

## **FRED LERDAHL**

**EROS: Variations for mezzo-soprano and chamber ensemble.**

**Beverly Morgan, mezzo-soprano; Collage; Fred Lerdahl, conductor**

FRED LERDAHL (b. Madison, Wisconsin, 1943) studied at Lawrence University, Princeton University and Tanglewood. He has taught at the University of California at Berkeley and is currently (1978) an Associate Professor at Harvard University. He has received numerous awards and commissions. At present he is writing a book with linguist Ray Jackendoff on the formal theory of tonal music and is composing two string quartets, one for the Juilliard Quartet and the other for the Pro Arte Quartet. His *STRING TRIO* and *PIANO FANTASY* appear on CRI SD 319. He writes:

“The text for EROS is a poem by Ezra Pound, entitled 'Coitus,' from the volume *Lustra* (1915)

“Dione is the mother of Venus, the goddess of love. Presumably the poet is contemplating a fresco by the Renaissance painter Giulio Romano. In the musical setting, for which the poem is merely a point of departure, the mezzo-soprano sings as if Giulio were her lover.

“The piece is a set of twenty-one continuous variations, each one twenty measures long. In the first variation the singer sets forth the entire poem; thereafter the poem is varied along with the music. As in classical music, 'the variation technique depends on rigorous adherence to an underlying structure, upon which melodic, rhythmic, and harmonic details are elaborated. From Bach's *Goldberg Variations* came the idea of making every third variation some kind of canon. The larger form falls into three increasingly climactic cycles of seven variations each.

“The instruments accompanying the singer are alto flute, viola, electric guitar, bass electric guitar, harp, piano, and percussion. The voice and acoustic instruments are amplified discreetly to form a degree of blend with the electric guitars.

“EROS was commissioned by the Koussevitzky Foundation and was written in 1975 with the support of a Guggenheim Fellowship. It was first performed in February 1977 by the Chamber Music Society of Lincoln Center, with Beverly Morgan as soloist.”

## **EDWIN DUGGER**

### **INTERMEZZI**

**San Francisco Contemporary Music Players;**

**Jean-Louis LeRoux, conductor**

**ABWESENHEITEN UND WIEDERSEHEN (Absences and Reunions)**

**Berkeley Contemporary Chamber Players; Jonathan Khuner, conductor**

EDWIN DUGGER (b. Poplar Bluff, Mo., 1940) studied with Richard Hoffmann at the Oberlin Conservatory of Music and with Roger Sessions, Milton Babbitt, and Earl Kim at Princeton University. In 1967 he was appointed to the faculty of the University of California at Berkeley, where he founded and administers its electronic music studio and where he founded the Berkeley Contemporary Chamber Players whose principal conductor he has been. He has received awards from the Naumburg and Guggenheim Foundations and commissions from the Fromm and Koussevitzky Music Foundations. INTERMEZZI was commissioned by the Fromm Music Foundation at Harvard and the Boston Symphony Orchestra for the Tanglewood Music Festival, 1969. For the first performance there, conducted by Gunther Schuller, Dugger wrote that in INTERMEZZI

“All events and phrases are in the state of being 'in between.' There is no expository material. This quality alone could not justify the plural title, if it were not for the manner in which all of these states of 'in-between-ness' shape the entire work. As the piece progresses, each musical thought is interrupted by another of very different character and rhythmic impulse. This procedure manages to separate the various types of 'intermezzi' and at the same time shapes the underlying rhythmic structure of the piece, so that higher levels of progression from one 'intermezzo' to another take place.”

About ABWESENHEITEN UND WIEDERSEHEN (Absences and Reunions) Dugger writes:

“The title of this work should not only invoke programmatic ideas but more importantly should give a clue to the formal structure of the work. The consistent use of musical material from which an obvious compliment is absent and the union of these two complimentary ideas later in the work form the working hypothesis. The most extreme example is the measured silences which occur approximately one-third of the way through the piece. ABWESENHEITEN UND WIEDERSEHEN was composed in 1971 for the Berkeley Contemporary Chamber Players and a four-channel electronic tape.”

New Hampshire-born mezzo-soprano BEVERLY MORGAN holds both B.M. and M.M. degrees from the New England Conservatory of Music and has spent summers as a Vocal Fellow at Tanglewood where her performances in the Fromm Festival of Contemporary Music earned her several awards. She has appeared as soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, Speculum Musicae, the Boston Musica Viva and Bel Canto Opera, and was a first place winner in the 1978 Concert Artists Guild Competition. COLLAGE is a contemporary music ensemble made up primarily of members of the Boston Symphony Orchestra. Playing on this recording are Paul Fried, alto flute; Ronald Knudsen, viola; Henry Gwiazda, electric guitar; John Damian, bass electric guitar; Ann Hobson, harp; Christopher Keyes, piano; Frank Epstein and Thomas Gauger, percussion.

The SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS, made up from the San Francisco Symphony and Ballet, was founded in 1974 by Jean-Louis LeRoux. The members on this recording are: Larry Buckles, flute; Don O'Brien, clarinet; Charles Metzger, trumpet; Mark Lawrence, trombone; Marvin Tartak, piano and celesta; Roy Malan and Mark Volkert, violins; Nancy Ellis, viola; and Richard Eade, cello; David Rosenthal and Richard Kvistad, percussion; Toni Navone, string bass.

The members of the BERKELEY CONTEMPORARY CHAMBER PLAYERS on this recording are: April King, flute and piccolo; Robert Colonico, clarinet; Charles Metzger, trumpet; Robert Dickow, horn; Dan Livesay, trombone; Jerome Neff and Lawrence Blackshere, percussion; Ron Erickson, first violin; Celia Rosenberger, second violin; Elinor Nishi, viola; and Judiyaba, cello.

For the past 30 years, the Walter W. Naumburg Foundation has underwritten first recordings of compositions which, in the opinion of its Award Jury, constitute important contributions to the repertory. The enclosed compositions by Fred Lerdahl and Edwin Dugger were chosen in 1977. The Lerdahl recording was also supported by a gift from Paul Fromm.

Produced by Carter Harman

THIS IS A COMPOSER-SUPERVISED RECORDING.

*(original liner notes from CRI LP jacket)*

