ELLIOTT SCHWARTZ **New World Records 80582**
Equinox

> *The use of found musical materials is not new, of course. Renaissance parody masses by Dufay and Josquin incorporate secular tunes of the day; J. S. Bach made use of Lutheran hymns and stylistic borrowings from his Italian and French contemporaries; the "Dies irae" appears in works of Berlioz and Liszt; and a well-known nursery tune was a resource for Mozart. Among twentieth-century works, consider Berg's incorporation of Wagner in his Lyric Suite and Stravinsky's inspired re-creations of Gesualdo, Pergolesi, and Tchaikovsky.*
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> *In each of these cases, however, the borrowed material has been "translated" into the language of the composer and treated in a manner consistent with that language, thus maintaining a sense of stylistic conformity. By contrast, recent decades have seen a proliferation of works in which borrowed materials are deliberately treated as isolated fragments from the "outside world" that clash with the prevailing style rather than conform to it. Such pieces serve as commentaries on memory, time, history, and taste. In fact, style itself, usually taken for granted, may be the subject of a work's content.*[1]

The music of Elliott Schwartz—so sweeping in its range of stylistic juxtapositions and performance challenges, and so inclusive of musical languages (from the familiar to the arcane) that critic Tim Page has dubbed it "beyond eclecticism"—can best be understood in the context of its time and place. Specifically, Schwartz's work reflects the influence of mid-twentieth-century Modernism, the subsequent reaction and response of the Post-Modernist movement, and his career as a writer, performer, and teacher in coastal New England.

Most composers of Schwartz's generation, born in the 1930s and educated in the '50s, cut their teeth on the language of Modernism: spiky, angular, dissonant, and non-tonal. They were also exposed to a vast gulf between musical creators and audiences—perhaps a result of this language, perhaps the outcome of other forces, and perhaps distinctly American, but certainly a unique situation in musical history. Oddly enough, one could consider the twentieth century a Golden Age of concert hall music composition in the United States, with a great many composers spread out across its vast spaces producing all kinds of ingenious music in a multitude of styles and manners, reaching unprecedented levels of technique (and, one hopes, expression). And yet few seem to have been aware of this activity—not the government, nor the press, radio, or television, nor the average listener. (By comparison, the public flocks to see the newest movies; the best-seller lists are not made up of literary classics, but of newly written novels or nonfiction; art exhibitions of an experimental nature often draw huge crowds.) In response to this situation, Ned Rorem was moved to write, "For most people, the serious living composer isn't even a despised minority. He doesn't exist enough to be despised. The vitality of contemporary music is something even cultured non-

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[1] From *Music Since 1945, 1st edition,* by Elliott Schwartz and Daniel Godfrey. © 1993. Reprinted with permission of Wadsworth, a division of Thomson Learning. Fax 800 730-2215. pp 242-243.

intellectuals aren't aware of."[2] What recognition of living American composers did exist, was often misinformed; since so many of these figures taught at colleges and universities, their names were frequently lumped together as "academic" and then forgotten.

In response to this state of ignorance, many composers and performers have attempted to reach new audiences in various ways without resorting to the lowest common denominator. The most recent developments in new music have borrowed much from the public's favorite medium, the movies. (Elliott Schwartz is at the forefront of this movement, weaving musical textures that stress cross-cuts, flashbacks, montage, multiple exposures, and slow fades, to create what Danish composer Poul Ruders describes as "film music without the film." He's also concerned with ways of expressing the quality of discontinuity that pervades so much of our lives—and, increasingly, our art.) Many composers have made use of the "confession," so popular in other fields, as they take incidents from their own lives and beliefs and put them in their music. Other composers may use elements of jazz or folk music. Finally, attempts to recapture the musical "past" may appear, often by means of quotation, parody, or reinterpretation. This is another dimension in which Schwartz has taken an active interest. Each of the five works on this compact disc draws its inspiration and (at least in part) its materials from preexisting music. As a writer, Schwartz has also dealt with the subject in some detail. In the book *Music Since 1945*, written jointly by Schwartz and his fellow composer Daniel Godfrey, the authors speculate on this issue, which has become so important as we enter the twenty-first century:

> Why have so many composers become attached to the technique and esthetic position of collage and quotation . . .? Some, agreeing with [the Danish composer] Karl Aage Rasmussen, may feel that "originality" in the late twentieth century is virtually an impossible order. If all the cards have been dealt, so to speak, the job of the creative artist is to keep shuffling the deck. "Newness," then, may be re-interpreted as a matter of *syntax and grammar* . . .
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> For other composers, collage is *time travel*. Lukas Foss has stated that "composing is like making love to the future." . . . for many [others] the past may be more important than the future. Composing might be redefined as an evaluation of the past . . . [or, as in Alfred Schnittke's view] confirmation that all music is contemporary music. . . . Finally, collage technique can be a way of commenting on modern *listening* habits. Modern culture is nothing if not wildly eclectic; thanks to the loudspeaker revolution, [today's] audiences have more varied tastes and experiences than any comparable group in history. Since Webern, Vivaldi, Tibetan chant, and Dixieland jazz are all available in record shops, and all inescapably part of our century, why not use them all?[3]

The net result of this wide range of activity, often called Post-Modernism, represents a striving on the part of composers to reach new audiences in ways that may not have been

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[2] From *Other Entertainment,* Simon & Schuster, 1996. p 168.

[3] From *Music Since 1945, 1st edition,* by Elliott Schwartz and Daniel Godfrey. © 1993. Reprinted with permission of Wadsworth, a division of Thomson Learning. Fax 800 730-2215. pp 261-262.

the case in the past. Indeed, in Charles Jenck's book, *What is Post-Modernism?*, he writes, quoting others, that Post-Modernism "acknowledges the validity of modernism but . . . hopes to go beyond the limited means and audience which characterize modernist fiction [here read 'music' instead]. The Post-Modernist aspires to a fiction [music] more democratic in its appeal. . . ."[4] And it is definitely *not* "academic." Critics may still claim that today's concert hall composers (especially those who also teach) are writing music only for each other without the slightest bit of interest in the larger public; in the case of Elliott Schwartz, however, nothing could be further from the truth. Within his huge catalogue of compositions one can find music for youth orchestras, pieces that require audience participation, pieces that explore antiphonal uses of performance space (in the spirit of Henry Brant, a figure who has influenced him greatly), and pieces that celebrate a particularly meaningful locale for him, such as *The Harmony of Maine*, *A Bowdoin Anthology*, *Bellagio Variations*, *Cleveland Doubles*. His orchestral work, *Rainbow*, when premiered in Denmark, involved thousands of European schoolchildren as performers. Other "game pieces"—often asking that toys, radios, or metronomes be used as musical instruments—are designed for amateurs to play. These are usually of chamber proportions, although *Music for Audience and Soloist* can be "symphonic" in scope. Is this the work of a navel-gazing isolated academic composer?

Schwartz has appeared as guest composer and lecturer on more college and university campuses than any other American composer I know of, not just on this continent but in other parts of the world as well—from Paris to Copenhagen, Amsterdam to Tokyo, and with a special closeness to London and Cambridge. (It is revealing that two of the ensembles featured on this disc are European, two from New England, and one from New York City.) During his sixtieth birthday year, there were concerts in his honor—and featuring his music—in such places as London, New York, Minneapolis, and Los Angeles. He has taught for more than thirty-five years at one of the most prestigious liberal arts institutions in the United States—Bowdoin College in Maine—and regards that experience as critical in the shaping of his concerns for the general listener and the virtues of creating different musics for different levels of performance. He has written or co-authored five books that range from an introductory-appreciation text to a tome on electronic music, contributed countless articles and reviews in various music journals, and even spent ten years reviewing restaurants in Maine. He has been elected to top positions in the American Composers Alliance, The College Music Society, the Society of Composers Inc., and the American Music Center, and was founding president of the Maine Composers Forum. This is an artist deeply engaged with his time, his audiences, his pupils, his colleagues, and the world, like the teacher we all dream of being—and, incidentally, very much along the lines of his own teacher at Columbia, the extraordinary composer and musical citizen Otto Luening, who set the standard.

In the music on this CD many of the qualities discussed above make themselves felt and known. In *Tapestry* Schwartz addresses the most horrible event of the twentieth century—the Holocaust—in paying tribute to the Danes who saved so many Jews from the Nazis in

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[4] From *What is Post-Modernism?* Academy Editions/St. Martin's Press, 1986.

World War II. In true Post-Modernist style, snippets of music from concentration camp composers appear alongside images of war and menace, together with fragments of a Danish children's folk song, showing the innocence and purity the world could project in contrast to the horrors it so often shows us. In *Phoenix* he takes "fire" music from Wagner and Stravinsky (the opening of *Firebird*) and combines them with a wonderful deconstruction of "Smoke Gets in Your Eyes," filling Jerome Kern's classic tune with new meanings and feelings far beyond its original role. In *Vienna Dreams* the world of Mozart, Schubert, and Brahms is evoked by quotations from their work for the same instruments Schwartz uses here, overlaid with fragments of Mahler. Memories of a less-troubled Vienna float to the surface now and then, although overall the piece projects a considerable level of tension.

Rows Garden takes 12-tone sets—or "rows"—from five of the best-known works of the Second Viennese School (Schoenberg, Berg, and Webern, called by Robert Craft "the Father, the Son, and the Holy Ghost") and reworks them to make five pieces for woodwind quintet far removed from their original context. The composer even claims they now sound "more American" in their new home in his piece. Finally, the orchestral work *Equinox* may seem to be the only piece on this CD free of quotation. But in this instance the quotations are all of very early Schwartz, fragments from works he composed in the early 1960s and abandoned. As with all the works recorded here, Schwartz surrounds the preexisting fragments with new material derived from the old—connective tissue linking the whole fabric together. In *Equinox* the composer takes on nature, trying to imitate in sound the qualities of balance, contrast, and transformation that are exemplified by the opposite poles of equinox and solstice—by way of gradual change and growth in the music's atmosphere, climate, and foliage, amid an immovable, fixed motivic context.
—Marshall Bialosky

Marshall Bialosky *is an Emeritus Professor of Music at California State University, Dominguez Hills in Los Angeles, where he was the founding chairman of both the music and art departments in 1964. A past national chairman of the Society of Composers, Inc. (1974–77), he has been president of the National Association of Composers/USA, the second oldest composers group in the United States, for the past twenty-two years.*

Tapestry
Tapestry was commissioned by a Danish ensemble known as the Tivoli Trio for their 1996 American tour. A number of years earlier I had composed a solo piece for the pianist of the trio. That earlier work (entitled *In Memoriam, In Tribute*) had been written to commemorate the courageous efforts of the Danes in saving Danish Jews from Nazi capture during World War II. The heart of the trio consists of a revised and greatly expanded variant of the earlier piano piece—reconceived not only with regard to timbre, but in formal structure as well.

The dominating texture of *Tapestry* is a fabric of quoted fragments, interacting and colliding with one another. Most prominent among these quotations are snippets of music created by Jewish composers imprisoned at Theresienstadt, and a folk song—familiar to Danish schoolchildren—that speaks of innocence, serenity, and hope for the future.

Phoenix

Phoenix for bassoon and piano, commissioned by Henk De Wit for the 1995 IDRS Conference in Rotterdam, was composed in the spring and summer of 1995. The work's title may be interpreted on various, and equally legitimate, levels: (1) affectively, as an expression of hope and rebirth; (2) kinetically, as evoking images of a bird taking flight; (3) structurally (and historically), as the actual result of a rebuilding process—in fact, the reconstruction of an earlier work called *Flame*, which had in turn used quoted fragments from familiar music associated with fire and smoke (these fragments have been retained in *Phoenix*).

Apart from the quoted fragments, I have created a number of motives from the musical "spelling" of names associated with the occasion of this commission—in particular, HENK DE WIT, BASSOON, FAGGOTT, and ROTTERDAM—and embedded those specific references within the texture of the piece.

Vienna Dreams
In my 1998 composition *Vienna Dreams* for viola, clarinet, and piano, fragments of three Viennese chamber works (the Mozart trio for these same instruments, the Schubert "Arpeggione" sonata, and the Brahms clarinet-cello-piano trio) intersect and interact with each other in a state of free association. Some of the quotes will be obvious, others less so. While a number of quotes are fairly literal, quite a few have been distorted, pulverized, and grafted onto other Viennese neighbor-fragments.

Another prominent level of quotation may suggest that the three main sources (Mozart, Schubert, Brahms) are being filtered through the sensibility—perhaps the "memory"—of a fourth Viennese composer: Gustav Mahler.

Finally, a colleague has pointed out to me that the overall harmonic language of *Vienna Dreams* may reveal the presence (or ghost) of a fifth Viennese figure—Arnold Schoenberg—hovering over the entire fabric.

Rows Garden *(New Views of Old Sets)*
I. from Berg *Lyric Suite*
II. from Webern *Concerto*, Opus 24
III. from Schoenberg *Variations for Orchestra*
IV. from Webern *Variations for Orchestra*
V. from Berg *Violin Concerto*

Rows Garden for wind quintet was first composed in 1992 as a suite of three short movements, and premiered in that form at the '92 New Hampshire Music Festival; it was later revised (and lengthened to its present five movements) in 1993. The suite reflects my recent fondness for using well-known tone rows of the past, specifically those of the Second Viennese School, as though they were "themes" subject to variation. The fact that my approach to such rows usually makes them sound rather tonal (and, I suspect, American as well) has given me a kind of perverse satisfaction.

I should add, though, that I don't expect listeners to know the original materials—either the tone rows by Schoenberg, Berg, and Webern, or the works in which they appear. I hope it's possible to experience these five miniatures, and enjoy them, without any historical or theoretical baggage.

Equinox
During the year, the equinox occurs twice—in September and March—when the number of hours of sunshine and darkness are roughly equal. Those two moments of equilibrium, and the opposite phenomena of summer and winter solstice, appear within a naturally recurring cycle. I am reminded of this cycle every time I look at the door of our kitchen refrigerator, on which we've placed four wide-angle photos of the view from our front window, each taken at a different season.

I was interested in exploring similar aspects of balance and cyclical change in musical terms—the equivalent of those photographs in sound. Accordingly, I have tried to work with a fixed 'landscape' (a recurring melodic line, rhythmic pattern, and chord series) that undergoes gradual change—ever-new foliage, decoration, color, mass, even temperature and weather—carrying the listener from a musical winter through the following autumn.

One can hear *Equinox* as a single uninterrupted cycle, or as three orchestral movements linked together by two interludes featuring solo instruments and chamber textures. I should also note that the work's subtitle, Concerto for Orchestra, is intended as a reference to the eighteenth century concerto grosso (rather than the virtuoso display pieces of the Romantic era)—a musical precedent, rather than the visual or geophysical models noted earlier, for the interplay of balances and contrasts that dominates this piece.
—Elliott Schwartz

ELLIOTT SCHWARTZ was born in Brooklyn, New York, in 1936, and studied at Columbia University with Otto Luening and Jack Beeson. He also worked privately with Paul Creston, and with Henry Brant and others at the Bennington Composers Conference. Schwartz is the Robert K. Beckwith Professor of Music at Bowdoin College, where he has taught since 1964. He has also held extended visiting appointments at the University of California (Santa Barbara and San Diego), The Ohio State University, Trinity College of Music (London, U.K.) and Cambridge University (U.K.). Elliott Schwartz has served as president of the College Music Society, vice-president of the American Music Center, and national chair of the American Society of University Composers (now renamed SCI). He is co-author (with Daniel Godfrey) of *Music Since 1945: Issues, Materials, Literature*, co-editor (with Barney Childs) of the anthology *Contemporary Composers on Contemporary Music*, and author of three other books and numerous articles, essays and reviews.

Schwartz's compositions have been performed by the Indianapolis Symphony, the Cincinnati Symphony, the Minnesota Orchestra, and the Saint Paul Chamber Orchestra, as well as at Tanglewood, the Library of Congress, and the Spoleto Festival (Charleston). His works have also been presented in Los Angeles (the Monday Evening Concerts and the L.A. County Museum of Art), New York (Carnegie Hall, Merkin Hall, Symphony Space, the Museum of Modern Art), and London (Wigmore Hall, St. John's Smith Square, Conway Hall, Queen Elizabeth Hall). His music has been part of the International Double Reed Festival in Rotterdam, the European Youth Orchestra Festival in Copenhagen, the Casals Festival in France, the Bath Festival (U.K.), De Ijsbreker in Amsterdam, and the "Leningrad Spring" in Russia. Among his many honors are a Dutch Gaudeamus Prize and two Rockefeller Foundation residencies at Bellagio, Italy. His works are published by G. Schirmer/Associated Music, Carl Fischer, Theodore Presser, and MMB/Norruth;

CD recordings of his music can be heard on the CRI, Capstone, Vienna Modern Masters, Innova, and GM labels.

The Prometheus Chamber Players are based in southern Maine—a number of the group's members perform regularly with the Portland Symphony—and have been active in New England concert halls and in-school residencies. Five performers, who have appeared individually in North and South America, Europe and Africa, make up the core membership of the ensemble. They are: John Boden (horn), Greg Newton (bassoon), Thomas Parchman (clarinet), Krysia Tripp (flute), and Michelle Vigneau (oboe).

Renee Jolles (violin) has been a frequent performer at festivals in Marlboro, Wellesley, Bennington, Bowdoin, and Taos. She has also been a featured artist at the Meranofest (Italy) and Young Artist Festival Solingen (Germany). Her New York appearances include a solo recital at Merkin Hall and the solo role in Schnittke's Violin Concerto No. 2 at Alice Tully Hall. Ms. Jolles also plays with the Orpheus Chamber Orchestra and has served as that group's concertmaster. She received her degrees from The Juilliard School, and her violin and chamber music teachers have included Lewis Kaplan, Felix Galimir, and members of the Juilliard, Tokyo, and American string quartets.

Brent Samuel (cello) has performed at numerous festivals, including Marlboro, Tanglewood, Aspen, and Taos. He has served as principal cellist with the Juilliard Orchestra, the Orpheus Chamber Orchestra and the Tanglewood Music Center Orchestra, among others. Mr. Samuel received his bachelor's degree from the University of Southern California and his master's from The Juilliard School. His teachers include Joel Krosnick, William Pleeth, and Eleonore Schoenfeld; he has also coached with members of the Juilliard, Guarneri, Emerson, American, and Orion quartets.

A graduate of Oberlin College, **Blair McMillen** (piano) went on to study with Jerome Lowenthal at Juilliard, where he won the Gina Bachauer piano competition. In 1993 he became the only unanimously chosen winner in the history of the National Young Artists Competition. Recent performance highlights include two concerto appearances in Alice Tully Hall (New York), and concerto performances with the Juilliard Orchestra on their 1995 Japan tour. Mr. McMillen has also collaborated with the American String Quartet, the Juilliard Quartet, and the New York Woodwind Quintet.

Charles Kaufmann (bassoon) received his bachelor's degree and Performer's Certificate from the Eastman School of Music; his master's from the Yale School of Music, where he received the Keith Wilson Scholarship; and two fellowships to Tanglewood's Berkshire Music Festival. He is an active performer on both modern and historical bassoons, and an organist, conductor and composer. Formerly associate principal with the Bergen Philharmonic in Norway, Mr. Kaufmann is currently the principal bassoonist of the Boston Modern Orchestra Project, the Pro Arte Chamber Orchestra of Boston, the Rhode Island Philharmonic, and the New Hampshire Symphony. As a historical bassoonist, he performs with the Boston Baroque and the Handel and Haydn Society. He also serves as organist and music director of South Parish Unitarian Universalist Church in Portsmouth, New Hampshire, and is a bassoon instructor at Bowdoin College. Mr. Kaufmann has recorded solo works for bassoon by the Norwegian composer Øystein Sommerfeldt for the Aurora label and participated in the complete recordings of the symphonies of Fartein Valen for Bis.

Since its London debut in 1994, the **Fibonacci Sequence** has become firmly established within the British and international chamber music scene. The ensemble has also held a residency at Kingston University. Three of the group's core members perform on this recording. **Yuko Inoue**, viola, winner of the 17th Budapest Viola Competition and the Lory Wallfisch Prize in the Isle of Man International Competition, has played as a soloist throughout Europe and Japan. Her solo performances with orchestra include the Hungarian State Philharmonic, the Halle, and the Netherlands Chamber Orchestra. She performs regularly in festivals in Cheltenham, Aldeburgh, and Lockenhaus, and has recorded for the British ASV label. Clarinetist **Julian Farrell**, a member of the English Chamber Orchestra for many years, is now co-principal with the Academy of St.-Martin-in-the-Fields and principal of the Orchestra of St. John's, Smith Square (London). He has recorded for the BBC, Chandos Records, and the National Trust labels. **Kathron Sturrock** was twice winner for best pianist at the Sofia International Opera Competition, and as a result was invited to work for several years with Elisabeth Schwarzkopf in her master classes throughout Europe. She made her London Proms debut in 1994, and has appeared as a soloist with the BBC Scottish Symphony and the BBC Concert Orchestra. Ms. Sturrock records frequently for the BBC, and has been featured in CDs on the Chandos, Gamut, Pickwick, Hyperion, and ASV labels.

The JeugdOrkest Nederland (Youth Orchestra of the Netherlands) was founded in 1959. Since 1989 it has been a National Youth Orchestra for talented musicians between the ages of 14 and 20. The JON performs not only throughout the Netherlands, including an annual program at the Amsterdam Concertgebouw, but at many international summer festivals; in recent years their summer tours have taken them to Aberdeen, Copenhagen, Glasgow, Tokyo, Valencia, and Vienna. The JON's conductor is **Roland Kieft**, who received his early musical education (in violoncello and conducting) at the Royal Conservatory in The Hague and the Conservatory of Utrecht. During his studies he became the assistant of Edo de Waart and Hubert Soudant, and also worked under Leonard Bernstein and Seiji Ozawa at Tanglewood. Roland Kieft is principal conductor of the Concertgebouw Chamber Orchestra, and has conducted almost all the major Dutch orchestras. His international appearances include the Minnesota Orchestra, the National Orchestra of Belgium, the Saint Petersburg Radio Orchestra, Orchestre Philharmonique de Radio France, and the national youth orchestras of Ireland and Scotland.

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SELECTED DISCOGRAPHY

Aerie for six flutes; *Chiaroscuro* for symphonic wind ensemble; *Reflections* for six bassoons. University of Minnesota Wind Ensemble, Craig Kirchhoff cond. Innova 517.

A Garden for RKB. The Penumbra Trio. Capstone CPS 8633.

Bellagio Variations. The Jennings Quartet. GM 2041.

Celebrations/Reflections: A Time Warp. Slovak Radio Symphony of Bratislava, Szymon Kawalla cond. Vienna Modern Masters VMM 3012.

Chamber Concerto II. Paul Zonn, clarinet; University of Illinois Contemporary Ensemble, Edwin London cond. CRI 598.

Chamber Concerto IV. James Hill, saxophone; Ohio State University New Music Ensemble, Craig Kirchhoff cond. CRI 598.

Dream Music with Variations. Copenhagen Contemporary Players. Capstone CPS 8633.

Elan: Variations for Five Players. Ensemble directed by Daniel Kessner. North-South Recordings N/SR 1020.

Extended Oboe for oboe and electronic tape. Joseph Celli, oboe. OOD 1.

Memorial in Two Parts. Adele Auriol, violin; Bernard Fauchet, piano. Capstone CPS 8633.

Rainbow. Moravian Philharmonic Orchestra, Toshiyuki Shimada cond. Vienna Modern Masters VMM 3047.

Reading Session. Philip Rehfeldt, clarinet; Barney Childs, piano. Capstone CPS 8609.

Souvenir. Jerome Bunke, clarinet; Elliott Schwartz, piano. CRI 598.

Rows Garden was recorded in Carlisle, Massachusetts, November 1997, by Blue Jay Recording Studio. Engineer: Mark Wessel.

Tapestry was recorded at Town Hall, New York City, October 1998, by Tri-Ton Music. Engineer: David Smith.

Phoenix was recorded in Portland, Maine, January 1999, by The Studio, Portland, Maine. Engineers: Steve Drown, Jim Begley.

Vienna Dreams was recorded at The Warehouse, London (U.K.), December 1998, by Panda Productions, Surbiton (Surrey, U.K.). Producer: Amanda Hurton; Engineers: Arne Akselberg, Graham Kirkby.

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EQUINOX

Tapestry
Renee Jolles, violin; Brent Samuel, cello; Blair McMillen, piano

Phoenix
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