

TRAGOEDIA

a composition in four movements
for
electronic music synthesizer
by

ANDREW RUDIN

(b. 1939)

SIDE ONE

1. *Kouros* (10:00)
2. *Hybris* (7:30)

SIDE TWO

3. *Peitho* (5:00)
4. *Até* (15:00)

This album is the second to be issued in Nonesuch Records' continuing commission series of original, full-scale musical works created expressly for the record medium.

TRAGOEDIA

"Still there drips in sleep against the heart
grief of memory; against
our pleasure we are temperate.
From the gods who sit in grandeur
grace comes somehow violent."

*Aeschylus—Agamemnon**

Tragoedia is an examination of four basic conditions or processes of tragedy. In that sense it is program music. It does not, however, relate to any specific drama or event but attempts to explore those actions and devices through which tragedy is evoked. Behind the work lurks my own curiosity as to why the tragic work of art has so long been held to be a desirable, in fact, ennobling experience, and why tragedians are inevitably accorded great respect while our comic artists must constantly have their aesthetic merits pointed out to us. I think you will find comedy in *Tragoedia*, as indeed you will in almost any Greek or Shakespearean tragedy. Perhaps somewhat more so here, for this is not, after all, a tragic work but rather a study of the nature of tragedy. At any rate, it is to be hoped that the music itself is not dependent upon a knowledge of tragedy and the tragic process but is enriched by this ideological possibility which has grown out of my own admiration of and preoccupation with classical Greek culture.

Tragoedia was composed between late October and early April of 1967-68, and is in four movements:

I. *Kouros* consists of five sections, approximately equal in length, the first four of which adhere to a simple crescendo (dynamic and textural) design. The final section serves as epilogue, commentary, and reaction. The same "crescendo" design forms the underlying plan of the first four sections, each of which represents a greater textural complexity. Sections one and two share common quarter-tone material. Section three states fragments of the 12-note series, $ECDBB\flat E\flat A\flat G\flat F\flat G$, to appear later in section five. Section four combines sections two and three (plus a new element leading to a climax). Twelve different timbres are used to present various ordered ideas against shifting random figurations. The meaning of *Kouros* is surfeit or excess.

II. *Hybris* is pride or arrogance bordering on the blasphemous. After a simple introduction, this movement is essentially bipartite in structure with the beginning and end of each section marked by heavy brassy figures which become more transparent and intense with each appearance. The first section uses timbres and isolated events drawn from *Kouros* and set within an atmosphere of glissandi which are slowly "drying up" through

a canonic procedure. The second section pits retrograde material from section one against a condensation of what we have just heard, leading to a final gesture which might suggest, as in Aeschylus, that "Hybris once acquired is invariably fatal—it overwhelms all other qualities in a man."

III. *Peitho* is temptation or persuasion, akin to obsession in most tragedies. The movement consists of two sections (the second of which is the structural retrograde of the first) flanking a brief central climactic point and followed by a small codetta. The proportional scheme which determined the overall formal plan of the four movements and the duration of individual movements is used here to determine the successively shorter lengths of the three alternating timbres and tempi (also derived from this proportional scheme). Over this "perpetual motion", the 12-note series stated in the epilogue of the first movement is used to determine the registral areas and pitch polarities of the three "scurrying" timbres and to form shifting harmonic constellations of an increasingly insistent nature. As I recall, the basic idea of this movement came as a result of hearing the "Purgatorio" movement of the Mahler Tenth Symphony.

IV. *Até* is the quality of utter ruin and desolation resulting from *Kouros*, *Hybris*, and *Peitho*. Introduction and coda borrow material stated in the introduction to the second movement and flank a large ABA design made up of a series of canons. In the central section the microtonal relationships stated in the first movement recur, this time harmonically rather than melodically as a clash of one music against another leading to a climax composed of several brief fragments from the preceding movements. The two A sections are transformations of the material stated at the climax of the first movement and the central section develops the serial material from that movement's epilogue.

* * *

All of the sounds heard in this work were produced in the Philadelphia Musical Academy Electronic Music Center on instruments designed by Robert A. Moog. The sound sources are white noise, sine, triangle, pulse, and sawtooth waveforms. There are no "live" or concrete sounds in this work.

ANDREW RUDIN

Andrew Rudin was born in 1939 in Newgulf, Texas. His teachers have been Paul Pisk, Kent Kennan, and George Rochberg. He holds degrees from the University of Texas and the University of Pennsylvania. A major influence on his work has come from the dance-theatre works of Alwin Nikolais, and he has composed two electronic works in connection with his own abstract films: *Il Giuoco* (1966), and *Paideia* (1967). *Il Giuoco* represented the United States at the 5^{ème} Biennale of the City of Paris. *Paideia* represents an earlier exploration of Greek subject matter. Rudin is currently on the faculty of the Philadelphia Musical Academy, where he is an instructor in theory and composition and director of the Electronic Music Center.



photo/Lorenzo Lacovara.

Electronic Music on Nonesuch

SILVER APPLES OF THE MOON for Electronic Music Synthesizer
by MORTON SUBOTNICK

First of Nonesuch Records' commission series, composed specifically for the LP record H-71174

"One of the finest electronic pieces in existence."

San Francisco Examiner & Chronicle

"The piece is a beauty." High Fidelity

KENNETH GABURO

MUSIC FOR VOICES, INSTRUMENTS & ELECTRONIC SOUNDS

Antiphony III (Pearl-white moments) • The Wasting of Lucrectzia •
Antiphony IV (Poised) • Fat Millie's Lament
(The New Music Choral Ensemble; Members of The University of
Illinois Contemporary Chamber Players; Gaburo cond.) H-71199

THE NONESUCH GUIDE TO ELECTRONIC MUSIC

by Paul Beaver & Bernard L. Krause

a comprehensive survey of electronic music and its creation. Included are recorded examples of electronic music and sounds on 2 stereophonic LP records, plus a 18-page booklet containing notes on the recordings; an introduction to electronic-music theory; glossary; bibliography; symbolic notation; and the score to *Peace Three*—a new electronic composition heard for the first time in this recording.

H-73018 (2-rec. set & book) \$7.50

