

RICHARD TRYTHALL

VARIATIONS ON A THEME BY FRANZ JOSEPH HAYDN

Dorian Woodwind Quintet (Karl Kraber, flute; Charles Kuskin, oboe; Jerry Kirkbride, clarinet; Jane Taylor, bassoon; Joseph Anderer, horn); tape

OMAGGIO A JERRY LEE LEWIS

tape

RICHARD TRYTHALL (b. Knoxville, Tennessee, 1939) studied composition with David Van Vector and Roger Sessions and piano with Alfred Schmied. As a composer he has received a Fulbright Fellowship, a Guggenheim Fellowship, the Rome Prize, the Naumburg Recording Award and commissions from the Fromm Music Foundation and the Dorian Quintet. As a pianist he won first prize in the 1969 Kranichstein competition for interpreters of contemporary piano music held in Darmstadt, Germany, and has since then lived in Rome and concertized extensively in Europe. He writes:

“VARIATIONS ON A THEME BY FRANZ JOSEPH HAYDN for woodwind quintet and tape was completed in 1976 under a commission from the Dorian Woodwind Quintet to whom the work is gratefully dedicated.

"In this composition the taped portion plays an orchestral role to the winds' solo role. At times the prerecorded material is accompaniment and articulation only, at times it is an equal partner to the winds, and at other times it is completely in the foreground. Each of the six variations is characterized by a different distribution of these roles.

“The recorded material was constructed from tape manipulations performed upon a prerecorded theme — the 'St. Anthony Chorale' from Haydn's Divertimento No. 1. The central source is first subdivided into thematic and motivic units of various sizes, then subjected to a wide variety of musique concrete procedures. The resultant material presents not only new timbral worlds, but more importantly, new shapes derived from the generating motivic material. The mixing and recombination of these motivic forms then shape the final composition — a composition which, though derived from the same motivic cells as the original source is freed from the single perspective of tonality and meter, and can pursue a far more plastic and mobile musical course. In a sense, this is an extension of the classical motivic development technique into a contemporary, cinematic conception of time, space and experience.

“In performance, the timbral and motivic identity of the tape and the solo instruments (who present and elaborate the same central musical material) permits a wide variety of relationships between the live and recorded worlds — from doubling to simultaneous performance of disparate yet motivically related rhythmic and inflective material. Since both tape and instruments partake of the same gestural material, each according to their capacities, the gap between the instrumental, muscularly- experienced time world and the tape, electronically-controlled time world is eliminated.

“OMAGGIO A JERRY LEE LEWIS, composed in 1975, was constructed utilizing similar tape studio procedures. Here the source composition was *Whole Lotta' Shakin' Goin' On* as performed by Jerry Lee Lewis. As in the VARIATIONS, no synthesized sounds were used in the production of this tape. A comparison between these two works should illustrate how the exclusive dependence upon a source composition for all the material of the new work assures that each work so derived will have an individual and unique sound world — a

world which exists within the source composition and which tape procedures allow us to discover. In both works the use of a central referential musical source also facilitates a wide variety of morphology and allows an extended harmonic and melodic vocabulary.

“The OMAGGIO was written for the dancer, Irina Harris, and is an act of homage not only to the rock and roll music of the fifties, but also to the exhilarating 'Sputnik' atmosphere that pervaded contemporary music of that decade. It is dedicated to Harris and to the graduating Class of 1957, Central High School, Knoxville, Tennessee.”

JOSEPH HUDSON

SONARE

Rolf Schulte, violin; Paul Dunkel, flute; Laura Flax, clarinet; Ursula Oppens, piano; Joseph Passaro, percussion; David Shulman, conductor; tape

JOE HUDSON (b. Cleveland, Ohio, 1952) received his musical training at Kent State University, City College and Columbia University (M.A.), where he was a student of Mario Davidovsky. It was under Davidovsky's guidance that he first began writing for tape and instrumental combinations. Hudson's awards include: the Charles Ives Award of the National Institute of Arts and Letters, second prize in the National Young Composers Competition (1976), a BMI student composers award (1977) and a National Endowment for the Arts composer's grant. In 1977 his SONARE was selected by the Martha Baird Rockefeller Fund for a recording subsidy. His *REFLEXIVES* appears on CRI SD 345. He writes:

“My primary concern in SONARE was to create an electronic vocabulary that would effectively contribute to a truly sensuous and organic combination of electronic sounds and live instruments. Secondly, I attempted to achieve a greater sense of pitch-continuity by stressing certain pitches in each section, thus creating a kind of structural background, By re-emphasizing these pitches at moments of climax I hoped to simulate some of the dramatic interplay of tension and resolution found in tonal music.

“The tape part for SONARE was realized at Kent State University, City College and the Columbia-Princeton Electronic Music Center.”

RANDALL McCLELLAN

MUSIC OF THE SPHERES AND PROCESSIONAL tape

RANDALL McCLELLAN (b. Rochester, N.Y., 1940) is currently (1977) a professor of music and director of the Electronic Music Studio at Hampshire College in Amherst, Massachusetts. He received the B.M. and M.M. degrees in music composition from the Cincinnati College-Conservatory of Music and his Ph.D. in composition from the Eastman School of Music. An active composer and performer, he is an originator of “Sound Awareness” Training for student composers and performers and has been involved in the study of music and healing since 1972. He has studied the music of India, Africa, Tibet, Japan, China, Indonesia, and American Indian. He is a singer of North Indian music, having studied with Laxmi Tewari, Prah Nath and Sushil Mukerjee. His principal teachers in composition have been Scott Huston, Bernard Rogers, Wayne Barlow and George Crumb. McClellan has written a book: *The Soundless Sound; Explorations in Sound Awareness* and is currently engaged in research for a second book: *The*

Lost and Future Tradition of Music. His music is published by Western International Press and Seesaw Music Press and his electronic music is also available on Opus One Records. He is the founder and director of The New Arts Foundation, an educational and research foundation dedicated to the study of the ritualistic, spiritual and healing aspects of the arts. He writes:

“MUSIC OF THE SPHERES AND PROCESSIONAL is the first of a four movement electronic composition, TORTOISE JOURNIES, which was composed between 1974 and 1975. The remaining movements are: Tortoise Dreams, Summoning the Spirits and In Celebration of the Sun. Taken together, the four movements comprise an allegory on the subject of evolution as seen through the eyes of the tortoise, an animal for whom I have the deepest respect. For the tortoise is one of the earliest species of animal to inhabit the Earth. It predates the dinosaurs and has changed little in appearance since. In a Jungian sense the tortoise symbolizes natural evolution and longevity. For me TORTOISE JOURNIES is an allegory on four levels: the personal, the musical, the cosmological and the collective unconscious. The mood of MUSIC OF THE SPHERES AND PROCESSIONAL is as follows:

“Resting in the bottom of a dark cave beneath the sea, the tortoise listens to the ancient song of the universe. He reflects on past generations of tortoises and how the earth has changed since the age of the great dinosaurs. His species has witnessed the coming of Man. Will he not also be witness to Man's passing?” — R. McC.

The DORIAN WOODWIND QUINTET was organized under a Fromm Foundation grant at Tanglewood in 1961. It plays 75 concerts a year in the US, Canada and Europe. The group has made ten European tours, and has concertized under the auspices of the Office of Cultural Presentation, Department of State, in Africa, India and the Near East.

Being concerned with expanding the woodwind repertoire the Dorian Quintet has made use of grants from the Martha Baird Rockefeller Fund for Music, the National Endowment for the Arts, and the New York State Council on the Arts to commission new works by Luciano Berio, Henry Brant, Mario Davidovsky, Jacob Druckman, and Morton Subotnick, among others. The Quintet has also commissioned transcriptions by Henry Brant of works by Beethoven, Brahms, and Bach. The Quintet can be heard on CRI SD 293 playing music of Roger Johnson, and on CRI SD 318 playing music of Fennelly, Moss and Stearns.

DANIEL SHULMAN, conductor and pianist, has served as music director of the Lenox Arts Center and has appeared as pianist or conductor in concerts by numerous organizations, among them the Group for Contemporary Music, the Composers' Forum, Speculum Musicae, the Society for Contemporary Music from Japan, the League of Composers — ISCM, the New Jersey Symphony and the New York Philharmonic. In 1971, Shulman formed the Light Fantastic Players, a chamber orchestra noted for the performance of contemporary works. He has been on the faculties of the City College of New York and C.W. Post College.

This recording was made possible in part by a grant from the Martha Baird Rockefeller Fund for Music, Inc.

Produced by Carter Harman

(original liner notes from CRI LP jacket)