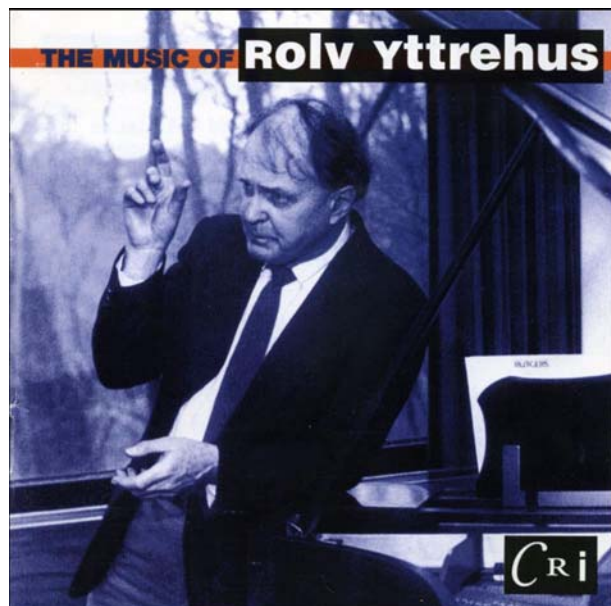


# The Music of Rolv Yttrehus



Symphony No. 1 (1997 rev.1998) .....	(21:33)
1. Crescendo Theme in Violins .....	(3:34)
2. Transition and Adagio .....	(2:59)
3. March of the Minor Thirds (The C Major Substratum of the World) .....	(2:19)
4. Allegro .....	(3:31)
5. The Grand Crescendo .....	(1:01)
6. Parallel Ninths Cantus Firmus .....	(1:07)
7. Mirror Canon Cantus Firmus .....	(1:22)
8. Tuba: Antecedent phrase and Consequent Phrase leading to Climax .....	(1:12)
9. Transition leading to Coda. Last Tutti outburst .....	(0:48)
10. Xylophone Motive .....	(3:40)
Polish National Radio Orchestra; Joel Suben, conductor	

<i>Gradus Ad Parnassum</i> (1979) .....	(30:10)
11. Exposition .....	(3:22)
12. Invocation of the Dionysian Muse I .....	(4:45)
13. Apollonian Admonition I .....	(2:48)
14. The Master's Inspirational Message .....	(3:09)
15. The Dionysian Substratum of the World ..	(2:28)
16. The Descent to the Dionysian Substratum of the World .....	(5:02)
17. Invocation of the Dionysian Muse II .....	(4:17)
18. Apollonian Admonition II .....	(4:21)
Catherine Rowe, soprano; The Louisville Orchestra; Peter Leonard, conductor	
<i>Music for Winds, Percussion, 'Cello and Voices</i> (1969).....	(12:15)
19. Introduction and Antecedent Section (Exposition) .....	(6:42)
20. Consequent Section (Recapitulation) .....	(1:35)
21. Entrance of the Voices .....	(2:22)
22. Coda .....	(1:37)
Composers Guild of New Jersey Performance Ensemble: Tara Helen O'Conner, flute, piccolo; Bronwen Jones, bass clarinet; Margaret Parkins, violoncello; Wade Weast, trumpet; Michael Manly, French horn; George Hoyt, trombone; Barbra Hegner, celesta; Ted Sturm, xylophone; Daniel Kennedy, marimba; John Ferrari, percussion; Peter Jarvis, conductor	
23. <i>Angstwagen for soprano and percussion</i> (1971) .	(5:06)
Janet Wheeler, soprano; Gordon Gottlieb, percussion; Daniel Druckman, percussion; Rolv Yttrehus, conductor	

Total Playing Time: 69:20

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## Notes

### Symphony No.1

My Symphony No. 1 is in a single movement, subdivided by tempos as: *Moderato - Adagio - Allegro - Moderato - Adagio*. The piece begins high in the violins, with a crescendo, moving quickly from very soft to very loud. It then drops to a forceful attack on a middle register dissonance to which the woodwinds respond with frenetic activity as the violins continue for another five measures.

This same crescendo gesture returns a minor third higher in measure twenty-six, at about one minute and eleven seconds on this recording, and then again, yet another minor third higher, joined this time by its inversion in the lower strings ascending in contrary motion as the music slows while making a transition to the next section.

The Adagio begins in a quiet, expressive manner, in muted strings, with solos in the French horn and woodwinds, which leads into a passage called "The March of the Minor Thirds," or the "C Major Substratum of the World," a highly disguised,

remote allusion to the most basic of all chord progressions in tonal music, the descending circle of fifths.

The Allegro section contains "The Procession of the Trichords," in which dissonant three-note chords are passed between trumpets, woodwinds, and trombones. This is followed by a section in which Harmon muted trumpets contribute a stifled, suppressed, and smoldering atmosphere to the delicate textures heard here. A cantus firmus in tuba and piano follows. A quick, ascending four-note motive appears first in the lowest register of the piano, then a bit later, low in two muted trombones. Finally in the second Moderato section, "The Grand Crescendo," the motive appears very softly in two low register clarinets, ending on the notes which launch the next section, "The Grand Crescendo." This section corresponds somewhat to the development section of the classical symphony. It begins as a lengthened, highly intensified restatement of the crescendo motives heard earlier in the violins, now beginning with the softest of clarinet notes, at

*ppp* making a massive crescendo as it gradually accumulates all of the instruments of the orchestra, to a *ffff* with a fermata. After an explosion, the orchestra continues with the dyads heard in the opening violins, this time in bass register instruments, with woodwinds, brass, and string instruments, and percussion scampering about in jagged and disjunct contrapuntal activity. A large share of the developmental and exploratory fury of the work takes place in this section. Two cantus firmus generated passages follow. The first is a “Parallel Ninths Cantus Firmus” in horns, violas, double basses, contrabassoon, and piano, followed by a “Mirror Canon Cantus Firmus” in trombones, tuba, and piano. These *cantus firmi* serve as foils, against which the rest of the orchestra can bounce, clash and ricochet with fierce abandon.

In the next section, an eight-note phrase (4+4) is heard in the tuba, ending on a low E—preparation for the low D to follow later. The drive to the climax is led by three high-register trumpets. After the climax, occasional afterbursts are heard, the last of which precedes the arrival at low D, which is held as a pedal point for eight measures. This is a structurally important arrival point, comparable to the arrival on the tonic in a tonal work. The transition to the Coda follows, one section of which restates the four-note xylophone figure heard early in the piece. The music gradually settles down to a sustained and quiet ending, a notable feature of which is a subdued *ppp* four note melody heard in three low register flutes in unison, fading to *pppp*.

#### *Gradus Ad Parnassum*

Nietzsche claimed that one must have chaos inside oneself if one is “to give birth to a dancing star.” I suppose I took this to heart when I made a series of taped improvisations in which I “sing” and play the piano in a wild, orgiastic, and gleeful manner. Two of these uninhibited recitations were edited and transcribed to become the *Lieder Recital of the Dionysian Muse, Numbers I and II*. They are manifestations of the raw energy of art—the Dionysian fury—sometimes joyous, sometimes fearsome, present in the human psyche—the chaos Nietzsche refers to. Such was the germination for my piece *Gradus Ad Parnassum*. On the other end of the spectrum is the Apollonian power, the power to constrain these Dionysian forces, and with great intellectual-artistic energy, bring them under control, to produce the balance, restraint, and clarity needed for a work of art. Nietzsche again: “...one must organize the chaos in oneself...so that these two art impulses are compelled to develop their powers in strictly mutual proportion, according to the law of eternal justice.”

The Nietzschean portions of the text are taken from *Thus Spake Zarathustra*, *The Birth of Tragedy*, and *Thoughts Out of Season*. The Latin portions and the title, *Gradus Ad Parnassum* are taken from Johann Joseph Fux’s famous treatise on counterpoint of 1725. From this work are taken certain words of inspiration to young composers, and complaints about the lowering of standards and the diminishment of artist ideals that Fux witnessed in the early eighteenth century, and which we all witness today. In the section called, “The Master’s Inspirational Message,” there appears a passage which states Fux’s well-known cantus firmus (D F E D G F A G F E D) in a version camouflaged by registral expansion. Against this the soprano sings the passage beginning with “*Indefesso studio...*”

The two appearances of The Dionysian Muse are announced by the Gothic tolling of the tubular bells—D F the first time, then much later, F# A. I like to think that these heraldically

clanged bell tones subconsciously imply a motion from D minor to a triumphant D Major!

The descent to the “Dionysian Substratum of the World” is achieved by synthesizer of the taped portion of the work, picking up from the lowest B-flat of the contrabassoon, then descending below the lowest notes of the piano to the nether region where the ear begins to hear fast pulses rather than sustained pitches. The fast pulses gradually slow down until one finally hears a low “G” of 6.1 cycles per second, the pulses of which then determine the tempo for the next section. (A new low point in melodic writing—the world’s first sub-audio melody!) Immediately after this, the soprano begins singing, “*Labor meus...*”

The raving fury of the Dionysian Muse returns again pushing ever more frantically against the limits of artistic expression with the orchestra taking over to reach a climax, the chaos of which is gradually quelled, beginning with five blows on the timpani, after which is heard the Apollonian Admonition. Things settle down to a calm and quiet ending with Friedrich Nietzsche’s “Synthesis of the Apollonian and the Dionysian.”

#### *Music for winds, percussion, cello & voices*

This piece is based primarily on a familiar four-note figure, C D F G and its “answer” G F D C (“I got rhythm/I got music”). These figures are heard throughout in varying forms, from slow, long-note melodies, to fast, short-note motives. By means of transpositions and juxtapositions, totally chromatic textures of varying densities are maintained throughout the piece. There is an “Introduction and Antecedent Section”—C D F G (Exposition), an “Adagio Section,” and then a “Consequent Section”—G F D C (Recapitulation). A grotesque event takes place when the Voices (on tape) enter stealthily, at first masked by a French horn note, becoming gradually louder, and descending, cataclysmically glissing downward in a vertiginous, macabre fashion, landing on a loud low E, stirring up trouble as it hits bottom. This low E is later picked up by the trombone in its seventh position, and eventually drops into the nether region near the bottom of the trombone. In this manner, the Voices have departed, and, metaphorically speaking, the terror has subsided. Things gradually calm down and settle into a quiet and reposeful Coda.

#### *Angstwagen for soprano and percussion*

This piece explores the relationship between the soprano voice and percussion instruments. The soprano part is written in the traditional manner of representing, in musical terms, the thoughts and feelings expressed in the text. In addition, the text and its retrograde are used as sound sources for a textural and timbral interplay between voice and percussion. For example, the unvoiced “sssssTi” (with a crescendo to a loud “Ti”) matching a small, choked cymbal, the buzzing of “Uzzzzzz” with the buzzing rivets of the sizzle cymbal, and the soprano’s Wu-Wu mimicry of the vibraphone tremolo. The text in its straight, unmodified form is heard only at the end, where, after a melismatic “Angst,” the remaining syllables are reiterated on a low A-flat as the instrumental textures thin out and fade away.

Here is the text with its modified retrograde on the right:

Angstwagen	Negav tsnya
Geht Langsam	Masnyal theg
Immer Zu	Uz remy

Translation: Anguish wagon moves slowly, ever onward.

(Text by the composer)

—R.Y.

## Gradus Ad Parnassum

### 11. Exposition

#### Apollonian Reflection

...Apollo praeest Parnasso

#### Apollonian Complaint and Resolve

...hoc maxime tempore, quo Musica fere arbitraria facta, Compositores nullis praeceptis, nullisque institutis obstringi volentes. Legem ac Scholae nomen ad mortis instar exhorrescunt.

Nec me deterrent asperririmi Scholae osores. neque temporum corruptela.

#### (Voices and Instruments)

Apollo rules Parnassus

just at this time when music has become almost arbitrary and composers refuse to be bound by any rules and principles, detesting the very name of school and law like death itself

I shall not be deterred by the most ardent haters of school, nor by the corruptness of the times

### 12. Invocation of the Dionysian

#### Muse I

Ich sage euch: man muss noch Chaos in sich haben, um einem tanzenden Stern gebären zu können. Ich sage euch: ihr habt noch Chaos in euch.

#### Lieder Recital of the Dionysian

##### Muse I

I say unto you: one must still have chaos in oneself to be able to give birth to a dancing star. I say unto you: you still have chaos inside yourselves.

#### (Tape)

### 13. Lament of the young artist

Per asperam viam, Venerande Magister valdeque spinosam incedere jubes.

#### Apollonian Admonition I

Les hauts parleurs feraient bien de réfléchir un peu plus avant de parler.

#### Retort of the Loudspeakers

#### (Voice and Instruments)

The road you bid me take, revered master, is rough and thorny.

Loudspeakers would do well to think a bit more before speaking.

#### (Tape and Percussion)

### 14. The Master's Inspirational Message

Verum Musae montem incolere dicuntur, quo, nisi via praecipiti non pervenitur.

...cogita ad virtutem per aspera ascendendum esse: neque Athletas absque adversario ad Olympia descendere; Indefesso studio constantia, scutoque patientiae in certamine pous esse.

#### (Voice and Instruments)

But the mountain of the muses is to be reached only by a very precipitous path.

...the way to perfection is through hardship. Without an adversary one cannot be victorious, and for the contest one must arm oneself with unflagging zeal and steadfastness and patience.

### 15. The Dionysian Substratum of the World

Dabei darf von jenem Fundamente aller Existenz, von dem dionysischen Untergrunde de Welt, genau nur soviel demenschlichen Individuum

#### (Voice, Instruments and Tape)

At the same time, only as much of this basis of all existence—the Dionysian substratum of the world—is allowed to enter into the consciousness

16. ins Bewusstsein treten als von jener apollinischen Verklärungskraft wieder überwunden werden kann...

of human beings, as can be surmounted again by the Apollonian transfiguring power...

### **Apollonian Lament**

...labor meus non eo tendit, nec tantum  
mihi roboris arrogo, ut quasi torrenti  
extra limites praecipitanter erranti  
cursum inhibere,

### **(Voices and Instruments)**

...my efforts do not tend—nor do I  
credit myself with the strength—to stem  
the course of a torrent rushing precipitously  
beyond its bounds.

## **17. Invocation of the Dionysian**

### **Muse II**

...der ekstatische Ton der  
Dionysusfeier in immer lockenderen  
Zauberweisen hineinklang, wie in  
diesen das ganze *Übermass* der Natur in  
Lust, Leid und Erkenntnis, bis zum  
durchringenden Schrei, laut wurde.

...the ecstatic sound of the Dionysian  
festival: let us remember that in these  
strains all of Nature's excess in joy,  
sorrow, and knowledge become audible,  
even in piercing shrieks.

### **Lieder recital of the Dionysian**

### **Muse II**

### **(Tape)**

## **18. Apollonian Admonition II**

Dies ist ein Gleichnis für jeden  
einzelnen von uns: er muss das  
Chaos in sich organisieren.

### **(Voice and Instruments)**

This is a parable for each one of us:  
he must organize the chaos in himself.

### **Synthesis of the Apollonian and The Dionysian**

...so das diese beiden Kunsttriebe  
ihre Kräfte in strenger wechselseitiger  
Proportion, nach dem Gesetze ewiger  
Gerechtigkeit, zu entfalten genötigt  
sind. Wo sich die dionysischen Mächte  
üngestum erheben, wie wir dies erleben,  
da muss auch bereits Apollo, in eine Wolke  
gehüllt, zu uns herniedergestiegen sein;  
dessun üppigste Schönheitswirkungen wohl  
eine nächste Generation schauen wird.

...so that these two art impulses are  
compelled to develop their powers in  
strictly mutual proportion, according to  
the law of eternal justice. When the  
Dionysian powers rise with such  
strength as we are experiencing at present,  
there can be no doubt that, wrapped in  
a cloud, Apollo has already descended to us;  
whose fullest and most beautiful effects  
a coming generation may perhaps behold.

Gradus Ad Parnassum texts:

The text is taken from *Gradus Ad Parnassum* (1725) by Johann Joseph Fux, and from *Die Geburt der Tragödie, Also Sprach Zarathustra*, and *Unzeitgemäesse Betrachtungen* by Friedrich Nietzsche. Werke in 3 Bänden, Hrg. von Karl Schlechta. Used by permission from Hanser Verlag, Muenchen. The translation of the Fux text is from *The Study of Counterpoint*, from Johann Joseph Fux's *Gradus Ad Parnassum*, translated and edited by Alfred Mann, 1965. W.W. Norton and Company. Used by permission.

*The Invocation of the Dionysian Muse I* is from *The Portable Nietzsche*, translated by Walter Kauffmann, 1968. Used by permission from Viking Penguin, Inc.

*The Apollonian Admonition II* is from *Thoughts Out of Season*, Vol. V, from *The Complete Works of Friedrich Nietzsche*, translated under the general editorship of Oscar Levy (1909-11), New York: Russell and Russell, 1964. Used by permission.

The remaining Nietzsche translations are from *The Philosophy of Nietzsche* (translated by Clifton Fadiman) 1954. Used by permission of The Modern Library, Random House, Inc.

**Rolv Yttrehus** was born on March 12 1926, in Duluth, Minnesota, U.S.A. He holds degrees from the University of Minnesota-Duluth and the University of Michigan, and a diploma from the Accademia di Santa Cecilia in Rome. Yttrehus studied harmony with Nadia Boulanger, and composition with Ross Lee Finney, Roger Sessions, Aaron Copland, and Goffredo Petrassi; he regards Schoenberg and Sessions as his principal influences. Yttrehus has received numerous awards, including grants from the National Endowment for the Arts and the New Jersey State Council on the Arts. His music has been performed at the Fromm Festival in Tanglewood, the ISCM World Music Days USA, and in New York by such groups as the Juilliard Ensemble, the Da Capo Chamber Players, the Group for Contemporary Music, Parnassus, and Ensemble 21. *Gradus ad Parnassum* was given its first performance by Peter Leonard and the Louisville Orchestra with soprano Catherine Rowe (Mr. Yttrehus gave a lecture on this work at the Internationale Ferienkurse für Musik in Darmstadt, Germany in 1994). In October 1996, Peter Leonard conducted Yttrehus's *Espressioni per Orchestra* with the Philharmonic Orchestra of Augsburg, Germany, to critical acclaim. Other significant performances include *Explorations* (performed at Darmstadt by pianist David Holzman, and recorded by him on Centaur CD CRC2291), and *Symphony No. 1* (performed by The Warsaw National Philharmonic Orchestra, led by Joel Suben, at the Warsaw Autumn Festival in September 1998). *Speculum Musicae* has recorded his Quintet on CRI SD 438. Mr. Yttrehus is professor of music emeritus, Rutgers University, having retired from teaching in the fall of 1996.

**Joel Eric Suben**, conductor, has led premieres and commercial recordings of nearly 200 works by American and European composers, among them Pulitzer Prize winners Roger Sessions and Leslie Bassett. Suben studied conducting with Jacques-Louis Monod, Witold Rowicki, Otmar Suitner, and Sergiu Celibidache and, while still a student, he led the first Boston performances of Milhaud's *Service Sacré* with members of the Opera Orchestra of Boston. A finalist in the 1976 Hans Haring Conducting Competition of the Austrian Radio at Salzburg, Suben was called back three times by the jury to prepare a performance of Webern's *Six Pieces* for Orchestra, Op. 6. After his 1977 debut with the American Symphony Orchestra in New York, Suben won a Fulbright scholarship for advanced study in Poland, where he devoted all of 1978 to organizing performances of American music. Suben's activities as a composer comprise some sixty published works.

**Peter Leonard**, conductor, graduated from the Juilliard School where he was chosen by the celebrated Jean Morel for the school's highly selective conducting program. He has been given fellowship awards for a variety of performance and recording projects, and has been the recipient of prestigious awards for advanced study at the Aspen Music Festival, Salzburg's Mozarteum, Tanglewood, and Bayreuth. In 1987 he led the New York Philharmonic as the first honoree to receive the American Symphony Orchestra League's Conductor's Program Award. Leonard's connection

with the music of Rolv Yttrehus goes back to 1974, when he conducted the New York premiere of Mr. Yttrehus's Sextet. Two years later, he conducted Yttrehus's Quintet at a League-ISCAM concert at Carnegie Recital Hall, and again in 1977 at the American Place Theater in New York. During his tenure as composer-in-residence with the Louisville Orchestra he also gave the first performance of Mr. Yttrehus's *Gradus ad Parnassum*. Leonard is general music director of the City of Augsburg, Germany where, in 1996, he led a performance of Yttrehus's *Espressioni Per Orchestra*. During the 1998-1999 season he conducted Wagner's complete *Der Ring Des Nibelungen*, as well as fifteen performances of Mozart's *Le nozze di Figaro*.

Born in Sevierville, Tennessee, soprano **Catherine Rowe** has appeared in recitals, operas, musicals, and oratorios. With a repertoire ranging from the thirteenth century to the late twentieth century, Ms. Rowe performs in a wide variety of styles and in twelve languages. In addition to her American performances she has performed in Europe, Asia, and throughout the Soviet Union. She has given frequent premieres of new works, many of which were specifically written for her. Among the many recordings she has made are two E.M.S. discs which have since become collector's items: the first recording of Eleven Songs by Alban Berg, and a group of arias from Lully's operas. In 1985 she won a Distinguished Service Award "in recognition of support and advocacy of American music" from the American New Music Consortium. Miss Rowe teaches at Sarah Lawrence College. Her performance of Leo Kraft's *Spring in the Harbor* can be heard on CRI CD 799.

**Peter Jarvis**, conductor, studied percussion with Raymond DesRoches at William Paterson College. He is active as a conductor, percussionist, and administrator. As a conductor, Jarvis has appeared with Saint Luke's Chamber Ensemble, Cygnus Festival Orchestra, Composers Guild of New Jersey, and Unusual Music Series, and others. Jarvis has appeared in the United States, Mexico, Canada, Asia, Russia, and Europe. He can be heard on Nonesuch, CRI, Koch, Composers Guild of New Jersey, October Music, and Capstone recording labels. In addition to performing, Jarvis has been active as a teacher: he has taught at Fairleigh Dickinson University, and is currently teaching at William Paterson University.

**Janet Wheeler**, soprano, has performed music that ranges from German and French song literature to contemporary music. She has premiered works written for her by composer John La Montaine, as well as works by her son, David Walter. In addition, she performed *Angstwagen* by Rolv Yttrehus more than twenty times under the composer's direction in New Jersey and New York, before making the present recording. Miss Wheeler, whose voice has been described as "diamond clear" and "stylistically irresistible" by Ross Parmenter of the *New York Times*, has been heard in recital at the Phillips Collection in Washington D.C., in Boston under the auspices of the Handel and Haydn Society, and in New York at Carnegie Hall and Town Hall. A student of the late Jennie Tourel, she is Professor Emerita of Bard College, having taught there for more than two decades.

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## Production Notes

CD mastered by Rolv Yttrehus and Robert Wolff, engineer, at Sony Music Studios, NYC.

*Symphony No. 1*: Recorded in February 1999, in Katowice, Poland. This composition was supported by a grant from the New Jersey State Council on the Arts. Dedicated to Michael McKenzie.

*Music for Winds, Percussion, Cello and Voices*: Granted permission by the Composers Guild of New Jersey, Inc. Recorded at Rutgers-Camden, 1990. Da Hong Seetoo, Recording Engineer.

*Angstwagen*: Originally released on CRI SD 556. Recorded in 1986 in New York. Mountain Laurel Music. Paul Alan Levi, Executive Producer. Dedicated to Janet Wheeler.

*Gradus Ad Parnassum*: Originally released on First Edition Records (LS 779). Used with permission. Recorded by Peter Leonard and The Louisville Orchestra. Dedicated to Peter Leonard. Produced by Andrew Kazdin. Recorded May 23, 1981, in Louisville. This composition was supported by a grant from The National Endowment for the Arts.

Publishing: *Symphony No. 1*: APNM. All other works: ACA (BMI).