

FANCIES AND INVENTIONS

STEPHEN CHATMAN

ON THE CONTRARY

Robert Onofrey, clarinet; Eastman Musica Nova, Sydney Hodkinson, conductor

HESITATION

John Loban, violin; Maura Chatman, celesta

STEPHEN CHATMAN (b. Faribault, Minnesota, 1950) studied composition at Oberlin College (B.M.) and the University of Michigan (M.M., D.M.A.). He has received three composition awards from Broadcast Music, Inc. (BMI), a Charles E. Ives Scholarship from the National Institute of Arts and Letters, a commission from the National Endowment for the Arts, and a Fulbright-Hayes Grant for study in West Germany. His works have been published by E.B. Marks, Jobert-Paris, Agape, and Dorn Publications, and have been broadcast on the CBC. Presently (1980) he is assistant professor of composition at the University of British Columbia in Vancouver, B.C.

Chatman writes:

“ON THE CONTRARY, for solo clarinet and eight virtuoso instrumentalists, was composed in 1974 for Robert Onofrey and the University of Michigan Contemporary Directions Ensemble. As the title implies, the work involves contrasts of several musical elements: loud versus soft, solo versus ensemble, and pedal points in static textures versus active voices. The ideas are developed and ordered so that the form is like a maze which is initially complex and finally utterly simple. The 'suspended' coda, as if out of the maze, is a contrasting and separate world of sound and time.

“The combination of muted violin and celesta in HESITATION results in a more delicate effect than would the traditional combination of violin and piano. The work implies a musical plot, a dialogue which, initially, through false starts and frequent repetitions of rhythmic and tonal ideas, establishes a hesitating quality. Eventually, the duo almost succeeds in overcoming its shyness before it returns to its previous state. It then evolves into a timid coda consisting of a single voice in the celesta against shaky, artificial harmonic tones in the violin.”

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ROBERT P. MORGAN

TRIO FOR FLUTE, CELLO AND HARPSICHORD

Carole Morgan, flute; Barbara Haffner, cello; Lambert Orkis, harpsichord

ROBERT P. MORGAN (b. Nashville, 1934) holds degrees from Princeton University and the University of California at Berkeley, where his principal composition teachers were Roger Sessions and Andrew Imbrie. He also attended the Hochschule fur Musik in Munich under a grant from the German government. He has taught at the University of Houston and at Temple University, where he is (1980) Professor of Music, and has been Visiting Professor at the University of Pennsylvania and the University of Chicago. His compositions include several orchestral pieces, a number of chamber works and a song cycle. Morgan is also active as a music theorist and critic, his articles and reviews having appeared both here and abroad.

The composer writes:

“My TRIO FOR FLUTE, CELLO AND HARPSICHORD was written in 1974. It is conceived as a vehicle for three virtuoso performers, who interact with one another according to two alternating types of musical situation: 1) complex, tightly controlled ensembles in which the three instruments are more or less balanced in importance; and 2) freer, more cadenza-like passages in which one instrument usually dominates while the other two provide accompanimental punctuations. The music associated with the first type is normally fast and has a driving rhythmic quality, while that of the second is slower and more relaxed, thus the larger flow of the piece is determined by this dialectical contrast.

“An important aspect of the piece is that many of the melodic ideas are subjected to gradual accelerations or retardations, sometimes over considerable spans of time, while the lengths of phrases occasionally reveal similar processes of contraction and expansion. Although the TRIO is conceived as a single movement, it is divided into four principal sections, producing a sequence not unlike that of the movements of a traditional sonata.”

JOE HUDSON

FANTASY/REFRAIN

Linda Quan, violin; John Graham, viola; Andre Emelianoff, cello

JOE HUDSON (b. Cleveland, Ohio, 1952) has written more than one hundred works for ensembles of all sizes, including instrumental/electronic groupings. He has received grants and awards from the National Endowment for the Arts, the Guggenheim Foundation, the National Institute of Arts and Letters, the Fromm Foundation, BMI, Columbia University, and the State University of New York at Stonybrook.

He writes:

“In composing FANTASY/REFRAIN I have made a very straightforward attempt to write a Rondo in the classical way. Since the contemporary aesthetic encourages the principle of constant, organic variation, the repetitions of the rondo subject are primarily reiterations of the underlying pitch structure. Superficial variants of rhythm and register used in each return of the subject make them difficult, at first, to recognize. Repeated listenings, it is hoped, will reveal to the listener the sense of return implicit in these sections.”

REVEREND ROBERT E. ONOFREY, C.P.P.S. (b. Cleveland, Ohio, 1932) was ordained a Roman Catholic Priest in the Society of the Precious Blood in 1963. He received his Bachelor of Music (education), Masters of Music (woodwinds and composition), and Doctor of Musical Arts (performance-clarinet) from the University of Michigan. *A Short Lecture on the Clarinet* by William Bolcom, *Four Soliloquies* by Leslie Bassett, *Saints Preserve Us* by William Albright, and *Quiet Exchange* and *ON THE CONTRARY* by Stephen Chatman were written for him. Rev. Onofrey is (1980) Assistant Professor of Music at Saint Joseph's College in Rensselaer, Indiana.

SYDNEY HODKINSON, protean man of music, appears on CRI SD 274, 292, and 363 as composer, conductor or both. Hodkinson teaches at the Eastman School of Music.

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Produced by Carter Harman

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