

**JOHN HEISS**

***QUARTET***

**Boston Musica Viva, Richard Pittman, conductor**

**John Heiss, flute; William Wrzesien, clarinet; Jay Humeston, cello; Evelyn Zuckerman, piano**

***FOUR MOVEMENTS FOR THREE FLUTES***

**John Heiss, Paul Dunkel, Trix Kout**

**HERBERT BRÜN**

***GESTURES FOR ELEVEN***

**University of Illinois Chamber Players, Herbert Bain, conductor**

**ROLV YTTREHUS**

***SEXTET***

**Ronald Anderson, trumpet; Barry Benjamin, horn; Thomas Kornacker, violin; Joan Tower, piano; David Walter, bass; Claire Heldrich, percussion; Efrain Guigui, conductor**

JOHN HEISS (b. New York City, 1938) studied mathematics at Lehigh and music at Princeton. His principal composition teachers were Milton Babbitt, Earl Kim, Otto Luening, Darius Milhaud and Peter Westergaard. He has composed for all vocal and instrumental media and has been widely performed and published. Among his honors are a grant from the National Endowment for the Arts (1974) and the award from the National Institute-American Academy of Arts and Letters which made this recording possible. He is (1974) teaching at the New England Conservatory and playing principal flute with the Boston Musica Viva.

The composer writes:

"My *QUARTET* (1971) was composed specifically for the members of the Boston Musica Viva and was premiered by them in February of that year. I had their particular abilities and personalities very much in mind during the composing of this work; hence one of the principal threads running through it is a contrast between bold, declamatory writing for the single-line instruments and a more introspective and subtle material in the piano part. Other prominent features are a frequently-recurring motivic figure (long-short-long), build-ups of tension which are suddenly released, a spirit of improvisation (though the work is precisely notated) and a few moments of considerable surprise. All of these factors come to a denouement in the final, free section."

*QUARTET* was a co-winner of the Bowdoin College- Aeolian Chamber Players award for 1971.

"My *FOUR MOVEMENTS FOR THREE FLUTES* (1969) is, in part, an attempt to convey the vitality of the remarkable new sonorities developed on this instrument in recent years. As of 1969 there were many pieces hinting at the potential of such new techniques as double-stops, extended registers, low-register harmonics and the several types of key-clicks, but I knew of no work which attempted either to exploit these as fundamental materials or to fully integrate them with traditional practices. This was therefore an initial motivation.

"But there are other purposes and pursuits as well, as I hope will be apparent on even a first hearing. Among these are a progression from the conventional sonorities toward the more 'unique' ones, the use of arch-shapes in the development of textures, the establishment of a broad sonic range and the presence of many moments of humor and lyricism. The

overall four-movement structure proceeds, through tempo differentiation, as follows:  
1. slow, 2. fast, 3. slow and 4. slow-fast-slow with a reprise, near the end, of material from the opening movement."

Composers or performers interested in the performance techniques used in this work are referred to Mr. Heiss' articles in the journal *Perspectives of New Music* and to books by Bruno Bartolozzi (*New Sounds for Woodwind*, Oxford University Press) and James Pellerite (*A Modern Guide to Fingerings for the Flute*, Zalo Publications, Bloomington, Indiana).

HERBERT BRÜN (b. Berlin, 1918) studied in Israel at the Jerusalem Conservatory of Music, and with Stefan Wolpe and Frank Pelleg. From 1955-61 he conducted research concerning electro-acoustics and electronic sound production in regard to their possibilities in the field of musical composition in Paris, Cologne, and Munich. In 1963 he joined the School of Music of the University of Illinois as Research Associate, primarily to do research on the significance of computer systems for the composition of music, and is presently (1974) Associate Professor of Music there. Herbert Brün has composed music (for orchestra, chamber ensembles, and tape), computer graphics for interpreters, some poetry, and some prose. His articles on the composer's function in society and on technology and the composer have been widely published; he is the author of a book "Ober Musik and zum Computer," published by G. Braun, Karlsruhe, Germany, 1971.

About *GESTURES FOR ELEVEN*, the composer writes:

"While composing with the assistance of computers, electronics, and tapes, some compositional ideas occurred to me which did not require such assistance. As I care very much for this distinction, these ideas were used for a set of compositions including *GESTURES FOR ELEVEN*; *Trio* for Flute, Bass, Percussion; *Six for Five by Two* in Pieces for Oboe and Clarinet; *Nonet* for Chamber Ensemble.

"*GESTURES FOR ELEVEN* is a rather difficult piece of chamber music for, and about, the eleven very live musicians who play it. Numerous brief events and small gestures, passing fragments apparently without consequence or elaboration begin to reveal, upon repeated hearing, one continuous event and one large gesture.

"Written in 1964, one year after my arrival at the University of Illinois, the composition reflects, with its great demands on the eleven soloists, my admiration for the students of the School of Music as performers of new music."

This recording of *GESTURES FOR ELEVEN* was played by Paul Gorski, violin; Mary Marsh, viola; Allan Goldman, double bass; David Gilbert, flute, piccolo; Don DeRoche, clarinet, bass clarinet; Charles Rullman, oboe, English horn; Charles Lipp, bassoon, contra-bassoon; Ernie Bastin, trumpet; Dan Fairchild, French horn; Jon English, trombone; and William Parsons, percussion.

ROLV YTTREHUS (b. 1926, Duluth, Minn.) studied at the Universities of Minnesota and Michigan, and for four and one half years in Europe. Two of those years were spent at the Academia di Santa Cecilia in Rome. His teachers have been Ross Lee Finney, Nadia Boulanger, Roger Sessions, Aaron Copland, and Goffredo Petrassi.

He has received the Margaret Lee Crofts Award, a Fulbright scholarship, Italian Government

scholarships, and was a participant in the Princeton Seminar in Advanced Musical Studies.

His music has been performed by the Santa Cecilia Orchestra in Rome, on the Festival of Contemporary American Music at the New England Conservatory, at the American Academy in Rome, on the Fromm Festival of Contemporary Music at Tanglewood, and on the ISCM series, The Continuing Avant Garde, in New York City.

He has taught at the University of Missouri and Purdue University and is now (1974) Associate Professor of Music and director of the electronic music studio at the University of Wisconsin at Oshkosh.

The composer writes:

"SEXTET opens with a six note melody in the violin followed shortly afterwards by related melodies in the trumpet, bass, and horn. These return in stretto — piled on top of one another — about two minutes into the piece, followed by a climax and a vibraphone-piano duo.

"As the work unfolds it becomes increasingly agitato. About seven and one half minutes into the piece a loud-as-possible French horn note is heard, followed by an explosion. The timbres becomes increasingly nasty — low note flutter tongue and bowed tremolo on the bridges of the strings: preparation for The Terrible Event.

"In The Terrible Event a rasping, sinister, and tortuous sound is heard in the strings, an expressively ugly sound rich in non-harmonic overtones. Above this are heard alternating waves of crescendo-decrescendo in the tightly muted horn and trumpet. This is punctuated by four blows on the gong, bass drum, and piano.

"A dolce six note xylophone melody leads to the recapitulation. Here the bass plays the original violin melody inverted. In the music that follows all of the instruments leap about with snarling energy and wild abandon — the joy of counterpoint! (Everything in the score is precisely specified and must be played with great accuracy.) At the climax the percussionist strikes twelve (9 + 3) on a unison timpano-vibraphone F. The work ends with the opening violin melody in retrograde."

EFRAIN GUIGUI is a clarinetist and conductor. He graduated from the Conservatorio "Manuel de Falla" in Buenos Aires, Argentina, and worked under conductors such as Furtwaengler, Karajan, Klemperer, Klemens Krauss. He has conducted hundreds of new pieces in several parts of the US and has been conductor of the American Ballet Theater. In 1973 he went to Puerto Rico to teach at the Conservatory and conduct the Puerto Rico Symphony.

The BOSTON MUSICA VIVA was founded five years ago by Richard Pittman. Now under his direction, the group regularly gives concerts of predominately contemporary music in the environs of Harvard University (as well as on tour), and as regularly receives the highest praise from press and public.

John Heiss was a 1973 winner of the annual composers award of the National Institute/American Academy of Arts and Letters; this recording is a part of his prize. The Martha Baird Rockefeller Fund for Music, Inc. awarded the grants which made the Brün and Yttrehus recordings possible.

*(Original Liner Notes from CRI LP Jacket)*