

AMERICAN COMPOSERS ALLIANCE RECORDING AWARD RECORD

ANDREW FRANK

SONATA DA CAMERA

Linda Quan, violin; Paul Dunkel, flute; Robert Miller, piano

ARCADIA

Robert Miller, piano

ANDREW FRANK (b. 1946, Los Angeles) studied composition with Jacob Druckman and Elie Yarden at Bard College, and with George Rochberg and George Crumb at the University of Pennsylvania. He won the BMI Student Composer Award in two successive years (1969, 1970), and in recent years his compositions have received awards from The Percussive Arts Society, The International Trumpet Guild, New York Composers' Forum, and Indiana State University. He received a grant from The National Endowment for the Arts in 1976 to compose *Season of Darkness (Night Music IV)* for Contrabass and Orchestra, commissioned by Bertram Turetzky. In 1978 he received a second grant from N.E.A. to compose *Symphony* for Full String Orchestra, and SONATA DA CAMERA, presented on this recording. His *ORPHEUM (NIGHT MUSIC I)* for Piano can be heard on CRI SD 345. He has received commissions from The Penn Contemporary Players, Michael Lorimer, Bertram and Nancy Turetzky (*Divertimento for Bass Flute and Contrabass*), and the University of California. His list of compositions include three string quartets, a string trio, *Tristes Tropiques* for Piano, Chamber Symphony, and numerous other chamber and solo works. Since 1972, he has taught composition at the University of California, Davis, where he is presently (1980) Associate Professor of Music. The composer writes:

“SONATA DA CAMERA for Flute, Violin, and Piano, was composed in 1978. Like ARCADIA, it was conceived in one broad movement consisting of contrasting sections. Lyrical passages give way to those of a more abrupt nature, and there is a continuous shifting of mood and character which gives the work its profile.

“ARCADIA was composed in 1977 and is dedicated to Robert Miller. The one-movement work explores pianistic textures and gestures ranging from pointillistic arabesques to more dense and often violent chordal passages. ARCADIA ends as it began, the opening theme group extended registrally and functioning as a coda.

“Both works are representative of my recent composing style. They are pointers, showing me the direction my music is taking, a direction away from the strict serialism of my student years in the sixties and early seventies, and toward a music more open, romantic, and intuitive.”

ROBERT MILLER is a prodigious pianist whom no technical complexities nor expressive demands can daunt. He appears on CRI 257, 293, 305, 306, 319 and 342.

PAUL DUNKEL, a founding member of Speculum Musicae, is a leader among the coterie of flutists in the modern field. He is also organizer and conductor of the Orchestra of New York. Dunkel plays on CRI 309 and 321.

LINDA QUAN is a fine match for her performing companions on this record, with her own reputation as an outstanding performer of exacting music. She plays with Speculum Musicae and the Group for Contemporary Music.

DAVID OLAN

COMPOSITION FOR CLARINET AND TAPE

Laura Flax, clarinet

Tape realized at the Columbia-Princeton Electronic Music Center

SONATA

Rolf Schulte, violin

Robert Miller, piano

DAVID OLAN (b. 1948; Worcester, Mass.) attended Columbia University and the University of Wisconsin. He has studied with Samuel Adler, Charles Wuorinen, Harvey Sollberger, Les Thimmig, Chou Wen-chung, Mario Davidovsky, Vladimir Ussachevsky and Bulent Arel. From 1974 to 1978 he was clarinetist with the Composers Ensemble. He has received a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters and a Guggenheim Fellowship. His **COMPOSITION FOR CLARINET AND TAPE** received the Boris and Eda Rapoport Prize given by the Columbia University Department of Music. Since the fall of 1979 he has been assistant professor of music at Baruch College of the City University of New York. The composer writes:

“**COMPOSITION FOR CLARINET AND TAPE** was composed in 1975-76 and is the first of several pieces in which I combine live performers with electronic tape. The tape was realized at the Columbia-Princeton Electronic Music Center and employs only electronic sources. Originally, I was interested in composing for instruments and tape in order to use the familiar world of conventional instruments to create a setting for making timbral decisions in the electronic medium. In this piece I also wanted to incorporate the unique characteristics of each medium. I wanted to draw on the expressivity and fluidity of the clarinet as well as exploit the extremes of speed, register, dynamics and percussiveness which can be achieved with tape. About two thirds of the way through the piece these two worlds are sharply juxtaposed; but in the piece as a whole I meant for the sharpness of this juxtaposition to be felt within a process of accommodation between the two worlds, with each medium having the opportunity to reinforce and support the other.

“**SONATA** for violin and piano, written in the summer and fall of 1974 and dedicated to Chester Biscardi, reflects very different concerns from the **COMPOSITION FOR CLARINET AND TAPE**. The **SONATA** is in three movements, each of which is divided into between 8 and 10 sections. Individual sections dwell on and develop a particular gesture or association of gestures and involve a particular way of having the instruments relate to each other, i.e. sharing material vs. each pursuing its own. While the progress of sections is at times smooth and at times abrupt, I hoped that a substantial part of the continuity and drama of each movement and of the piece as a whole would come from the individual sections complementing and contrasting each other as they are heard in succession.”

LAURA FLAX is to the clarinet what her colleagues here are to their respective instruments. She is a member of the Da Capo Chamber Players and the New York New Music Ensemble.

ROLF SCHULTE came to the U.S.A. from Cologne in 1969 and has established himself in the topmost rank of contemporary violinists. He has appeared with major symphony orchestras, here and abroad, and with Speculum Musicae. He may also be heard on CRI SD 315.

This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their output was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-playback characteristics. In this way the need for conventional (and troublesome) noise reduction devices was eliminated. Lacquer masters were cut from the original tapes, employing an Ortofon transducer system with motional feedback. To minimize groove echo, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. *Strict quality control pressings* were made of the purest available vinyl.

This record was made possible by a grant from the American Composers Alliance.

AMERICAN COMPOSERS ALLIANCE

Each year, the American Composers Alliance chooses several member composers to receive the ACA Recording Award. These awards are given either to stimulate the career of a talented young composer or to call attention to the recognized achievement of a mature musician. Occassionally, the birthday of an outstanding composer is celebrated with the Award. In all cases, the selection is made by a jury of the composer's peers, whose principal criterion is artistic excellence.

Nicolas Roussakis President

(original liner notes from CRI LP jacket)