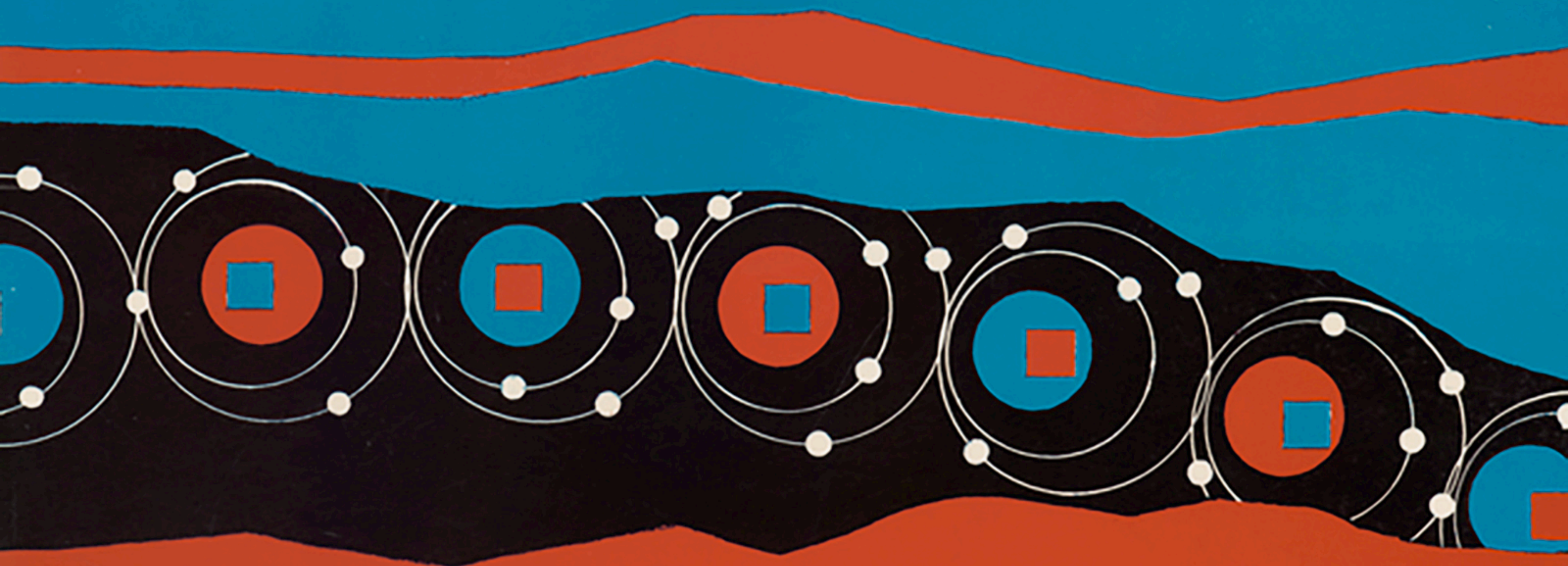


UNIVERSAL STEREO

**MEL POWELL
VLADIMIR USSACHEVSKY
OTTO LUENING**

CRI
COMPOSERS
RECORDINGS
INC.



**music for electronic
& older instruments**

OTTO LUENING - VLADIMIR USSACHEVSKY

• CONCERTED PIECE FOR TAPE RECORDER AND ORCHESTRA

Oslo Philharmonic Orchestra, José Serebrier, conductor

Tape sounds produced at the Columbia-Princeton Electronic Music Center, New York

Collaboration in musical composition is much rarer than, say, novel writing and even picture painting. But Otto Luening and Vladimir Ussachevsky have been collaborating with eminent success ever since they discovered the possibilities of composition for tape recorders. CONCERTED PIECE is the third and one of the most attractive results of this collaboration, as its frequent public performances attest. CRI is proud of the unusually beautiful sound of this recording.

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OTTO LUENING had a long and distinguished musical career before he undertook composition on electronic tape. Of his more than 200 compositions, 15 make use of the tape medium; his SYNTHESIS is on CRI 215. In addition to his teaching activities at Columbia University, he is a director of the Columbia-Princeton Electronic Music Center.

JOSE SEREBRIER, was born in Montevideo, Uruguay, and was brought to the U. S. at the age of 17 to study with Aaron Copland. He remained to become Leopold Stokowski's assistant with the American Symphony Orchestra and conducted it himself with a flair and control that justified the maestro's confidence in him. As of 1968, he was serving as associate professor of Music at Eastern Michigan University. He has conducted public performances of CONCERTED PIECE in Mexico City, Israel and New York; he recorded its orchestral portions in Oslo.

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He writes: "The title, OF WOOD AND BRASS (1965) is derived from the materials used in composing it. I attempted to remove the final sound materials as far as possible from the quality of the original instrumental sounds." To achieve this, Mr. Ussachevsky used a number of machine and tape manipulative techniques which he developed from his extensive experimentation in tape medium when the latter was dependent exclusively on skilled handicraft rather than on the now popular keyboard controlled electronic sound generating devices. He adds:

"The first section consists predominantly of material evolved from the trombone and from the electronic source; the second from a single flourish on a trumpet; most of the third section was originally played on the xylophone, mixed with some electronic sounds; the final section is made almost exclusively from a glissando on the trombone and the sound of a Korean gong."

WIRELESS FANTASY was composed in 1960. The composer writes: "The birth of wireless communication ushered in an exciting period which lasted from 1899 to 1925 when the Amateur Spark Era came to an end. Much romance and nostalgia still remain from these times."

Among the American pioneers of this period perhaps none is better known than Lee De Forrest, whose inventions led to the development of radio as we know it today. To honor him, a group of dedicated old timers formed an organization known as "De Forrest Pioneers".

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Adds Mr. Ussachevsky: "The first signal is 'QST', a standard call to all stations to stand by for a message of general interest. Then comes the first old open gap spark-generated code, 'DF' (for De Forrest), the identifying call of the famous Manhattan Beach Station which could be heard from Newfoundland to the Caribbean. This is soon followed by 'WA', associated with the Waldorf-Astoria Station, built in 1910, and then 'NY'. Under this is played a montage of wireless signals, until slowly the orchestral composition emerges. Toward the end 'DOC DF', the affectionate nickname by which De Forrest was known to his friends, is tapped by Mr. Raser. The FANTASY ends with the conventional code 'AR'—end of message—and 'GN'—good night". —C.H.

VLADIMIR USSACHEVSKY

• OF WOOD AND BRASS

• WIRELESS FANTASY

CRI 227 USD

MEL POWELL

• EVENTS for tape recorder

Voices: Mildred Dunnock, Martha Scott, Lee Bowman

• IMPROVISATION

Ward Davenny, piano; Keith Wilson, clarinet; David Schwartz, viola

• SECOND ELECTRONIC SETTING

• TWO PRAYER SETTINGS

New York Chamber Soloists; Charles Bressler, tenor

Melvin Kaplan, conductor



JOSE SEREBRIER



MILDRED DUNNOCK



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IMPROVISATION (1962), a commission of the Yale University Summer School of Music, and TWO PRAYER SETTINGS (1963), written for the New York Chamber Soloists, make use of tightly controlled polyphonic webs which nevertheless allow each performer considerable freedom. The controls tend to create harmonic areas with clearly delimited interval content which often coincide with and unify motivic groups, as well control of the directional thrusts of the groups and their manner of attack. At times the tempo indication requires that each player perform as fast as possible without regard for the vertical correlation of the parts.

In IMPROVISATION the fluctuations of the tempo and the relatively complex writing in the strictly ensemble sections obscure the division between these and the freer sections, creating a continuum from one to the other.

In the TWO PRAYER SETTINGS, the strings are treated as a single polyphonic instrument and set against the oboe and the voice. The work is so rooted in the delivery of the texts that often they can be understood as normal discourse. Thus, the most complex passages occur when the voice is silent as, for example, at the opening of the second setting. The words of the first setting are by Paul Goodman, those of the second are attributed to Gregory the Great.

The SECOND ELECTRONIC SETTING (1962) contrasts sharply with EVENTS. Its divertimento-like surface and straight-forward structure make apparent the amazing technical virtuosity of the work. The individuality of the parts is made explicit by their own registral, timbral and rhythmic characteristics; thus the SETTING carries to the electronic medium some of Powell's attitudes towards instrumental music. However, like every true virtuoso performance, the piece can be enjoyed for its sheer engaging sound by listeners who do not care how it was put together. —A.E.P.

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This recording has been processed in Universal Stereo. For best results it should be played on stereophonic equipment, but it may also be played on modern monaural machines.

Concerted Piece: C. F. Peters (BMI) — 9 min.; Of Wood and Brass (BMI) — 5:30; Wireless Fantasy (ACA) (BMI) — 5'; Events (ASCAP) — 6:44"; Improvisation: G. Schirmer (ASCAP) — 6:10"; Second Electronic Setting (ASCAP) — 4:58"; Prayer Settings: G. Schirmer (ASCAP) — 5:10".

Cover picture: JIMMY ERNST

Printed in the U.S.A.

COMPOSERS RECORDINGS, INC.
170 West 74th Street, New York, N. Y. 10023



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OF WOOD AND BRASS
WIRELESS FANTASY

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(Original liner notes from CRI LP jacket)

