

## **RICHARD WILSON**

### **ECLOGUE**

**Blanca Uribe, piano**

### **THE BALLAD OF LONGWOOD GLEN (Vladimir Nabokov)**

**Paul Sperry, tenor; Nancy Allen, harp**

RICHARD WILSON (b. Cleveland, Ohio 1941) studied piano and cello from an early age. He attended Harvard College, graduating in 1963, after which he studied in Munich, Rome and at Rutgers University. In 1966, he joined the faculty of Vassar College, where he is currently (1980) Professor of Music. His music has been performed in major halls in New York and London as well as at many American colleges and universities. It has achieved recognition in competitions at the City of Liege (Belgium), Brown University, the International Society for Contemporary Music, and most recently, the Eastman School of Music. About the works recorded here he writes:

“ECLOGUE is a work in one movement that is comprised of three parts. There is an introductory section, contrapuntal and motivic, proceeding on a high level of energy and intensity. This is followed by a much more drawn-out, atmospheric kind of music, in which thematic material — chords and a brief melodic figure — is projected against different sorts of trills. This thematic material becomes the basis for a succession of connected, textural variations, which build in dynamics to a high point, after which quiet, muted sounds become the basis of a variation. The final section is a reflection on what has come before.

“In general, I was trying to make ECLOGUE a celebration of the traditional resources of the piano, both the kinds of sounds it is capable of producing and the variety of styles of playing that its vast literature reveals.

“ECLOGUE was written for Blanca Uribe and was first performed by her in November 1974 at Skinner Hall, Vassar College. It was selected as one of the winners of the International Piano Music Competition sponsored by the League of Composers — International Society for Contemporary Music (U.S. Section) in 1976. In 1978, it was the winner of the Burge-Eastman Prize.

“THE BALLAD OF LONGWOOD GLEN is a setting of Vladimir Nabokov's narrative of the same title. Consisting of thirty-two rhymed couplets, the poem was written in America, directly in English, and bears the date 1957. The musical version, composed at Yaddo in the summer of 1975, begins and ends with the tenor and harp closely coordinated in the manner characteristic of art songs. The music of these two areas is similar, a reprise being the musical reflection of the return to (apparent) normalcy found at the close of the poem. In the intervening portion of the piece, as the events of the poem become increasingly bizarre, the performers stray from exact coordination. This independence allows the singer a good deal of freedom in delivering the text.

“The first performance was given by Paul Sperry and Nancy Allen, to whom the work is dedicated, on February 1, 1978 at Skinner Hall, Vassar College.”

## **DIANE THOME**

### **ANAIS**

**Diane Thome, piano; Michael Finckel, cello;  
tape part realized at the SUNY, Binghamton electronic music studio**

DIANE THOME (b. Pearl River, New York, 1942) received her musical education at the Eastman School of Music, University of Rochester, University of Pennsylvania and Princeton University, where she was the first woman to receive a Ph.D. in Music. Among her teachers were Dorothy Taubman in piano, and Robert Strassburg, Darius Milhaud, Roy Harris, Alexander Urijah Boscovich and Milton Babbitt in composition. Her compositions have been presented in Europe and throughout the United States under important auspices. Her collaborative works include *Night Passage*, an environmental theatre piece, as well as compositions for dance and film. She has received many grants and awards including one from the National Society of Arts and Letters and two from the National Endowment for the Arts. She is a member of the National Council of the American Society of University Composers and Co-chairperson of the Northwest Region. She has taught at Rutgers University, the State University of New York at Binghamton and is currently (1980) on the faculty of the University of Washington School of Music in Seattle.

ANAIS, for tape, violoncello and piano, was composed at the invitation of cellist Michael Finckel during the summer of 1976. The tape portion of the work was synthesized in the analog studio at the State University of New York in Binghamton while Thome was working under a SUNY Research Grant. The piece is dedicated to the memory of the writer Anais Nin, who died shortly before its premiere in March, 1977, in Los Angeles.

## **YEHUDA YANNAY**

### **AT THE END OF THE PARADE (William Carlos Williams)**

**Lawrence Weller, baritone; Orchestra of Our Time (Lewis Paer, double bass; Eric Rosenblith, violin and viola; Chris Finckel, cello; David Woodhull, Jeffrey Kowalsky, percussion; Dwight Peltzer, piano and harpsichord); Joel Thome, conductor**

YEHUDA YANNAY (b. Rumania, 1937) received his musical education at the Rubin Academy of Music in Tel-Aviv, where he studied composition with Alexander Urijah Boscovich. He continued his graduate studies in the U.S.A. and earned his master and doctoral degrees from Brandeis University and the University of Illinois in Champaign-Urbana. He is currently (1980) Associate Professor of Music at the University of Wisconsin in Milwaukee where he is the founder and conductor of the "Music From Almost Yesterday" contemporary music series. He has received several international commissions and awards.

His creative work encompasses a large number of instrumental and vocal compositions, works with live-electronics, theatre pieces, bio-music film and scores for dance. His works are performed regularly on national and international forums including the Gaudeamus Music Week and the International Society for Contemporary Music World Music Days. He writes:

"In 1970 my music took a gentle turn. It was not a conscious decision, but a gradual awareness of a shaping of fresh musical taste and thinking. It was then that I sensed for the first time freedom and directness in musical expression unburdened by tradition, including the Tradition of the New. Beyond compositional technicalities, *AT THE END OF THE PARADE* represents an exploration of a musical frame of mind created by the lasting impressions of William Carlos Williams' poetry. His poetry is the genre of text I prefer to

use in my works: a lean but cohesive imagery that invites music for a symbiotic relationship. The music was written during spring and summer of 1974 on a commission from Joel Thome; it is dedicated to him, and to Lawrence Weller and the members of the Philadelphia Composers Forum.”

BLANCA URIBE (b. Bogota, Colombia) has won prizes in major international competitions including the Beethoven Competition in Vienna, the Chopin International Competition in Warsaw and the Van Cliburn Competition. A member of the Vassar faculty since 1969, Uribe also holds the General Francisco de Paula Santander Medal for her outstanding contribution to Colombian culture. PAUL SPERRY is internationally known for his interpretations of new music and has premiered works by Leonard Bernstein, Peter Maxwell Davies, Hans Werner Henze, Bruno Maderna and Jacob Druckman, among others. He may be heard on CRI SD 342 and on other leading U.S. labels. NANCY ALLEN is one of the busiest harpists of the day, appearing with such high-level chamber music groups as the Los Angeles Chamber Orchestra, and such leading flutists as Julius Baker and Carol Wincenc (on CRI SD 436) as well as in solo. JOEL THOME won his laurels as director of the Philadelphia Composers Forum before moving to New York to form the Orchestra of Our Time. LAWRENCE WELLER has performed in recitals, opera and concerts in the U.S. and Europe. As singer or conductor he has participated in the first performance of more than 60 works by American composers.

This recording was made possible in part by grants from the University of Wisconsin, Milwaukee; the Louise Boyd Dale Fund of Vassar College; and the University of Washington.

*(Original Notes from CRI LP jacket)*