

BÜLENT AREL

For Violin and Piano

MATTHEW RAIMONDI and ROBERT MILLER

OLLY WILSON

Piece for Four

**ROBERT WILLOUGHBY, flute; GENE YOUNG, trumpet;
JOSEPH SCHWARTZ, piano; BERTRAM TURETZKY, bass**

ROBERT STERN

Terezin

**DOROTHY ORNEST, soprano; JOEL KROSNICK, cello;
ROBERT STERN, piano**

BÜLENT AREL was born in Istanbul, Turkey in 1919. He attended the state conservatory of Ankara, where he graduated in 1947 with a diploma in composition, piano, and conducting. He taught harmony and counterpoint in the same conservatory until 1955, and at the same time taught piano and history of music at the Teachers' College in Ankara. He was one of the founders of the Helikon Society of Contemporary Arts, and was the regular conductor of the Helikon Chamber Orchestra for four years.

He studied sound engineering in 1951 in Ankara under Joze Bernard and Willfried Garret of the Radio Diffusion Francaise, both members of the Club d'Essai of Paris. This collaboration marked the start of his interest in *musique concrete*, which later led him to electronic music. From 1951 to 1956 he worked in Radio Ankara as a "tonmeister" and recording engineer. From 1956 to 1959 he was the Musical Director of the State Radio of Ankara. In 1958 he pioneered in the field of electronic music combined with conventional instruments, with *Music for String Quartet and Oscillator* (later revised at the Columbia-Princeton Center). Since then he has composed many electronic works.

In 1959 he came to the United States as the recipient of a Rockefeller Research Grant for work at the Columbia- Princeton Electronic Music Center. He remained in the United States until 1963, working at the Center as an assistant to Vladimir Ussachevsky, and, during 1961 - 1962, as Lecturer at Yale University, where he installed an electronic music studio.

From 1963 to 1965 he was again in Turkey, heading the Ankara State Radio middle-wave music programs, and founding and directing a Madrigal Chorus for the State Radio. He also composed the score for a musical which ran in Istanbul for over a year.

Since July 1965 he has been a member of the music faculty of Yale University, and in July 1969 he became Associate Professor and Director of the Electronic Music Studio at Yale. He is a member of the board of directors of the American Composers Alliance and of the League-International Society for Contemporary Music.

Mr. Arel writes;

"FOR VIOLIN AND PIANO was commissioned in 1966 by Radio Ankara, Turkey, and is dedicated to Suna Kan (violin) and Gulay Ugurata (piano), its first performers. The same year I also received a commission from the New Haven Symphony for a short piece for orchestra

The fact of being asked to write in the conventional medium was a very important opportunity for me because I was known in the U.S. until then only through my electronic compositions. After the freedom and limitless possibilities of electronic music it was a challenge again to face the limitations and temperaments of human performers, which I had neglected for seven years.

"It took me a long time to decide about the language of this piece. In the spring of 1967 I happened to see a 14th century Chinese painting at the Freer Gallery in Washington, D.C. This visual experience was a revelation for me, and provided the organizational principle of the piece. A thin branch, curving slightly, begins the painting from the left. The branch is the solo violin part; tiny leaves, attached later, represent the percussive introduction of the piano. Then several branches intertwine in various directions and combinations, and there are two climactic episodes. A restricted improvisation in both violin and piano parts, followed by a rhapsodic episode, leads into the soft ending, that disappears like the branch in the drawing. The whole composition reflects a deep romantic expression, in spite of the fact that it is a strict twelve-tone piece.

"It is meant, like all my music to be accessible to the average listener on the first hearing.

"The opportunity of having the piece recorded by two outstanding performers who asked me to be present at their rehearsal and recording sessions is the kind of ideal collaboration between composer and performer that every composer longs for."



OLLY WILSON was born in 1937, in St. Louis, Mo. His higher education includes a B.M. degree from Washington University, St. Louis, Mo. 1959; Mus.M. degree, University of Illinois, 1960; and Ph.D. degree, University of Iowa, 1964. His composition teachers were Robert Wykes, Robert Kelley and Philip Bezanson, and he studied electronic music at the Studio for Experimental Music, University of Illinois in 1967. He has worked in several minor orchestras as a bass viol player, and has taught for the last ten years in Florida A & M University, West Virginia University Graduate division, University of Indiana, and the Oberlin Conservatory of Music. In 1970 he joined the faculty of the Music Dept. University of California, Berkeley.

His compositions include chamber works, orchestral works and recently, works for the electronic media. The Dallas Symphony Orchestra, Minneapolis Symphony Orchestra, and the Atlanta Symphony Orchestra have performed his works. He has won the 1968 Dartmouth Arts Council Prize, the first international competition for electronic compositions (for his composition *Cetus*) and a commission by the Boston Symphony Orchestra and Fromm Foundation for an orchestral work that was played at Tanglewood, 1970.

PIECE FOR FOUR was composed in 1966. It is scored for flute, trumpet, double bass and piano — an ensemble which, with the addition of a drum set, would be that of a typical jazz quintet of the late fifties and early sixties. This choice of instruments as well as the nature of the musical gestures present in the piece reflect the composer's jazz background.

Movement one, Allegro, is based on the alternation of areas of great activity with those of a more static quality, both on micro and macro formal levels. This process gradually becomes obvious as the movement progresses.

The second movement is essentially a long virtuosic cadenza for the double bass prepared and concluded by projections in the flute and piano.

The composer refers to the third movement as his "Miles" movement. It was so named because the trumpet "sound ideal" is that of Miles Davis' muted trumpet. Furthermore, many of the motives were inspired by typical Miles Davis figures. This final movement is the most expansive and explosive of the three movements.

TEREZIN is a musical setting of poems written by children in the Nazi "show" concentration camp of *Theresienstadt*, near Prague, Czechoslovakia. The poems and drawings by the children, created under almost incredible obstacles, were collected in a book called *I NEVER SAW ANOTHER BUTTERFLY* (McGraw Hill, 1964).

ROBERT STERN was born in Paterson, N. J. in 1934 and earned his B.A. in music at the University of Rochester in 1955, his M.A. at the Eastman School of Music the following year and his Ph.D. there in 1962 after further study at UCLA. His teachers have included Bernard Rogers, Lukas Foss and Howard Hanson. He is Associate Professor of Music at the University of Massachusetts (Amherst) and Visiting Composer in Electronic Music at Hampshire College. His music has been widely performed in the U.S. and abroad.

The music was sketched during July 1967 at the Mac- Dowell Colony and completed at Amherst in the Fall of 1967. It was premiered the next February at the University of Massachusetts. Other performances have taken place at Smith College, Greenfield Community College, Colorado College, University of New Hampshire, and Colorado State College. It was written for Dorothy Ornest and Joel Krosnick and dedicated to the memory of the children of Terezin.

The composer writes:

"The setting of any text is a delicate matter. But the poetry from *I NEVER SAW ANOTHER BUTTERFLY* offered a unique and imposing challenge — that of doing justice to an extraordinary human document. Initially I was confronted with a difficult choice, for I could not include all of the poems in the cycle. Ten or so suggested musical setting, but musico-dramatic considerations dictated reducing the number to the present six. I sought to balance those poems that were quasi-descriptive against those that were introspective.

"My main concern in the settings lay in resisting the temptation to lapse into the hypertheatrical gesture. It is too easy to be seduced by highly-charged poetic images, and even easier, in this case, by the poignancy of children's poetry set against the background of a concentration camp. Since overdramatic music would annihilate such a text, maximum compositional control was necessary.

"In addition, I selected three striking drawings from the volume upon which to base the three instrumental interludes. These interludes are suggested by, but not intended to replicate, the drawings. They exhibit varying degrees of controlled- chance operations."

MATTHEW RAIMONDI is a long-time favorite of the musical world. He plays difficult scores with the same flair he applies to classical works, and is leader of the noted COMPOSERS STRING QUARTET (CRI SD 256, SD 257).

ROBERT MILLER is probably his generation's leading performer of "impossible" piano music. He may also be heard on CRI SD 257

ROBERT WILLOUGHBY, GENE YOUNG and JOSEPH SCHWARTZ are all faculty members at the Oberlin Conservatory and have performed with the nation's foremost symphonic and chamber ensembles as well as being superb soloists.

BERTRAM TURETZKY is winning a wide reputation as a daring and imaginative bass player; his solo playing may be heard on CRI SD 269.

DOROTHY ORNEST has appeared in lieder recitals as well as opera, oratorio and chamber ensembles in major centers and at colleges and universities. She is a faculty member at the University of Massachusetts (Amherst). JOEL KROSNICK, for three years a resident artist at the University of Massachusetts, is presently in residence at the California Institute of the Arts. His wide and varied repertoire has placed him among the most sought after young cellists in the U.S.