

**WALTER ROSS**

**CONCERTO FOR TROMBONE AND ORCHESTRA**

**Per Brevig, trombone;**

**Bergen (Norway)Symphony Orchestra, Karsten Andersen, conductor**

**PRELUDE, FUGUE AND BIG APPLE**

**Per Brevig, trombone;**

**tape realized at the University of Virginia Electronic Music Studio**

WALTER ROSS (b. 1936, Lincoln, Nebraska) attended the University of Nebraska and received his undergraduate (B.A.) and early graduate (M. Mus.) training in composition under Robert Beadell. He continued his studies in composition under Robert Palmer and Karel Husa at Cornell where he received his D.M.A. in 1966.

In 1965 he studied composition for several months under Alberto Ginastera in Buenos Aires. While in Argentina he met and became close friends with several young Latin American composers and conductors with whom he still maintains close contact.

Since 1967 Ross has taught at the University of Virginia where he is Associate Professor of Music. He has organized and directed a continuing series of contemporary music concerts.

Ross has won a number of awards and prizes for his compositions. Much of his work is characterized by his strong interest in brass (he plays French horn) and his interest in the theater and dramatic productions, including dance. About his works for trombone Mr. Ross writes:

“The TROMBONE CONCERTO was written at the request of Per Brevig who premiered the work with the University of Virginia Orchestra under Joel Lazar in 1971. The Concerto was planned as a work which would display the aggressive, lyrical, witty, and flamboyant qualities of the trombone. While I hope these qualities are apparent in each of the three movements, the movements themselves are based on the Baroque idea of concerto form; that is, they are sectional rather than developmental. The titles CAPRICCIO, CANZONA, and FANTASIA, which are drawn from Baroque instrumental forms, reflect this concept.

“After I had written my concerto for tenor trombone, several bass trombonists asked me for a work specifically for bass trombone. Since I had written other pieces for solo instrument and tape, I decided to try the same combination with the bass trombone. The idea of PRELUDE AND FUGUE is very old, but it somehow seemed incomplete to me, and I decided to 'complete' the ideawith a dance. I searched for several months and finally found a woman in her 50's who remembered the Big Apple dance and demonstrated it to me. Alter her demonstration I finished the composition in one week in September, 1972. The PRELUDE is aggressive and comic, while the FUGUE is more contemplative. The BIG APPLE is a practice session for the trombonist as he tries out a few "licks" (the next-to-last is a version of the fugue subject) until he reaches the final form of the dance and finishes the movement.”

## **JOSEPH SCHWANTNER**

### **MODUS CAELESTIS (Consortium III)**

**New England Conservatory Repertory Orchestra; Grieg Shearer, flute;**

**Richard Pittman, conductor**

JOSEPH SCHWANTNER (b. Chicago, 1943) studied at the Chicago Conservatory College (B.M.) with Bernard Dieter, and Northwestern University (M.M & D.M.) with Alan Stout and Anthony Donato. His works have been performed extensively throughout the United States, Europe, Mexico and Canada. He was the first recipient of the Charles Ives Scholarship, presented by the National Institute and the American Academy of Arts and Letters in 1970, and he has won Composers Fellowship Grants from the National Endowment for the Arts (1974 & 75), the William Robertson Coe American Heritage Foundation Commission in American Music and the Creative Artists Public Service Grant/New York State Council on the Arts (1973).

Schwantner has taught at the Chicago Conservatory College, Pacific Lutheran University, Ball State University and since 1970 at the Eastman School of Music where he is currently (1975) Associate Professor of Composition. He writes:

“MODUS CAELESTIS (Consortium III) was written in 1972 for 'Zeitgeist in Musk,' a contemporary chamber ensemble at the Eastman School of Music. The premiere performance took place on April 29, 1972 in Kilbourn Hall, during the 50th Anniversary Festival of the Eastman School, with Bruce Hangen conducting. The work is scored for 12 flutes, 6 violins, 3 violas, 3 cellos, piano, celeste and 3 percussionists (vibraphone, glockenspiel, tubular bells, crotales, and tam-tams).

“The title MODUS CAELESTIS or 'Celestial Melody,' while not specifically programmatic, nevertheless evokes sonic images that seem to suggest the above instrumental ensemble and thus to provide potentially viable and interesting sonorous resources.

“Cast in a single movement, the work unfolds in a multi-layered structure emphasizing the timbral and articulate differences of the instrumental choirs. Flutes are antiphonally pitted against strings, with the percussion, piano and celeste functioning in a background role often linking the other choirs. Toward the end of the work an extended flute solo appears with the percussion creating an evocative and ethereal textural background. With the conclusion of the flute solo all the instrumental forces return to play a cyclical series of ten sonorities, antiphonally stated by flutes and strings set against a rhythmically rigid percussion ostinato. Here the conductor is responsible for determining the duration and intensity of each sonority and is provided a number of potential performance options which he may vary from performance to performance.”

## **WILLIAM PENN**

**ULTRA MENSURAM for three brass quintets Western Michigan University Wind Ensemble; Carol Bjerregaard, conductor**

**Quintet A: Richard Toering, Trumpet; Steve Reed, Trumpet; Ingrid Felt, French Horn; John Dickey, Trombone; Mike Shannon, Tuba;**

**Quintet B: Les Jackson, Trumpet; Karen Baccaro, Trumpet; Denise Mosier, French Horn; Tom Shannon, Trombone; Gregory Robinson, Tuba;**

**Quintet C: Bret Theduer, Trumpet; Toney Womack, Trumpet; Janet Grahm, French Horn; Roger Menning, Trombone; Andy Hagenburg, Tuba;**

WILLIAM PENN (b. 1943, Long Branch, N.J.) studied at SUNY/Buffalo with Henri Pousseur, Mauricio Kagel, Allen Sapp, and Robert Mols, and received a Ph.D. from Michigan State University where he studied with H. Owen Reed, Paul Harder and Richard Klausli. He has taught at Western Michigan University and at Michigan State University, and is currently Assistant Professor of Theory and Composition at the Eastman School of Music.

Penn has composed works for many different media which have been performed throughout the United States and Europe. Besides concert music and jazz, Penn has written theatre and film scores, including the score to the feature film, EXIT THE KING of Eugene Ionesco; scores for three New York Shakespeare Festival Productions produced by Joseph Papp, MAC- BETH, at Lincoln Center, Spring 1974, PERICLES in Central Park, Summer 1974 and A MIDSUMMER NIGHT'S DREAM, at Lincoln Center, Winter 1975. THE CANTICLE, an electronic- rock musical, with book and lyrics by Michael Champagne and music by William Penn, was produced at the Central Arts Theatre in New York City in the spring of 1974 and by the Ensemble Theatre Company in Nashville in the spring of 1975; his score for the THE TEMPEST was used in the Folger Theatre (Washington, D.C.) Spring 1975 production.

Among the grants Penn has received are two National Endowment for the Arts Grants (1974 and 1975) and six ASCAP Standard Music Composition Awards. He writes:

“ULTRA MENSURAM (1971) was written for the Georgia State University Ninth Annual Brass Symposium, directed by William Hill and has since been performed by several brass ensembles, including the Eastman Musica Nova, conducted by Bruce Hagen, and the group which appears on this record.

“The score makes use of spatial and graphic notation. 'Ultra mensuram,' in Renaissance notation, refers to music that was too complex to be properly notated; thus, 'beyond mensuration.' The title was suggested by Dr. Richard Klausli of Michigan State University.”

PER BREVIG was born in Norway but received his musical training at the Juilliard School, received his DMA and joined the faculty. After winning several international prizes he became principal trombonist with the American Symphony Orchestra under Stokowski and then principal trombonist at the Metropolitan Opera. As soloist, he is widely admired for his masterful performances of contemporary music as well as the "standard" repertoire.

About Per Brevig:

. . . his performance . . . astonished  
. . . utterly convincing and rewarding  
— *The New York Times*

The NEW ENGLAND CONSERVATORY ORCHESTRA has existed since 1968 and since its inception has been conducted by RICHARD PITTMAN. The Repertory Orchestra has 106 members and gives a regular series of public concerts in Jordan Hall. This recording was made during a public performance in which the orchestra performed two world premieres, a first American performance and a first Boston performance.

Richard Pittman is also conductor of the Boston Musica Viva, which appears on CRI SD 321 and CRI SD 323.

This recording was made possible by grants from the American Composers Alliance, the University of Virginia Research Grants Program and private subsidizers.

Produced by Carter Harman

*(original liner notes from CRI LP jacket)*