

THE HUNTINGDON TRIO

DIANE GOLD, flutist; RHETA SMITH, oboist, pianist; LLOYD SMITH, cellist



LARRY NELSON

FLUTE THING

Diane Gold, flutist; Larry Nelson, tape operator

LARRY NELSON (b. 1944, Broken Bow, Nebraska) describes his music as "having an open and easy approach to tonality — neither insisting on it nor rejecting it. Musical intuition is sometimes supplemented by the exploration of formal systems, but always in a songful manner."

Nelson began his study of composition at the University of Denver with Normand Lockwood, and later studied with Will Bottje at Southern Illinois University and with H. Owen Reed at Michigan State. He was Director of the Michigan State Electronic Music Studio, and organized and directed the MSU New Musical Art Ensemble.

In 1971 Nelson joined the faculty at West Chester State College School of Music where he also became Director of the Studio for Experimental Music and organized the WCSC New Music Ensemble and the Evenings of New Music concert series. From 1978 to 1981 he was also Director of the Presser Electronic Music Studio at the University of Pennsylvania.

Nelson's awards include a National Endowment for the Arts grant in 1974 and a Pennsylvania Composers Project Prize in 1974, MacDowell Colony fellowships in 1973, 1975, and 1976, a Norlin fellowship in 1976, a NACWPI prize in 1976, a Casheab Computer Music prize in 1981 and several "Meet the Composer" grants. He writes:

"FLUTE THING (1970) is scored for solo flute and tape operator, but it creates the illusion of performance by a choir of flutes. Using different tape decks to record and play back material played moments earlier, the tape operator controls on-line the accompaniment to the live flute, piling line over line so as to create canonic and harmonic textures.

"The work opens with long sustained notes in the low register and, through the mixing of flute and recording, gradually builds until silence interrupts. The flute and tape proceed to build again, this time with fast, chattering note-groups that end with the flute alone sustaining a low D-flat. Then the flute repeats a three-note group, D-flat, A-flat, C-flat, ten to fifteen times, allowing the tape system to create a static sonority against which the flute later plays a solo. This is followed by a strict canon between flute and tape (the only metered portion of the score).

"After a different static sonority is generated, there is an unaccompanied flute cadenza. When the tape re-starts, it records a group of running notes followed by one sustained note. This figure is alternated with its retrograde form through several repetitions, creating a background for the flute's next series of pointillistic pitches. The piece fades to a close with a return of the first static sonority, D-flat, A-flat, C-flat."

ROBERT MORRIS

KARUNA

Lloyd Smith, cellist; Rheta Smith, pianist

ROBERT MORRIS (b. 1943, Cheltenham, England) came to this country at an early age. He studied at the Eastman School of Music, where he worked with John La Montaine, and at the University of Michigan, where his teachers included Leslie Bassett and Ross Lee Finney. Morris has taught music theory, composition and ethnomusicology at the University of Hawaii and Yale. While at Yale, he was Chairman of the Composition Department and Director of the electronic music studio. He later directed an electronic music studio for the University of Pittsburgh, before joining the faculty at Eastman. He writes:

"KARUNA is the third of the nine *rasas* or affects found in Hindu dramatic and music theory. It is the embodiment of the emotions of loneliness, longing for the absent lover or God, and has a pathetic, tragic and yet passionate character."

LARRY NELSON

POEM OF SOFT MUSIC

The Huntingdon Trio

"POEM OF SOFT MUSIC (1975), written for and dedicated to The Huntingdon Trio, was inspired by Robert Herrick's poem entitled 'Soft Music': *The mellow touch of music most doth wound/The soul, when it doth rather sigh than sound.*' These lines also suggest an orientation for performers and listeners.

"The principal motive, a four-note melody heard at both the cello's and the flute's first entrances, seems questioning and unresolved. After its appearance in many transformations throughout the piece, the flute takes it over at the very end, but the last note of the motive is displaced, resolving down a minor seventh rather than up a major second: a melodic answer to the question that it has posed earlier.

"A second motive, heard at the piano's first entrance, plays an important structural role. The richness and forcefulness of the piano chords in the ascending tritone leap are more assertive than the principal motive, yet still soulful. The motive reappears in the piano toward the end to mark the beginning of the conclusion which, recalling the early section, provides symmetry in the work."

ROBERT MORRIS

INTER ALIA

The Huntingdon Trio

"INTER ALIA, as the title implies, is concerned with the juxtaposition and interactions of textures. In fact, there are thirteen musics, arranged linearly in all possible pairings. From

one point of view, INTER ALIA is a complex sort of rondo, from another it is a series of variations, and from a third, it can be heard as inflections of the basic materials, which are most clearly heard at the beginning, center and end of the work. It was written for the Huntingdon Trio."

LARRY NELSON

NOCTURNE

Lloyd Smith, cellist; Rheta Smith, pianist

"NOCTURNE (1975) is an expression of long, flowing images, sometimes interwoven with one another. Formally, the piece is constructed of thirteen sections, differentiated by a change of tempo, a change of character, or both. The divisions are not intended to be obvious to the listener.

"NOCTURNE explores the extremes of the pitch ranges of both instruments notably in the bell sounds of the piano's lowest octave and the high harmonics of the cello. It also employs a wide variety of performance techniques including strummed (guitar-like) and plucked (harp-like) notes in the piano, and pizzicato-harmonics and jeté-glissandi in the cello.

"Much of the material for NOCTURNE consists of very brief fragments that are used both melodically and harmonically. Phrases built from these fragments often overlap so that there seems to be a continuous flow, within which the principal melody unfolds gradually. The listener hears more and more details of the melody as the work progresses; until, toward the end of the work, it is fully revealed."

THE HUNTINGDON TRIO of Philadelphia presents music from the standard classical repertoire in addition to new and lesser-known works, several of which were written for the group. DIANE GOLD is a member of the music faculties of Bucknell University, Juniata College and the State College Music Academy and principal flutist of the Altoona Orchestra, Nittany Valley Orchestra and the Bach Festival of Bethlehem. LLOYD SMITH has been a member of the Philadelphia Orchestra since 1967 and was previously a member of the Pittsburgh Symphony. RHETA SMITH has been a member of the Bach Festival of Bethlehem since 1969, becoming principal oboist in 1982. She was principal oboist of the Pennsylvania Ballet for ten seasons and was previously a member of the Pittsburgh Symphony.

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, using half-inch tape with two channels, each channel almost 1/4-inch wide. In this way the need for conventional (and troublesome) noise reduction devices was eliminated and the resulting reproduction challenges the digital storage method so far as clarity and cleanliness of sound are concerned.

This record was made possible by the generosity of the Huntingdon Trio and private donors.

Recorded by David Hancock and produced by Carolyn Sachs New York, June, 1982

THIS IS A COMPOSER-SUPERVISED RECORDING

(original liner notes from CRI Lp jacket)