk's bell
borne on the wind.
Sail passed here in April; may return in October
Boat fades in silver; slowly;
Sun blaze alone on the river.*

*Where wine flag catches the sunset
Sparse chimneys smoke in the cross light
Comes then snow scur on the river
And a world is covered with jade
Small boat floats like a lantern,
The flowing water clots as with cold. And at San Yin
they are a people of leisure.*

*Wild geese swoop to the sand-bar,
Clouds gather about the hole of the window
Broad water; geese line out with the autumn
Rooks clatter over the fishermen's lanterns,
A light moves on the north sky line;
where the young boys prod stones for shrimp.
In seventeen hundred came Tsing to these hill lakes.
A light moves on the south sky line.*

*State by creating riches shd. thereby get into debt?
This is infamy; this is Geryon.
This canal goes still to TenShi
though the old king built it for pleasure*

K E I	M E N	RAN	K E I
K I U	M A N	MAN	K E I
JITSU	GETSU	K O	KWA
T A N	FUKU	TAN	K A I

RHAPSODY (1958) 4:22

(C.F. Peters)

Willson Osborne

This is the work's premiere recording.

COMPOSITION FOR CLARINET AND TAPE (1976) 5:35

(American Composers Edition, BMI)

David Olan

The composer has approved this recording. The work won the 1980 International Clarinet Society Composition Competition.

PIECE FOR CLARINET AND TAPE (1967; rev. 1982) 5:30

(American Composers Edition, BMI)

Edward Miller

The composer has approved this premiere recording.

LAETANTUR ARCHANGELI (1976) 8:07

Richard Toensing

The composer supervised this premiere recording.

WILLSON OSBORNE (1906-1979) studied composition with Ross Lee Finney at the University of Michigan and with Paul Hindemith at Yale University. He spent summers at the MacDowell Colony and the Yaddo Artist Colony, and taught composition at the New School of Music in Philadelphia. Ramon Kireillis notes:

"*Rhapsody* ranks with Stravinsky's *Three Pieces* and Surtermeister's *Capriccio* in the solo clarinet literature. The work is straightforward in its use of form and melody. The haunting opening theme in minor returns to end the piece as quietly and simply as it began."

DAVID OLAN (b. 1948) attended Columbia University and the University of Wisconsin; since 1979 he has taught at the Baruch College of the City University of New York. Olan's works have been performed by such groups as Parnassus, the Group for Contemporary Music, Speculum Musicae, and the New Jersey Percussion Ensemble. His music may also be heard on CRI and New World Records. Olan comments:

"In my *Composition for Clarinet and Tape*, I wanted to incorporate the unique characteristics of each medium: drawing on the expressivity and fluidity of the clarinet as well as the extremes of speed, register, dynamics and percussiveness which can be achieved only with tape. I meant for this juxtaposition to be felt within a process of accommodation between the two worlds, with each medium having the opportunity to reinforce and support the other. The tape was realized at the Columbia-Princeton Music Center, and employs only electronic sources."

EDWARD MILLER (b. 1930) studied music at the University of Miami and the Hartt College of Music. He has taught composition at the Oberlin Conservatory since 1971. Miller has received many honors, and has had his works performed by the Berlin Philharmonic, Cleveland Orchestra, Minnesota Orchestra, and several other major symphonies. Works are also recorded on CRI and Opus One. Miller states:

"Completed April 1, 1967, *Piece for Clarinet and Tape* was my first attempt at electronic music and the tape part contained many flaws. In this recording Dr. Kireillis uses a new version of the tape that I finished in January, 1982. I used a Sigma IX computer, a facility of the Music Technology Program at Oberlin College Conservatory of Music. The programming was MPL (Music Program Library), developed by Gary Nelson."

RICHARD TOENSING (b. 1940) received advanced degrees in composition from the University of Michigan, where he studied with Ross Lee Finney and Leslie Bassett. Since 1973 he has been a member of the composition faculty at the University of Colorado at Boulder, where he also directs the Electronic Music Studio. Toensing's works have been performed at contemporary music festivals throughout this country and abroad. His *Music for Christmas Night* appears on OWL-26, and OWL-27 presents his *Variations for Piano, Sounds and Changes II, III, and IV*. Toensing writes:

"*Laetantur Archangeli* represents my first attempt at writing for solo clarinet. As such it is perhaps a conservative approach to the instrument—I wished to discover what the essential characters of the clarinet are for me, and to begin to exploit them. Built primarily on minor seconds and minor thirds (with their octave extensions), *Laetantur Archangeli* attempts to convey the exalted and imperious, yet tender and haunting, sort of rejoicing that it seems to me archangels would do. The work was written especially for my colleague, Philip Aaholm."