

ROBERT ERICKSON (1917–1997)

DUO, FIVES, QUINTET, TRIO

Camera Lucida

80808-2

1 *Fives* (1988) 9:08

Andrea Overturf, English horn; Anthony Burr, clarinet; Che-Yen Chen, viola;
Charles Curtis, cello; Reiko Uchida, piano

Duo (1957) 17:05

Jeff Thayer, violin; Reiko Uchida, piano

2 I. 8:10

3 II. 8:53

4 *Trio* (1986) 11:28

Anthony Burr, clarinet; Charles Curtis, cello; Julie Smith Phillips, harp

5 *Quintet* (1985) 22:28

Wilfrido Terrazas, flute; Steph Richards, trumpet; Anthony Burr, clarinets;
Travis Maril, viola; Charles Curtis, cello

TT: 60:27

New World Records, 20 Jay Street, Suite 1001, Brooklyn, NY 11201

Tel (212) 290-1680 Fax (646) 224-9638

info@newworldrecords.org www.newworldrecords.org

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Robert Erickson

Duo
Fives
Quintet
Trio

camera lucida

Robert Erickson: Three Late Works and One Mid-life Triumph

“DON’T EVEN BEGIN TO COMPOSE A PIECE UNTIL YOU HAVE THE PERFORMERS AGREED TO, AND, PREFERABLY, THE CONCERT ARRANGED!” Those were some of the first words that **Robert Erickson** (1917–1997) said to me when I started studying composition with him at UC San Diego back in the autumn of 1971. Coming from a milieu where we were encouraged to dream impossible dreams, Bob’s practicality was quite a shock to me. But his down-to-earth practicality has served me well in many circumstances since then.

Robert Erickson was many things—a composer, an instrument builder, a writer, an administrator, a broadcaster, among others. Although he began life in upper Michigan, his crucial early composing years were spent in Chicago and Minneapolis/St. Paul. In Chicago, his fellow students were composers like George Perle and Ben Weber. Later, in Minnesota, he became acquainted with Wilbur Ogdon and Thomas Nee, among others. In both these cities, he was under the mentorship of Ernst Krenek, who had arrived in the US in 1938, and St. Paul in 1942. He left the Midwest for California in 1953, and established himself as one of the major forces in the San Francisco Bay Area new music scene, both through his teaching work and through his work for KPFA, the listener-sponsored radio station in Berkeley where he was music director for a while, and then continued to guide and influence the station through a series of friends and associates who occupied the music director chair for many years. In 1967 he moved to San Diego, where he and Wilbur Ogdon founded the Music Department at the University of California, San Diego. By the

early 1970s, he began suffering various debilitating symptoms, eventually diagnosed as polymyositis, a muscle-wasting immune system disorder. This, plus the side effects of the Prednisone he was being treated with, gradually resulted in decreased mobility and constant pain, and by the early 80s he had largely withdrawn from the teaching world at UCSD. This period of decreasing teaching activity was accompanied, however, by an increase in his musical output. Mostly a “one piece a year” kind of composer, in 1985–86 he completed seven works (two of which are included here), under conditions of constantly increasing pain and decreasing mobility. 1987 and 1988 saw one work each completed, followed by his final work in 1990. He passed away in 1997, from the disease that had been slowly killing him for many years.

His works can be looked at in three periods (sorry for the cliché, but that’s how they pan out). There was an early period where he worked out his relationship to mid-twentieth century expressionism and atonality, producing such enduring and engaging works as the *Duo* for Violin and Piano (1957) (included here), the *Chamber Concerto* (1960) and the *Concerto for Piano and Seven Instruments* (1963). A middle period followed where he became involved with technology and all sorts of experimental techniques. The tape-and-instrument pieces *Pacific Sirens* and *Nine and a Half for Henry (and Wilbur and Orville)* and the music-theater trombone extravaganza *General Speech* can be said to typify this period. The final period begins in the mid-70s, when technology is put aside (most likely because of his declining health) in favor of instrumental works for his friends and associates. These works reach their culmination in the works on this CD: *Fives* (1988), *Trio* (1986), and *Quintet* (1985) among others. In all three periods, what he never abandoned was a sense of taste, elegance and style—and a curiosity about sound and its functioning. Also, throughout his life, he felt that sounds had their own form of intelligence, one that didn’t

need words or theories to prop them up. He frequently referred to his sounds as “forms of non-verbal intelligence,” and when, on a mid-80s visit to his house, I asked him how he was composing his most recent work, he replied, “I just sit down and compose—I’m thinking sounds, not words.” At the time, I didn’t “get it.” Now, years later, after intense listening to works from all stages of his career, I think I do “get it,” and think I’m beginning to understand the intuitive way he was assembling his work, with an intuition formed by a whole lifetime of sonic and psychoacoustic investigation.

Composition lessons with Bob were sometimes quite helpful, and sometimes quite contentious. Sometimes both, of course. We had an ongoing disagreement about an electronic piece I was composing. I wanted it to be an uninterrupted block of sound. He said it would be better with several inserts of a softer, quieter, different kind of sound. Eventually, I decided to go along with his suggestion. The piece then delighted him, and sounded OK to me. But then, every five years since then, on average, I’ve gone back to that piece and listened anew. Sometimes I think his suggestion was right on the money. Half a decade later I think he had rocks in his head. Then again, later, “Ah yes, he was right after all!” And so on. One small point in a composition lesson leads to a lifetime consideration of form. That’s probably what they call “good teaching.” If composition studies with Bob proved to be exciting, then challenging, his seminar in Timbre was eye-opening and life-changing. He had us reading all sorts of papers on the latest developments in psychoacoustics, had guests of international standing (such as the Dutch acoustician Rainer Plomp) talk to the seminar, and had us do all sorts of experiments in assembling timbres of various kinds. It was one of the most rigorous, and most revelatory classes I ever took. Bob was convinced that all the new research in psychoacoustics was going to form the composer’s toolkit in the

future, the way traditional counterpoint had formed the composer’s toolkit in the past.

This was also the period where Bob was working at the Centre for Music Experiment with five performers on a piece he called *Loops: An Informal Timbre Experiment*. This consisted of a minimalist melody played as a hoquet, one note at a time, between the five instruments. All sorts of combinations of the instruments were tried out. Working at CME at the time, I got to hear many rehearsals of the piece and listened as the various phenomena it embodied, such as auditory streaming, came together and lived. I often wondered what happened to that piece—why it had never been published or brought out on a recording. Then, years later, I heard Bob’s 1980 orchestral piece, *East of the Beach*, and heard that he had incorporated the piece in its entirety as the middle section of the work. (I had, in 1980, without knowing about *East of the Beach*, made my own electronic realization of the Loops concept with five analog FM timbres, and called it *reLoopse*. Bob was delighted when, on a return visit to San Diego, I played it to him.)

Listening was very important to Bob. If anyone could be said to be a virtuoso listener, it was him. He would sit in the front row of a concert, bolt upright, facing forward, with his eyes firmly shut and a broad smile on his face. Despite our student jokes about “Blind Lemon Erickson,” a number of us tried out his technique, and found that yes, it worked. Without the distraction of vision, aspects of the sound became so much clearer and sharply in focus. I had very clear memories of Bob’s listening like that, and then, when I recently found on YouTube the KPBS–TV documentary on Bob for the Artists in America series, there he was—eyes shut, alert, facing forward, with a beatific smile on his face, entranced by the sound. A lesson in the concentration of attention that is good listening for all of us. (<https://www.youtube.com/watch?v=K1BH2kT1GHI> about 8:25 in)

Despite being involved in the founding of the San Francisco Tape Music Centre, and being one of the people who designed the studios at UCSD, Bob had an ambivalent (or should that be adversarial?) relationship with technology. When I arrived at UCSD in 1971, he told us that Erickson's Law was that the availability or proper functioning of any piece of equipment was in inverse proportion to the need for that piece of equipment at any given moment. By the time I left UCSD in 1975, he had updated the law—or maybe amended it—to Erickson's Law #2: "The Damn Thing Doesn't Work." Although I think that his turn to exclusively traditional acoustic instruments (not even including the many custom acoustic instruments he had made) had several causes. The first was his declining health, which made it more and more difficult for him to record, process, and edit sounds with the technology that was currently available. And another, and more salient reason, was that by the mid-1970s people were constantly asking him for pieces for their instruments. Edwin Harkins, a virtuoso trumpet player (and singer/actor), one of Bob's UCSD colleagues, for example, was responsible for a number of the later works which incorporate the trumpet so excellently (and challengingly). From the late 70s and for a decade after that, Bob had a steady stream of requests for new works. Drawing on his many years of research, he evolved a number of signature elements which appear in almost all of his late works. First was the unison and octave matching of different instruments. The use of an extended unison in much music sounds banal and weak. In Erickson's hands, it becomes the basis for extended timbral exploration and becomes quite a strong gesture. Then there are the melismatic melodies, often with microtonal inflections. (These microtones are another example of Erickson's practicality. In the score to *Quintet*, microtonal inflections are just indicated with upward or downward arrows—no specific ratio is assigned to these, and sometimes the

indication is to use different fingerings to get the detuning—but the exact fingering is left up to the player. In practice, most of these microtones resolve to be around quarter-tones, but not with the rigidity that traditional 24 ET might bring.) These melodies were, in one sense (a Schenkerian one?), simply extensions and continuations of the sustained unison pitches. The pitch starts off stable, adds some instability, and then blossoms into melismas which go above and below the sustained pitch. Silences of many different durations and contexts are another element. Hockets are used as well, but not with the emphasis they received in *East of the Beach*. And longer-limbed melodies are another element—mostly in conjunct motion, but with some wider-spaced intervals. (A few years ago, I coined the term "conjunct modernism" to describe, for example, the melodies in the first movement of Henry Cowell's *Eleventh Symphony*, to distinguish them from the "disjunct modernism"—the wide-leaping melodies of a Boulez or Stockhausen, for example, in their contemporaneous works. Erickson's melodies here would seem to be another example of this "conjunct modernistic" kind of melodic writing.)

From these few kinds of material, Erickson then assembled a whole series of works. Indeed, in his almost exclusive use of these materials in the vast majority of his pieces up until 1988, his late work resembles—in a structural sense, not in a sonic sense—the simultaneous late works of Morton Feldman. But whereas Feldman's late works sprawl, Erickson's works are taut, and concentrated. But the use of a limited vocabulary of musical commonplaces used in most uncommon ways is something that Erickson and Feldman share. With Feldman, I understood this about his work as I heard each new work. With Erickson's late works, even though I knew him, it took me many years to understand what he was doing, combining these everyday materials into structures that don't resemble traditional forms, although they do acknowledge

them. For example, almost all of the late works feature one or more “central tones” around which other elements orbit and gravitate. But although there are definitely central tones, I don’t get the sense that these are “tonal” pieces, in the sense of using traditional harmonic progressions. Erickson is assembling a series of similar but unique works (think of an exhibition of similar canvases by a mature painter), which have a sense of structural toughness yet having a sense of subtle timbral integration and contrast as well.

The works on this CD consist of three late works (1985–88) and one from the very peak of Erickson’s first period (1957).

Fives (1988), for English horn, bass clarinet, piano, viola and cello, starts off in very atypical fashion, with an arpeggiated chord on the piano, from which, cross-fading, a sustained cello note emerges, which, a couple of notes later, cross-fades with a sustained English horn note. A counterpoint of melodies with timbre-cross fades follows, articulating a slow lush harmonic progression. This richness, this thick texture, is very different than the majority of Erickson’s late works: It’s almost as if here, he’s trying something new. If the works from 1977–1986 might be described as “tonal” in the sense that they revolve around certain central tones, then this work might almost be called “polytonal” or “polycentric.” Long arching melodies emerge, as do thick clusters and very plangent chords—chords the like of which I haven’t heard in any previous Erickson works. The alternations between English horn and viola are particularly attractive. After luxuriating in wonderfully unusual chords, the piece thins down to one pitch, which becomes an extended unison at the end.

Duo (1957), for violin and piano, can be favorably compared with a number of other “high modernist” works of the time—specifically, for me, with Stefan Wolpe’s 1956 *Symphony*, Elliott Carter’s 2nd String Quartet, Ernst Krenek’s *Harp Sonata*, to

name just a few contemporary works. Not that any of these pieces resemble each other’s sound, but they all share a certain uncompromising toughness of structure, and a sense of rigor in their sound. According to Charles Shere¹, the *Duo* is propelled forward by a three-layer set of tempi, related to each other by 2:3:4. This gives the piece a constant sense of expanding and contracting time, as gestures consistently get faster, then slower, sparser, then thicker in texture. Right from the start, the violin and piano seem to live in different gestural and pitch worlds. The piano, for example, begins with a low articulation of Bs and Bbs, while the violin sustains perfect fourths centering in A, E, and B. By measure 12, the violin is sustaining a low Bb, while the piano plays short perfect fourths and florid arpeggiations. This exchanging of gestural materials continues throughout the piece. There are time changes aplenty here—on the first page there are five different time signatures as well as an accelerando to a different, faster tempo, then a ritard down to a new slower tempo. Just on the first page, remember. The piece is in two movements, of roughly equal length, which are very similar to each other. In the second, however, there seem to be more moments when the piano and violin coalesce into playing composite gestures, although for the most part, they still exist in different gestural worlds. For me, this is a thrilling piece. It’s unabashedly “intellectual” but can also easily be heard also as a series of dynamic gestures speeding up and slowing down; atonal, but with repeating pitch areas; the changing quality of the melodies producing a succession of differing gestures, and all of it ending on a near-cluster of F#, G#, A, and Bb.

Trio (1986) for clarinet, harp, and cello starts with octaves and unisons. The clarinet high C in measure six is placed in such a way that the strain involved in produc-

¹ Charles Shere, *Thinking Sound Music*, Fallen Leaf Press, Berkeley, 1995.

ing it might lead one to think that this is a different pitch, but Erickson is just playing games with the listener and the player here, showing how the quality of an instrument and its register often determine how we hear interval. Not all octaves are heard as “octaves.” Listening to the *Duo*, one gets no hint that this kind of timbre matching and intervallic perception work would become one of Erickson’s signatures in the future. So where did this come from? I think the crucial change for Erickson happened when he began to work with tape music in the mid-60s. In pieces like *Nine and a Half...* and *Pacific Sirens*, environmental sounds are filtered through a 1/3-octave filter, or resonated through his “noise organ,” a contraption that routed tape sounds through many different length tubes, each tuned to a particular pitch. These resonated sounds needed time to be heard, so they needed to be played for extended durations. Then, when pitch-matched by acoustic instruments, the idea of the extended single pitch, with different timbres on it, could begin to emerge. In this piece, I hear these unisons alter in character, from “timbral unisons” to “melodic unisons” (this includes the octaves) as their musical function changes. The “passionate melodies” and the “cool reinforcement of the single note” often use the same notes and gestures, but create different emotional worlds. (Erickson is not the only 20th-century composer who, after a time of working with technology, returned to writing for acoustic instruments with new ideas.) At one moment in the piece, about two-thirds of the way through, the harp plays a pure pastoral arpeggiated texture—it’s almost as if he’s expressing his “inner Lou Harrison” here! (Or maybe nodding in appreciation to a respected colleague.) There are several of these short “referential” textures in the piece, and after these almost Romantic textures, we’re unexpectedly back in the reinforced octaves and pseudo-harmonic series gestures that opened the piece, with the addition of noisebands made by fingers tapping on the bodies of the instruments. A

shortish work, the *Trio* is very elegant and has an unhurried sense of time about it.

Quintet (1985) for flute, clarinet (doubling bass clarinet), trumpet, viola, and cello also begins with single-note drones. The work swiftly becomes a contrasting of three timbral worlds—the winds, the strings, and the trumpet, which, while it occasionally matches timbres with one of the other sections, mostly stands out on its own, clear and bright. The drones alternate with cadenzas which filigree the drones, and sometimes the cadenzas open out into melodies and contrapuntal linear textures which then return to the drone, sometimes on a different pitch. The kind of melodies that Erickson writes here—always seeming to orbit the sustained pitch in such a way that each new pitch seems to be just a new extension of the drone pitch, can be heard as early as *Summer Music* (1974), a piece for tape (made of the pitch-resonated sounds of mountain streams) and violin. The violin part has, for the first time, I think, this characteristic of centering around a drone pitch, but without having a traditional tonal structure. In *Quintet*, microtones exist in profusion—as a way of deviating from the drone while still acknowledging its strength, pull, and influence. And these filigrees and drones produce some unusual psychoacoustic effects. For example, in both measures 35–36 and 37–38, there is a microtonal filigree melody followed by a sustained E. But the nature of the microtonal filigree is such that the second E sounds slightly different than the first. I’ve listened to this passage multiple times, and each time, the effect is the same. On paper, the gesture looks very simple, but from the player’s perspective, I’m sure it’s a real moment of sweating blood. The only other music I can think of that has a continuous drone with highly ornamented microtonal melodies that circle around the drone tone is, of course, Indian classical music. In fact, both *Trio* and *Quintet* have a kind of Alap quality—where different aspects of the harmonic world of the piece are explored in a leisurely manner. Erickson was very

interested in Indian music—to the extent that he made sure that at least in the early 1970s, a World Music survey was introduced into the UCSD curriculum so that students could get personal contact and tutoring from experts from various traditions. It is very typical of Erickson, I think, to take a structural element of a music, and use that, while not overtly adopting the “sound” of that music.

If the overall structure of this longish piece seems puzzling, remember that Erickson was also one of the pioneers of non-jazz oriented free improvisation—he carried that improvisatory freedom with him throughout his career. Again, as in *Trio*, there are brief moments of reference. There is a repeated single-note riff—eight repeated staccato notes on a single pitch, which occurs in both *Quintet* and *Trio*, and I seem to remember hearing this in a couple of other of Erickson’s late works as well. Maybe this is a kind of musical motto of his. Another referential moment is when the strings—surprise!—double in fifths, producing some really lush harmonies. Then the clarinet flirts with a major scale and suddenly we’re back in the realm of the sustained tone. Towards the end the complex of intertwining drone-centered melodies results in the repeated octave pizzicati becoming rhythmically propulsive rather than timbral. The end, however, on the drone pitch, does not, to me, have a sense of tonal resolution—it just ends. The work does not have the sense of a traditionally tonal structure coming to a conclusion. Yet, with his free combining of his limited vocabulary of elements, Erickson assembles something similar to older musics, yet different—a musical structure that can stand on its own, strong yet inviting in its uniqueness. Earlier, I said that at the time of Bob’s composing his late works, I didn’t “get” them. I didn’t understand the reasons for which they came to be. Now, years later, after listening to them again and again—I’m not sure I “get” them yet—I don’t think I could verbally articulate a reason for these works existing. But having listened to them multiple times,

these “non-verbally intelligent” works are now not just part of my musicality; I now don’t think I could live without them.

—Warren Burt

Warren Burt is a composer, performer, instrument builder (both acoustic and electronic), sound poet, video maker, writer, and educator. Originally from the USA, he moved to Australia in 1975 and has mostly been based around Melbourne ever since. His Elegy for a capella choir appears on the recent New World Records release We, Like Salangan Swallows. He is currently Coordinator of Master’s Programs in Music at Box Hill Institute, Melbourne

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Camera Lucida is a chamber music collective based in the Conrad Prebys Concert Hall at the University of California, San Diego. Since 2008 Camera Lucida has traversed much of the traditional chamber music literature, including all of the Beethoven string quartets, all of Mozart’s viola quintets, all of Brahms’s works for piano and strings, nearly the entire piano quartet repertoire, as well as rarely-heard chamber music of Schoenberg, Berg, Webern, Zemlinsky, Sibelius, Mahler, Franz Schmidt, and Leos Janacek.

Anthony Burr has worked across a broad spectrum of the contemporary musical landscape as clarinetist, composer, and producer. Recent albums include a recording of Morton Feldman’s *Clarinet and String Quartet*; *The Long Exhale*, a duo with pianist Anthony Pateras, that was selected as one of the Top 10 modern classical releases of 2016 by *The Wire* magazine; the world-premiere recording of Alvin Lucier’s hour-long *So You...* (*Hermes, Orpheus, Eurydice*); a disc of chamber music by Lucier and Feldman; as well as an archive of duo material created with Icelandic bassist/composer Skuli Sverrisson. He is Professor of Music at UC San Diego.

Violist **Che-Yen Chen** is a founding member of the award-winning Formosa Quartet and the First Prize winner of the 2003 Primrose International Viola Competition. His recordings with the Formosa Quartet can be found on EMI, Delos, New World Records, and Bridge Records. Formerly the principal viola of the San Diego Symphony, Chen has appeared as guest principal viola with major symphony orchestras in North America. A seasoned performer in chamber music festivals across North America and Asia, Chen is a member of Camera Lucida and The Myriad Trio. In 2018 he joined UCLA's Herb Alpert School of Music as professor of music.

A graduate of the Juilliard School, cellist **Charles Curtis** is Distinguished Professor of Music at UC San Diego. Acknowledged internationally as a performer of new and experimental music, Curtis has been closely associated for more than thirty years with composer La Monte Young. He is one of only a few instrumentalists to have perfected Young's highly complex just intonation tunings, and has participated in more performances and premieres of Young's works than any other interpreter. Curtis is also the dedicatee of more than ten solo and small ensemble pieces by Alvin Lucier, and he is the first performer to work collaboratively with Éliane Radigue on music for an acoustic instrument. Curtis has also devoted himself to the music of Christian Wolff, Morton Feldman, Tashi Wada, Richard Maxfield, and Terry Jennings. His work focuses on duration, uncompromising attention to the materialities of performance, and a rapport with unexpected perceptual and acoustical responses.

Violist **Travis Maril**'s career centers around chamber music and teaching. His chamber music partners have included principal players of the Cleveland Orchestra, Los Angeles Philharmonic, San Diego Symphony and members of the Chamber Music

Society of Lincoln Center. Maril also performs and records jazz with the Danny Green Trio, and is the featured violin and viola soloist on many of the film and television scores written by composer Joel P. West. Maril heads San Diego State University's string department, where he also directs the academy for pre-college students.

Andrea Overturf currently serves as English Horn of the San Diego Symphony, a position she previously held with The Florida Orchestra. Ms. Overturf has performed with numerous orchestras around the country, including the Los Angeles Philharmonic, the National and Seattle Symphonies, and the Rochester Philharmonic Orchestra, among many others. She has also appeared at summer festivals, including La Jolla Summerfest, Mainly Mozart, Tanglewood Music Center, National Repertory Orchestra, and the Aspen Music Festival. Ms. Overturf holds degrees from the Eastman School of Music and The Juilliard School, and is the first oboist in Juilliard history to graduate from the prestigious Artist Diploma Program.

Julie Smith Phillips is an award-winning harpist and serves as Principal Harp of the San Diego Symphony. Prior to assuming her post in 2007, she served as Acting Principal Harpist of the Milwaukee Symphony and Principal Harpist for the New World Symphony. A graduate of the Cleveland Institute of Music, Ms. Phillips' awards include both Silver and Bronze medals in the USA International Harp Competition. Deeply committed to chamber and contemporary music, Ms. Phillips is a founding member of The Myriad Trio and regularly performs across the country in orchestral, chamber, and solo concerts. She has participated in the Piedmont, Kingston, Mainly Mozart, and La Jolla Summerfest chamber music festivals, as well as at Tanglewood, Spoleto USA, and the Pacific Music Festival in Japan.

Trumpeter and composer **Steph Richards** has built a compelling presence in the creative music scene, having recorded with pioneering artists ranging from Henry Threadgill, Anthony Braxton, and John Zorn, to David Byrne, St. Vincent, and Yoko Ono. Her compositions have been featured across the United States, Mexico, Canada, and Europe, and premiered on stages at Carnegie Hall, the Blue Note, and Lincoln Center. Alongside Dave Douglas, Richards co-curates the Festival of New Trumpet and is on the faculty at UC San Diego. Richards is a Yamaha artist.

Wilfrido Terrazas is a Mexican flutist, improviser, composer, and educator, whose work finds points of convergence between notated and improvised music, and approaches collaboration and collective creation in innovative ways. He is a member of Generación Espontánea and Liminar, and has performed more than 350 world premieres, written more than fifty compositions, and recorded around thirty albums. His current projects include Filera and the Wilfrido Terrazas Sea Quintet. Terrazas has presented his work all over Mexico, as well as in sixteen countries in Europe and the Americas. Since 2017, he has been an Assistant Professor of Music at UC San Diego.

Concertmaster of the San Diego Symphony, violinist **Jeff Thayer** has appeared as a soloist with the Atlanta Symphony Orchestra, the San Diego Symphony, the Jupiter Symphony, the North Carolina Symphony, the Pierre Monteux School Festival Orchestra, the Music Academy of the West Festival Orchestra, and the Conservatory Orchestra of Cordoba, among others. He is a graduate of the Cleveland Institute, the Eastman School, and The Juilliard School's Pre-College Division. His teachers include William Preucil, Donald Weilerstein, Zvi Zeitlin, Dorothy DeLay, and James Lyon. For eleven seasons Thayer has been the violinist of Camera Lucida, with whom he has performed a vast array of the chamber music repertoire.

Pianist **Reiko Uchida** enjoys an active career as a soloist and chamber musician. She has appeared with the Los Angeles Philharmonic, Santa Fe Symphony, Greenwich Symphony, and the Princeton Symphony, among others. She has performed at the Marlboro, Santa Fe, Tanglewood, and Spoleto Festivals; as guest artist with the Borromeo, St. Lawrence, and Tokyo Quartets; and in recital with Thomas Meglioranza, Jennifer Koh, Anne Akiko Meyers, and Jaime Laredo. She is a past member of Chamber Music Society of Lincoln Center Two, and a current member of Camera Lucida. She holds degrees from the Curtis Institute, Mannes College, and The Juilliard School, and is an associate faculty member at Columbia University.

SELECTED DISCOGRAPHY

Auroras. Includes *Auroras*, *East of the Beach*, *Fantasy for Cello and Orchestra*, and *Night Music*. Raphael Popper-Keizer, cello; Boston Modern Orchestra, Gil Rose, conductor. New World Records 80682.

Complete String Quartets. Del Sol Quartet. New World Records 80753. [2 CDs]

General Speech. Stuart Dempster, trombone. New World Records 80541.

Kryl. Edwin Harkins, trumpet. New World/CRI NWCR 616.

Pacific Sirens. Includes *Garden*, *Pacific Sirens*, and *White Lady*. Laura Martin, violin; Cleveland Chamber Symphony, Edwin London, conductor. New World Records 80603.

Piano Concerto. Keith Humble, piano; University of Illinois Contemporary Chamber Players; Edwin London, conductor. New World Records 80603.

Postcards. Carol Plantamura, soprano; Jürgen Hübscher, lute. New World/CRI NWCR 616.

Plot: Music for Unspecified Instrumentation. Includes *Nine and a Half for Henry (and Wilbur and Orville)*. McCormick Percussion Group. Ravello Records RR7916.

Quoq. John Fonville, flute. New World/CRI NWCR 616.

Ricercar à 5 for Trombones. S. Dempster, L. Dwyer, F. Harmantas, L. Newton, P. Vander Gheynst, trombones. New World Records 80563.

Robert Erickson: Orchestral, Chamber and Vocal Music. Includes *High Flyer*, *Recent Impressions*, *Summer Music*, and *Two Songs*. Continuum. Naxos 8.559283.

Sierra. Philip Larson, baritone; SONOR Ensemble of UC San Diego, Thomas Nee, conductor. New World/CRI NWCR 616.

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Francis Goelet (1926–1998), In Memoriam

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Tel (212) 290-1680 Fax (646) 224-9638

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