

MUSIC FOR PERCUSSION

LAURIE MacGREGOR

INTRUSION OF THE HUNTER

New Jersey Percussion Ensemble

**(Tony Cinardo, Charles Descarfino, Edmund Fay, Doreen Holmes, Ken Hosley, Louis Oddo, Joseph Passaro, Mark Schipper, Gary Van Dyke);
Raymond Des Roches, conductor**

LAURIE MacGREGOR (b. Minneapolis, 1951) studied privately with Meyer Kupferman, and with Jack Beeson, Alice Shields and Vladimir Ussachevsky at Columbia University, where she received her M.A. in composition in 1977. She has also worked with Jon Appleton. She was a MacDowell Colony Fellow and a Norlin Foundation Fellow in 1979, and is a recipient of a grant from the Alice M. Ditson Fund of Columbia University which in part made this recording possible. She has taught theatre and music in secondary schools in New Hampshire, Massachusetts and New Jersey. She writes:

“INTRUSION OF THE HUNTER was written in New Hampshire in 1973-74. Begun during deer-hunting season, it was inspired by an aversion to the stalking hunters' disruption of the animals' environment.

“The piece, dedicated to Meyer Kupferman, is scored for nine percussionists who play the following instruments: glockenspiel, celesta, vibraphone, marimba, xylophone, tubular chimes, wind chimes, sleighbells: triangles, crotales, finger cymbals, suspended cymbals, gongs, tambourines, timpani, tuned drums, bongo drums, snare drum, bass drum, Chinese temple blocks, ratchet, slapstick, maracas and castanets.”

GARDNER READ

LOS DIOSES AZTECAS (THE AZTEC GODS), Op. 107

Paul Price Percussion Ensemble (Steve Coroelius, Robert Dubinski, David Kulb, Thomas Langmaack, Michael Pugliese, Walter Schneider); Paul Price, conductor

GARDNER READ (b. Evanston, Illinois, 1913) has had a prolific and varied career as composer, conductor, teacher and author. As a high school student he studied piano and organ privately and took lessons in composition and counterpoint at Northwestern University's School of Music. He was a student at the National Music Camp, Interlochen, Michigan during the summers of 1932 and 1933, where he studied harp and conducting as well as composition, and where he later taught. In the fall of 1932 he was awarded a four-year scholarship to the Eastman School of Music where his principal teachers were Bernard Rogers and Howard Hanson. He was granted resident fellowships to the MacDowell Colony and the Huntington Hartford Foundation as well as a Cromwell Traveling Fellowship for study abroad with Ildebrando Pizzetti and Jean Sibelius which was cut shortly by the tense pre-war situation in Europe in the fall of 1939. After holding various positions, including a fellowship to the Berkshire Music Center at Tanglewood, Massachusetts, Read was invited to head the advanced theory and composition department at the Cleveland Institute of Music, where he taught until 1948. In the fall of that year he joined the faculty of Boston University's School of Music. Three years later he was promoted to full professor, and as composer-in-residence remained in Boston until his retirement in 1978 as Professor Emeritus.

Read has won a number of major awards, including first prize in the New York Philharmonic-Symphony Society's 1937 American Composers Contest for his *Symphony No. 1*, Op. 30 and first prize in the Paderewski Fund Competition of 1943 for his *Symphony No. 2*, Op. 45, as well as many commissions. His activities as conductor include leading his own works with such ensembles as the Boston,

Philadelphia, Cincinnati and Pittsburgh orchestras. He has published five books, two of which (the *Thesaurus of Orchestral Devices* of 1953 and *Music Notation*, 1964) are considered classics in their field. He writes:

“LOS DIOSES AZTECAS (THE AZTEC GODS), Suite for Percussion Ensemble, Op. 107 (1959) is the result, in musical terms, of a trip I made to Mexico during the summer of 1957. The basic idea and the inspiration for the work came not from any actual Aztec or indigenous music but rather from primitive sculptures of the Aztec deities displayed in the National Museum in Mexico City. In this suite I tried to give musical expression to the abstract idea suggested by each Aztec god, my personal impression of what each represents in Aztec history and culture. On a secondary level the suite is an attempt to fashion a full-scale percussion work of structural integrity and displaying clear motivic and rhythmic development, and not just a lengthy catalogue of exotic percussive effects.

- I. Xiuhtecuhtli: Dios del Fuego (God of Fire)
With savage energy
- II. Mictecacihuatl: Diosa de los Muertos (Goddess of the Dead)
Slowly and solemnly
- III. Tlaloc: Dios de la Lluvia (God of Rain)
Moderately fast, with steadiness
- IV. Tezcatlipoca: Dios de la Noche (God of Night)
Slowly and mysteriously
- V. Xochipilli: Dios de la Alegria y la Danza (God of Pleasure and Dance)
Gracefully and lightly
- VI. Coyolxauhqui: Diosa de la Luna (Goddess of the Moon)
Quietly, with serenity
- VII. Huitzilopochtli: Dios de la Guerra (God of War)
Broadly: Fast and fiercely

“The suite is scored for six percussionists who perform upon the following sixty instruments: glockenspiel, xylophone, marimba, vibraphone, 4 pedal timpani, 4 snare drums, 4 tomtoms, 2 tenor drums, 2 bass drums, 3 tambourines, 7 suspended cymbals, sizzle cymbal, hand cymbals, 2 high gongs, 2 low gongs, 5 antique cymbals, chimes, 3 triangles, thunder sheet, 3 wood-blocks, 5 temple blocks, 2 pair of claves, sandpaper blocks, 2 rasps, pair of maracas.

“Dedicated to Paul Price and the Manhattan Percussion Ensemble, THE AZTEC GODS was given its first performance by them on March 8, 1960 at the Manhattan School of Music in New York City. It was performed by them on a 1968 State Department sponsored tour through Belgium, Yugoslavia, Greece, Turkey, Lebanon and Iran. The work has also been widely performed in South America and the United States.”

RAYMOND DES ROCHES formed the NEW JERSEY PERCUSSION ENSEMBLE in 1968 and has gone on to add to his own reputation as a first class percussionist on an international level. He and it are both known for their precise and eloquent renditions of new music, some of which may be heard on CRI 299, 301, and 307. PAUL PRICE, Des Roches' teacher, formed the PAUL PRICE PERCUSSION ENSEMBLE in 1957, and has toured most of the U.S.A. with it. He is a pioneer in his field, leading the fight to establish percussion as a valid musical instrument and premiering more than 400 compositions. He also appears on CRI SD 252.

This recording employed handmade 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.

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(original liner notes from CRI LP jacket)