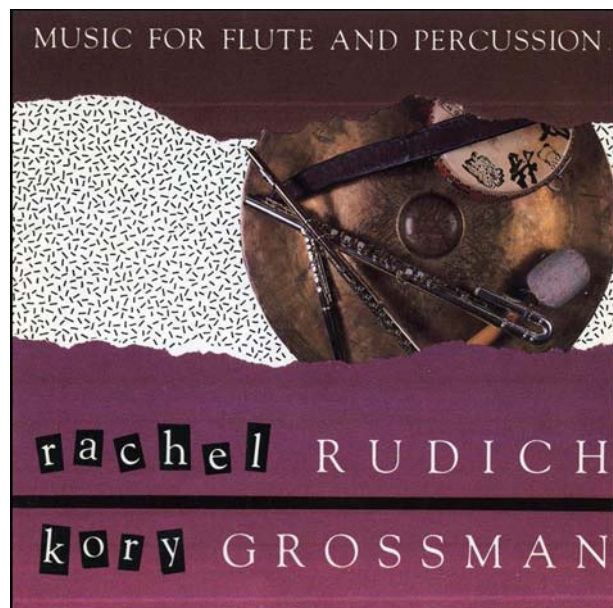


NWCR 568

Music for flute and percussion

Rachel Rudich / Kory Grossman



Preston Trombly

1. Duo for Flute and Percussion (1984) (10:27)
Flute, Vibraphone, 6 Bongos

Lou Harrison

- Ariadne* (1987)..... (9:34)
2. I. Ariadne Abandoned (3:45)
Flute, Vibraphone
 3. II. The Triumph of Ariadne
and Dionysius (5:49)
Alto Flute, Flute, Piccolo, 2 Tambourines, 5
Bakers, 3 Chinese Tom Toms

Preston Trombly

- Trio in Three Movements (1972) (with Salvatore
Macchia, Double Bass) (11:59)

4. 1st Movement (3:17)
Flute, Double Bass, 3 Tom Toms, 3 Bongos,
3 Cymbals, 5 Temple Blocks, Hi Hat, Gong,
Vibraphone, Xylophone, Field Drum
5. 2nd Movement (2:17)
Alto Flute, Double Bass, Gong, Field Drum
6. 3rd Movement (6:25)
Flute, Double Bass and Percussion as in 1st
movement

Yasuo Sueyoshi

7. *Correspondence V* (1982) (5:49)
Flute, 2 Bongos, 1 Conga, 3 Tom Toms,
Bass Drum, 2 Cowbells, Crotales

Lou Harrison

- First Concerto for Flute and Percussion (1939)..... (8:22)
8. Earnest, fresh and fastish (2:00)
Flute, Chinese Tom Toms (with William
Trigg, Turtle Shell and Pod Rattle)
 9. Slow and poignant (4:25)
Flute, 3 Gongs (with, William Trigg, Bass
Drum and Small Bell)
 10. Strong, swinging and fastish (1:57)
Flute, Guiro (with William Trigg, 3 Chinese
Tom Toms and Small Bell)

Harvey Sollberger

- Double Tryptich* (1984)..... (16:39)
11. 1st Movement (5:16)
 12. 2nd Movement (5:42)
 13. 3rd Movement (5:41)
Flute, Vibraphone, Four Bongos, Mark Tree,
Bone Tree, Rainsticks, and Waterphone

Total playing time: 62:08

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Notes

Preston Trombly's *Duo for Flute and Percussion* (1984) was written in memory of Charles Whittenberg (CRI SD #527), a great teacher, composer, and wonderful friend, whose untimely death in 1984 moved me deeply and helped me to realize what a wonderful gift this life is that we receive.

This single-movement work unfolds in the following manner: opening fast section—slow section—fast section—slow section—fast section—long slow section—fast ending.

My goal was to achieve a gradual transition from the opening fast music to the slow middle section. Each statement of the slower music at the beginning is a bit longer than the previous one, culminating in the long slow middle section. Listening now to the work, the slow middle section is underway before it is heard as a new section. I like this seamless connection.

The flute and six bongo drums in the faster sections are contrapuntally juxtaposed. The drums imitate the melodic contours of the flute and the result propels the music forward, even though the only "harmonic motion" is in the gradually

changing pitch patterns in the flute music. This same harmonic unfolding also takes place in the slower sections, using both the vibraphone and the flute. Here, the vibraphone plays what that flute has played melodically, but stacked up in the form of chords.

Trio in Three Movements (1972) was written for contrabass soloist Salvatore Macchia. His superb musicianship and skill inspired me to use the contrabass as an integral part of the musical fabric—an equal voice in the trio.

In the outer two movements, the three players are often in consort, or two provide a background for the third, which is more prominent. In the middle movement, the percussion plays a dirge-like figure against the alto flute and contrabass, each taking a turn with a brief melodic statement.

The third movement is an alternating series of ensemble sections with solo cadenzas. Following the final flute cadenza, the full trio plays a group cadenza in unmeasured time, and the piece closes with a very short coda.

The percussionist plays a large array of instruments, and he is an equal partner in the ensemble. With each new piece of music, a percussionist these days needs to learn a new “instrument”—the set-up of all the percussion instruments used in a work becomes the “percussion instrument” for that work. Kory Grossman has surmounted the technical difficulties of the “percussion instrument” required in my

Trio. Listening to this disc you will hear that all three performers—Kory Grossman, Rachel Rudich, and Salvatore Macchia—have not only met the technical challenges of the *Trio*, but have truly brought it to life, and given the work its definitive performance. I feel honored to have had them devote their energies and talents to my work.

—Preston Trombly

Preston Trombly (b 1945) studied composition with Charles Whittenberg at the University of Connecticut (BM 1968), with Bülent Arel and Mario Davidovsky at Yale (MMA 1972), and with George Crumb at the Berkshire Music Center; he also studied conducting with Bernstein and Barzin. He has won numerous awards including a Guggenheim Fellowship (1974-5), two NEA grants (1976, 1981), and several residencies at the MacDowell Colony. Trombly has had works commissioned by the Fromm Foundation, the Columbia-Princeton Electronic Music Center, and leading contemporary music ensembles. He also has held teaching positions at Vassar College, Baruch and Brooklyn colleges; and at the Catholic University of America. In addition, he has led several new music ensembles. Since the early 1980s he has been increasingly active as a saxophonist and clarinetist, both as a soloist and with jazz ensembles, most notably the Jaki Byard group. Trombly has also shown skill in photography and other visual arts, producing a large number of drawings, collages and wire sculptures.

Ariadne was composed in 1987 for my friend Eva Soltes to choreograph. Her long background in Barata Natayam dancing suggested to me a modal and “talic” work which I then composed in the form of a “kit” for flute and percussionist. This may be “assembled” in a number of ways so that the dance, or the musicians, or both, may order the work to their hearts’ desires. The first performance was given by Eva (with flutist David Colvig and percussionist William Winant) at Mills College on the night of my seventieth birthday.

—Lou Harrison

Lou Harrison’s First Concerto for Flute and Percussion (1939) was dedicated to Henry Cowell. In the Flute Concerto (first published in 1964) the composer reveals a real interest in non-European rhythms, timbres and tone rows. Each of the three movements consists of a richly worked uninhibitedly melodic and virtuosic flute part which follows its own weightless laws and a sonorous and rhythmic motif of just a few bars for the percussion. In the first movement, this motif is a repeated ostinato forty-five times in succession; in the second movement thirteen times, and in the finale thirty-seven times. In each movement the instrumentation is completely new and surprising. The percussion motifs are, especially in the last movement, rhythmically complicated and they form the basis for highly advanced polyrhythmic playing in which the sum of the quavers in the end coincides with the flute part. This is very lively music and full of charm.

Lou Harrison (b Portland, Oregon 1917; d Lafayette, Indiana 2003) studied with Henry Cowell in San Francisco and with Arnold Schoenberg in Los Angeles in 1941 and 1942. During World War II, he organized recitals of percussion music on his own and with John Cage, while also working as a florist, record clerk, poet, dancer and dance critic, music copyist (his handwriting is known for its beauty), playwright, and builder of instruments. In 1943, he moved to New York where he was influenced by Virgil Thompson, who became a champion of his works. He wrote for *View*, *Modern Music*, *Listen*, and the

New York Herald Tribune, edited the *New Music Edition* for a short while, and conducted frequently, including the first complete performance of Charles Ives’s Symphony No. 3 in 1947. In that year he received a grant from the American Academy and Institute of Arts and Letters, and shortly thereafter he left to teach in Portland, Oregon and then at Black Mountain College. He returned to California and settled in Aptos. In 1952 and 1954 he was awarded Guggenheim Fellowships, and in the latter year he visited Rome where Leontyne Price premiered an aria from his opera *Rapunzel*, which won a twentieth-century masterpiece award conferred by Stravinsky. During the period he reconstructed a number of works by Charles Ives, all of which were approved and signed by the composer. There followed in 1955 a Fromm Award and a commission from the Louisville Orchestra for the *Four Strict Songs* on some of his continuing concerns: love, plant growth, peace, and concerted enjoyment on the journey to death.

In 1977, with his partner William Colvig, he designed and constructed two major Javanese Gamelan orchestras. In the last ten years he has composed one major work per year and toured frequently as a lecturer and keynote speaker on American composers to major universities across the U.S. In 1980, he was given a Milhaud Chair at Mills College and continued teaching there until his retirement in the spring of 1985.

Lou Harrison’s compositions demonstrate a variety of means and techniques. In general he is a melodist. Rhythm has a significant place in his work, too. Harmony is unimportant. He is one of the first American composers to successfully create a workable marriage between Eastern and Western forms. “The richness of his legacy resides in the eclecticism and universality of its vision.” Lou Harrison says, “Cherish, Conserve, Consider, Create.”

Yasuo Sueyoshi’s *Correspondence* is a title given by the composer to a series of certain duos or trios in chamber music. The composer wrote seven pieces for this series between 1975 and 1985. *Correspondence No. V* was composed in 1982 after a request of Mr. Hiroki Masunaga, Japanese flutist, for his first appearance in Japan after staying in West Germany for many years.

Yasuo Sueyoshi (b 1937) studied piano with the Japanese pianist Noboru Toyomasu, and composition with Mario Ishiketo, and later with Yoshiro Irino in Tokyo and Maurice Ohana in Paris. He was a finalist at the first competition of contemporary music in Karuizawa, Japan in 1958, and won 2nd prize at the Japanese Music Competition in 1959 held by NHK and the Mainichi newspaper. He graduated from the Tokyo University for the Arts in 1960 and later from L’Ecole Normale de la Musique de Paris in 1956. He is a professor of music at the Toho-Gakuen School of Music and has been the director of the school since 1974. He also is a member of the committee for ISCM’s Japanese section.

Harvey Sollberger’s *Double Triptych*, composed early in 1984, was written for Rachel Rudich and Kory Grossman who first performed it at Carnegie Recital Hall, New York City, in February of that year. The work is in three movements, each

preceded by an “anti-movement” of contrasting character. The anti-movements are “alike”—though of different lengths—in that they have a suspended, floating quality and lack the more rigorous shaping and definition of the movements. The result might be compared to the alternation of night and day: nights of some vague disquiet; busy, active, chock-filled days. The weather of our lives. Each day/movement has its own character: the first, quirky and volatile; the second, light and breezy; the third, wild and intense. Since one of my aims in composing this piece was to say what I had to say with a minimum of hardware, the percussionist plays only vibraphone in the anti-movements and four bongo drums in the movements. The only exceptions to this self-imposed asceticism occur at the ends of each night/anti-movement which come with an unexpected jolt. The percussionist is instructed to use a zany, intrusive “instrument” of his own choice at each of these points. One past performance, for instance, drew heavily on the sight-gag capabilities of a duck call, a siren, and a pop gun. For recording, lacking this visual element, even greater ingenuity is called for in these selections. Let the listener judge how successfully Mr. Grossman has combed the junkyards, kitchens, and auto-parts stores of New York City in quest of these elusive and special sounds.

Harvey Sollberger (b 1938) is a graduate of the University of Iowa and Columbia University, his major teachers were Jack Beeson and Otto Luening (composition) and Samuel Baron and Betty Mather (flute). From 1960 to 1983 he resided in New York City where he was and continues to be active as a composer, conductor, flutist, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitzky Foundation, the Fromm Foundation/Tanglewood, the National Endowment for the Arts, the Walter W. Naumburg Foundation, and the New York State Council on the Arts. Mr. Sollberger’s music has been performed here and abroad by such ensembles as the New York Philharmonic, the San Francisco Symphony and Pierre Boulez’s Domains Musicale concerts. As a flutist and conductor, he has toured and recorded extensively, and has premiered works by Babbitt, Carter, Davidovsky, Martino, and Wuorinen. In 1981, he received a special performer’s grant from the Fromm Music Foundation at Harvard University in recognition of “distinguished service in the cause of contemporary music.”

Harvey Sollberger has taught at Columbia University and the Manhattan School of Music and is professor of music at Indiana University. He recently participated in the 1986 Interlink Festival in Japan.

Rachel Rudich has achieved distinction as an advocate of contemporary music. Since 1982 she has performed with the New Music Consort and the Group for Contemporary Music,

and has premiered works by Pierre Boulez, Elliott Carter, George Crumb, Mario Davidovsky, Harvey Sollberger and others. In 1983, Ms. Rudich won the Kreuter Musical Foundation award for outstanding achievement in chamber music. As winner of the Artists International Young Musicians Competition, she gave her New York Debut in 1984 at Carnegie Recital Hall. Since 1984 she has been on the roster of Affiliate Artists, performing as soloist throughout the United States. In 1986, Ms. Rudich won first prize in the National Association of Composers—USA (NACUSA) fifth annual Young Performers Competition, given for excellence in performing contemporary American music. She has recorded for Newport Classic, Opus One, CRI (as soloist in Harvey Sollberger’s *Killapata/Chaskapata*) and Musicmasters playing Mel Powell’s *Madrigal for Flute Alone*. She has participated in the Composers Conference of Wellesley, the June in Buffalo Festival, and is active as a solo recitalist. Currently on the faculty of California Institute of the Arts, Ms. Rudich is solo flutist with their faculty ensemble-in-residence, the New CalArts Twentieth Century Players.

Kory Grossman began to play percussion instruments at the age of seven, although he did not complete his formal musical studies until 1984, when he was awarded a master of music degree from the Manhattan School of Music and received the Melvin M. Wodka Award for excellence in percussion. As a founding member of the Manhattan Marimba Quartet, Grossman has been devoted to the creation of a repertoire for percussion where none previously existed. Mr. Grossman has performed throughout the United States and Europe, and has been critically acclaimed for his work with many ensembles playing a wide range of music, from the standard repertoire to compositions on the cutting edge of today’s new music. With the New Music Consort, Grossman participated in the American Arts Festival in London and the Reykjavik Arts Festival in Iceland, and has recorded two albums of percussion music for the New World Anthology. He has appeared with Steve Reich and Musicians at Lincoln Center, in the Next Wave Festival, on tour, and on two albums for the Nonesuch label. He is principal percussionist with the Music in the Mountains Festival Orchestra and Chamber Players at State University of New York, New Paltz, a member of the Hudson Valley Philharmonic, and has performed with the New York City Opera Orchestra, the Philharmonia Virtuosi, the Brooklyn Philharmonic, the Broadway production of *Les Miserables*, and the Group for Contemporary Music. In his solo appearances at La Mama, the Whitney Museum, and the Knitting Factory, and his performances with Dean Drummond’s NewBand, Jalalu Kalvert Nelson, A. Leroy and Gretchen Langheld’s House Afire, Kory Grossman has demonstrated his broad talents and his commitment to expanding the possibilities and range of percussion instruments.

Production Notes

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Produced by Rachel Rudich/Kory Grossman

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Recording Assistant: Jon Bobenko

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Harrison—First Concerto for flute and percussion, *Ariadne*: C.F. Peters/BMI

Sueyoshi—*Correspondence V*: MS/ASCAP

Sollberger—*Double Triptych*: C.F. Peters/BMI

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