

AMERICAN COMPOSERS ALLIANCE RECORDING AWARD

ARTHUR KREIGER

DANCE FOR SARAH (1976)

THEME AND VARIATIONS (1977)

Tapes realized at the Columbia-Princeton Electronic Music Center

ARTHUR KREIGER (b. 1945, New Haven, CT) attended the University of Connecticut where he received an undergraduate degree in English literature and master's degree in music. He earned his doctorate in composition with distinction from Columbia University. While still a student, Kreiger received fellowships from the Berkshire Music Festival and the Composer's Conference. In 1974 his electronic music won an award from the League of Composers-ISCM. Subsequent honors include the Rome Prize (1979) and a Guggenheim Fellowship (1980). In 1982 he was living in New York City and teaching at Columbia University. He writes:

"DANCE FOR SARAH (1976) and THEME AND VARIATIONS (1977) were designed to explore a rich palette of electronic sounds. Timbres are often presented in a state of flux, approximating the opulence of acoustic instruments without imitating their specific colors. The sounds manipulated in these compositions were generated on the now-standard assemblage of classical analogue tape equipment bolstered by an early model Buchla Synthesizer. Cutting, splicing, and mixing — techniques handed down from the first makers of tape-recorder music — were used to extend short segments into longer melodic lines and more dense textures.

"Flamboyant, raucous gestures characterize portions of DANCE FOR SARAH. The material presented in the opening undergoes considerable change as the work progresses and new elements appear, creating two broad sections. In 1977 DANCE FOR SARAH received honors at the Fifth International Electroacoustic Music Awards held in Bourges, France. The composition celebrates the birth of the composer's niece and is infused with the noisy energy of her first years.

"The formal scheme of THEME AND VARIATIONS is more tightly defined. This later piece consists of a set of 17 variations on the opening tune. The variations differ in length, timbre and texture, and in the degree to which they reflect the character of the original. The theme can be heard quite clearly in the first and third variations; in later statements the relationship is not as readily apparent. The final statement, however, contains phrases that sound similar to those of the original theme. THEME AND VARIATIONS won second prize at the Sixth International Electroacoustic Music Awards in Bourges in 1978."

WILLIAM MATTHEWS

AURORA, A WALTZ (1981)

**Tape realized using computer music equipment of the
Structured Sound Synthesis Project at the University of Toronto**

WILLIAM MATTHEWS (b. 1950, Toledo) studied composition at Oberlin, the University of Iowa, the Institute for Sonologie in Holland, and the Yale School of Music. His principal teachers include Richard Hervig, Gottfried Michael Koenig, and Jacob Druckman. Among his awards and prizes are three BMI Awards to Student Composers, several grants for study abroad, a Charles E. Ives

Scholarship from the American Academy and Institute of Arts and Letters, two ACA recording awards, and a composer-fellowship from the NEA. He has composed music of several types, including solos, orchestral, electronic and chamber music, as well as music for the theater. Since 1978 he has taught at Bates College in Maine. He writes:

"AURORA, A WALTZ, uses a few distinctly electronic timbres, but mostly uses sounds with sharp attacks and immediate decays, similar to those of the piano. These sounds were chosen to emphasize the energetic rhythmic life of the musical structures employed.

"I would like to express my gratitude to William Buxton, the Director of the SSSP in Toronto, for the invitation to work there and for technical assistance."

ELIAS TANENBAUM

CONTRADICTIONS (1974)

Tape realized at the electronic music studio of the Manhattan School of Music

ELIAS TANENBAUM (b. 1924, Brooklyn) studied trumpet at an early age. His first musical experiences were in the field of jazz, and his music reflects the openness and spontaneity of the jazz experience. After serving in World War II, he entered the Juilliard School of Music; upon graduation as a trumpet major his interests turned to composition. He studied privately with Dante Fiorillo, Bohuslav Martinu, Otto Luening and Wallingford Riegger. Tanenbaum, who has composed extensively in all mediums, is the recipient of many prizes and awards. He is the director of the electronic music studio, a member of the composition faculty, and conductor of the Composers' Improvisation Ensemble at the Manhattan School of Music. He writes:

"The material used in **CONTRADICTIONS** is varied. There are both electronically generated and concrete sounds. The work opens with a man's voice saying, 'Sounds are.' That phrase expresses my feelings about this work; sounds are whatever they are and stand by themselves."

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

Producer: Carter Harman

Associate Producer: Carolyn Sachs

THIS IS A COMPOSER-SUPERVISED RECORDING

(Original liner notes from CRI Lp jacket)