

## DAVID BURGE AND LOIS SVARD BURGE, PIANISTS

### **BARTON McLEAN** **DIMENSIONS II (1974)** **David Burge**

BARTON McLEAN (b. Poughkeepsie, NY, 1938) concerns himself with reconciling the rather abstract sonic and formal processes of music with man's relationship with the basic natural forces surrounding him (life-death, nature). He and his wife Priscilla (a composer with whom he shares CRI SD 335) are the "McLean Mix," an electronic music duo which tours throughout the U.S. Barton McLean is (1979) director of the Electronic Music Center at the University of Texas at Austin. His music is recorded on CRI (SD 335), Orion, Folkways, Advance, and Crest. He writes:

"The basic challenge to me as a composer is to be able to strip from my work the artificialities of traditional musical syntax such as discrete steps in pitch and rhythm (12 notes to the octave, meters) and to plug in to the more basic sonic forces that populate our natural environment (gesture, timbre, texture). In DIMENSIONS II such forces as the 'civilized man' (represented by the solo piano with its fixed and discrete pitches) interact with 'natural' forces in the tape part in various organic ways." DIMENSIONS II is dedicated to David Burge.

### **CHARLES EAKIN** **FRAMES (1977)** **David Burge**

CHARLES EAKIN (b. Pittsburgh, Pa., 1927) teaches composition at the University of Colorado at Boulder. He has written in dramatic forms, in the jazz idiom, solo viola, cello, clarinet, flute music, orchestra and chamber music. He was commissioned by the National Endowment for the Arts to write a violin concerto and by the Hans Kindler Foundation for its 1977 Chamber Music Commission. FRAMES was written on this occasion for David Burge, who premiered it in Washington, D.C. in January of that year. The *Washington Star* reviewed that performance, saying "... it is, in fact, immediately communicative, thanks to the power of the theme and the ingenuity of the manner in which it is varied. It is beautifully tailored to the instrument ..." The composer writes:

"The FRAMES of the title are a series of small pieces or variations which may be arranged in any order by the performer (the title is taken from the idea of frames of motion picture film). They are connected by a 'motto' theme which is always recognizable by its evenly spaced bass register chords.

"The frames themselves have a wide range of expressive content. For example, one is a strong *maestoso* canon; another a soft impressionistic *tranquillo*; and yet another, an innocent *semplice* which could be followed by the frame exhibiting a virtuosic *staccatissimo*. One brings into play the sostenuto pedal, another uses a glass bar which is drawn various ways across the vibrating strings producing clangorous sonorities contrasting with dark muted tones.

"Of course, each different ordering of the frames alters the dramatic shape. There are 10 frames (not all are recorded here) and I intend to add more to the collection."

**IAIN HAMILTON**  
**PALINODES (1972)**  
**Lois Svard Burge**

IAIN HAMILTON (b. Glasgow, Scotland, 1922) has lived in New York since 1961 and until his retirement last year was Mary Duke Biddle Professor at Duke University. He now spends his time between New York and London where he is very active as a composer, especially of opera. *The Catiline Conspiracy* and *The Royal Hunt of the Sun* have recently been revived by the Scottish Opera and the English National Opera, who first premiered them. *Anna Karenina* was commissioned by the English National Opera and Tamburlaine by *Covent Garden*, for 1981 and 1983. Recent works include a cycle of 27 songs on poems of Shelley for the 1979 Edinburgh Festival; *Cleopatra*, given by the BBC Symphony at the 1978 Cheltenham Festival and London Proms, for soprano and orchestra; and a third piano sonata commissioned by David Burge. He writes:

“PALINODES was commissioned by the National Federation of Music Clubs of America and was given its premiere at their 1973 convention in Atlantic City by Katharine Wolpe, to whom it is dedicated. Each study deals with different aspects of piano playing and is prefaced by a line from Rimbaud to establish the mood.

“The first deals with very rapid passages and variable rhythms. The second is a study in sonorities with many glissandi. The third, a scherzo, deals with repeated notes, staccato, and leaps. The fourth is another study in sonorities but with greater use of melos. The fifth treats extremes of mood and dynamics, while the sixth uses mainly trills. The last is declamatory, using wide leaps, arabesques and highly-piled chords ending with thirty-three of these repeated with increasing intensity.”

**JERE HUTCHESON**  
**FANTAISIE-IMPROMPTU (1974)**  
**Lois Svard Burge**

JERE HUTCHESON (b. Marietta, Ga., 1938) studied composition with Helen Gunderson, H. Owen Reed, Ernst Krenek, and Gunther Schuller. In 1975, he was appointed Chairman of Composition at Michigan State University in East Lansing. He has received fellowships from the Guggenheim Foundation and Berkshire Music Center, grants from the National Endowment for the Arts and the Martha Baird Rockefeller Fund, and a citation as *Distinguished Composer of the Year* in 1976 by the National Music Teachers Association. He has composed extensively for various chamber combinations, wind ensemble, and piano solo. Hutcheson writes of his FANTAISIE-IMPROMPTU:

“Spiritually, it is a child of the nineteenth century — a bravura display piece. From its sparkling filigree textures, biting accents, and huge walls of sound emerges a world of fantasy in which the listener's inner eye may roam or run with abandon. The structure is perhaps best described as *sectional*, with the materials constantly treated to transformation. Recurrence of musical thoughts, nevertheless, plays an important role. For instance, the sharply articulated chords-at the beginning return often. Though varied each time, they exert a stabilizing force analogous to that achieved by tonality.”

DAVID BURGE, internationally known concert pianist, recording artist, lecturer, journalist and teacher, has been Chairman of the Piano Department of the Eastman School of Music since 1975. More recently he was named Kilbourn Professor of Music, Eastman's highest honor. His recordings encompass music by virtually every major composer of the present century. He is a regular columnist for the magazine *Contemporary Keyboard*. His column, essentially concerned with the understanding and performance of twentieth-century music, received the prestigious Deems Taylor Award in musical journalism for 1978.

LOIS SVARD BURGE is developing a reputation as a concert pianist, teacher, lecturer, and as a scholar. Recent appearances have included the Mozart Festival in Würzburg, Germany, Dartmouth College, the University of North Carolina at Greensboro, University of Northern Michigan, University of California, University of Oklahoma, and the New England Conservatory. As a resident of Rochester, New York, Ms. Burge is a member of the Editorial Staff of the *Music Library Association Notes* and a teacher in the Preparatory Department of the Eastman School of Music.

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*(original liner notes from CRI LP jacket)*