

NEW PIANO MUSIC
played by David and Lois Burge

C. CURTIS-SMITH
RHAPSODIES

DAVID BURGE
SOURCES IV

DAVID CHAITKIN
ETUDES

JOE HUDSON
REFLEXIVES for piano and tape

ANDREW FRANK
ORPHEUM (Night Music I)

In two decades DAVID BURGE (b. 1930) has built an international reputation as an impassioned and authoritative champion of the major piano music of the present century, and as one of the most distinguished interpreters of the entire keyboard literature. Utilizing the insights gained from years of experience performing the newest music to illuminate the music of the past, he in turn brings traditional sensitivity and virtuosity to the music of today. This album marks his first appearance as a champion of younger composers and his confidence that their music deserves the same kind of acceptance already accorded to their predecessors. It also marks the record debut of his gifted wife, Lois Svard Burge.

Burge is regularly heard in Europe and America, both in concert and on recordings. As performer, lecturer and teacher he is a yearly guest on dozens of university campuses, at piano workshops, as soloist with orchestras, and as guest artist at festivals of contemporary music throughout the world. In 1975 he became Chairman of the Piano Department at the Eastman School of Music of the University of Rochester.

LOIS SVARD BURGE has taught piano at Concordia College in Moorhead, Minnesota, and in the Continuing Education Department of the University of Colorado at Boulder. She is active both as a solo recitalist and as a chamber music player, and is frequently heard in four-hand recitals with her husband, David Burge.

C. CURTIS-SMITH (b. 1941 Walla Walla, Wash.) received his M.M. in piano from Northwestern, and presently teaches at Western Michigan University in Kalamazoo. His awards include a Koussevitzky Prize at Tanglewood, a grant from the National Endowment for the Arts, and a Gold Medal for RHAPSODIES from the Concorso Internazionale di Musica e Danza G.B. Viotti. His *FIVE SONOROUS INVENTIONS* may be heard on CRI SD 346. RHAPSODIES is dedicated to David Burge, who says it is one of the most fascinating, challenging and beautiful piano works I've seen in a long time."

RHAPSODIES uses heretofore unknown techniques for producing sounds from the instrument, including bowing of the strings. The quality of sound changes and builds from piece to piece, beginning with predominantly keyboard work in the first to inside-the-piano sounds in the fourth which sound almost electronically produced. The titles of the movements are extracts from the Sirens Chapter of Joyce's *Ulysses*. They are I. . . . *a swift pure cry* . . . II. *But Wait! Low in dark middle earth. Embedded ore.*, III. *And a call, pure, long and throbbing Longindying call.*, IV. *Listen! The spiked and winding cold seahorn.*

About his own composition, David Burge writes:

"SOURCES IV was finished on March 6, 1969, in the tiny village of Munkerup, Denmark, on the sea a few dozen kilometers west of Helsingor (Elsinore). It is dedicated to the memory of Inger Strube, late wife of our good friend Fritz Strube, of Munkerup. It is the last of four instrumental works which I wrote in the sixties, each of which explores various compositional possibilities. For example, *Sources III*, for clarinet and percussion, utilizes theatrical elements (motion and light) in what is basically a concert work. On the other hand, SOURCES IV was written originally as a small but organic part of a large work for theater; however, it may be used by itself as a concert piece, its nature being abstract and non-visual.

Each of the four pieces titled Sources derives pitch choices from a source series. *SOURCES IV* goes further than the others in utilizing this series not only for pitch choice but also to develop tonal emphasis and phrase structure (though just how this is done should be of no interest to the listener). It will be observed, in any case, that the piece consists of phrases of unequal length interspersed with periods of suspended activity, and that certain pitches take on a central significance for a time, then yield to others. (I am now rather amused to note that my notation of this last aspect closely resembles a mid-stage Schenkerian graph, as though the piece were analyzing itself). Within this context the work is quite traditional in that climaxes mount in intensity one upon the other and the final peroration leads to an 'expectable' conclusion."

DAVID CHAITKIN (b. 1938, New York, N.Y.) was raised in California, studied at Pomona College with Karl Kohn, and at the University of California, Berkeley, with Seymour Shifrin, Luigi Dallapiccola and Andrew Imbrie. During 1964-66 he held the Ladd *Prix de Paris* (from U.C. Berkeley) and studied with Max Deutsch. He has taught at Reed College and, since 1969, at New York University. In 1975 he won a Martha Baird Rockefeller composer-grant that made this recording possible. He writes:

"The three ETUDES (1974), though clearly contrasting, are meant to be heard as bound together harmonically, as it by a single, continuous thread. The opening etude is quite compact, combining several varied, short gestures into larger phrases, which themselves evolve, often reflecting one another. After a single melodic line emerges from the dense midpoint, the piece then closes quietly. Here and in the third etude, extremes of the piano's register and dynamics are employed. The second etude has a very slow tempo, with primary interest on lines—essentially two or three voice counterpoint. The last combines the previous slow pace with the abrupt type of gesture found in the first piece. This results in a more relaxed harmonic and more spacious textural situation, in which (at two points) the sense of tempo is suspended entirely, and (also twice) where a particular harmony is reached, retained and made to change slowly by inflections of its parts, until it connects back into the more active flow of the music."

The first performance of the ETUDES was given by David Burge in June, 1975.

JOE HUDSON (b. Cleveland, Ohio, 1952) received his musical training at Kent State University, City College, and Columbia University where he is presently (1975) a Joseph Mosenthal Fellow. In 1972 he became a student of Mario Davidovsky, under whose guidance he first began writing for tape and instrumental combinations. He writes:

"REFLEXIVES for Piano and Tape, was written expressly for David Burge under a project initiated by the Cleveland Composers Guild. With Mr. Burge's virtuosity in mind, the piece quickly took on a rather improvisatory, bravura style. This approach was sustained by a more rigorous formal scheme delineated by the recurrence of various important materials at specific time-intervals. Sometimes these reflections occur as exact reproductions, sometimes as transformations. The tape part was realized at the Columbia-Princeton Electronic Music Center."

ANDREW FRANK (b. Los Angeles, 1946) studied composition with Jacob Druckman at Bard College (B.A.), and with George Rochberg and George Crumb at the University of Pennsylvania (M.A.). He won the BMI Student Composers Award in two successive years (1969, 1970), and is presently (1975) teaching music theory and composition at the University of California, Davis. He writes:

"ORPHEUM (Night Music I) was composed in 1970 and extensively revised during the summer of 1974. There are two other night musics: *Nosferatu (Night Music II)* for violin, horn and piano; and *Night Music III* for guitar. ORPHEUM was first performed by Lois Svard Burge in April, 1975, at Colorado Women's College in Denver. and the piece is dedicated to her.

"The work is in one continuous movement, structurally articulated by recurring images that unfold throughout the piece in a kind of cyclic variation. Motivically generated gestures are repeated, extended, and sometimes overlapped. Primarily it is a 'sound piece,' with fast figurations that turn around on themselves. Cadences function as links connecting one idea or group of ideas to another. In fact, conventional means of musical organization are often evident in ORPHEUM; primary melodic and rhythmic motives recur, there are harmonic and melodic sequences, a variety of contrasting textures, and at the end there is a coda in which the music spins itself out, the driving opening figure now dying away until the pianist's fingers are moving silently over the keyboard, playing in pantomime."

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Produced by Carter Harman

(original liner notes from CRI LP jacket)