

COLLAGE

Randolph Bowman, flutist; Robert Annis, clarinetist; Frank Epstein, percussionist;
Christopher Oldfather, pianist; Joel Smirnoff, violist; Martha Babcock, cellist

GUNTHER SCHULLER AND CHARLES FUSSELL, CONDUCTORS

LEONARD ROSENMAN

CHAMBER MUSIC V (1979)

Thomas Gauger, additional percussionist; Charles Fussell, conductor

LEONARD ROSENMAN (b. 1924, Brooklyn) began studies in piano and theory with Julius Herford in New York. After service in the U.S. Army during World War Two, he studied composition with Roger Sessions, piano with Bernhard Abramowitsch, and musicology with Manfred Bukhofzer at the University of California at Berkeley. In 1952 he accepted a Margaret Lee Crofts Fellowship to study composition with Luigi Dallapiccola at Tanglewood, and, in 1953, served as composer-in-residence there with a Koussevitzky Foundation Commission for a one-act opera. Rosenman returned to California in 1954 to compose the score for the film *East of Eden*; from that time on he has composed for both films (winning two Academy Awards) and the concert stage, and has been active as a conductor and as a teacher (University of Southern California, California Institute of the Arts and University of Illinois). He writes:

"CHAMBER MUSIC V is a mini piano concerto, akin to the small-scale concertos of the 18th century, such as the *Brandenburg No. 5*. Slow harmonic rhythm is surrounded by much detail that serves to clarify the harmonic thrust. There is considerable microtonality that is intended to heighten the expression.

"The work is in one movement, divided into sections. It begins with a short piano flourish containing the material upon which the entire piece is based. The ensemble enters with a sustained, harmonic passage based on the intervals of the initial flourish. Throughout the first section of the piece the piano and ensemble alternate in this characteristic manner. There follows a long section in which the ensemble gradually absorbs the piano's fantasy-like elements as they overlap each other again and again. Running passages gradually become rising scales that lead to the next section.

"During this part of the piece, the piano is supported by the ensemble's longer note values and rhythmic punctuation. After a short liquidation of this material, the percussion comes to the fore with an extended cadenza while the marimba plays running material developed from early sections of the piece. After an elaborate recapitulation, the piano is featured in the coda."

CHAMBER MUSIC V was commissioned by Collage in 1979 and had its premiere in Boston that year under the direction of the composer. The piece was slightly revised in 1980.

JOHN HEISS

CAPRICCIO for Flute, Clarinet and Percussion (1976)

JOHN HEISS (b. 1928, New York City) is a flutist and teacher as well as a composer. He took his first degree in mathematics (Lehigh University) and did graduate work in music at Columbia University, where he began teaching, and at Princeton. His career has been punctuated with distinguished awards including a Guggenheim Fellowship; his music is published by Boosey and Hawkes and E.C. Schirmer,

and has been performed and recorded by such outstanding ensembles as the Boston Musica Viva, Speculum Musicae, the Da Capo Chamber Players, and the Aeolian Chamber Players. He has been a faculty member of the New England Conservatory since 1967. His music may be heard on CRI SD 321 and 363. He writes:

"My CAPRICCIO was composed specifically for Frank Epstein and Collage, at their request, with the support of a National Endowment grant. In composing the work, I had foremost in mind the special qualities of the percussionist, Frank Epstein, whose delivery of supple rhythms, fluid musical line and sensitivity to color have long enchanted me. Thus while the work *is* a trio, the percussion part is featured, with the flute and clarinet playing auxiliary roles as commentators, lesser partners or (if you will) blocking backs who run only occasionally. The title indicates that this is basically a 'fun' piece, slightly whimsical (though not trivial!), intended as an entertainment for both performers and audience."

IRWIN BAZELON

SOUND DREAMS...In Memory of James Jones (1977)

Gunther Schuller, conductor

IRWIN BAZELON (b. 1922, Chicago) graduated from De Paul University and later studied with Darius Milhaud. He went on to become one of the few living composers of concert music to make his living from his work as a composer. This he accomplished by writing soundtracks for documentary and industrial films and television drama. He has been devoted to horse racing as a source of income as well as pleasure, and wrote his *CHURCHILL DOWNS CONCERTO* to celebrate this interest; it is recorded on CRI SD 287. He is also a conductor; his first major appearance was with the National Symphony Orchestra, leading his *Short Symphony* (1962). Subsequent appearances include those with the Detroit Symphony and the Kansas City Philharmonic. In 1981 he became the first American composer to conduct the National Orchestra of Northern France (Lille). The work was *De-Tonations, a Concerto for Brass Quintet and Orchestra*. He writes:

"'You composers live in a world of sound dreams,' the late author James Jones once remarked to me during a conversation. His perceptive observation on the composer's world influenced me to use the title SOUND DREAMS for my piece. Jones died May 9th, 1977, and the score is dedicated to his memory.

"While the music is not programmatic — nor does it attempt to describe Jones' personality or the power of his literary works — it does express (in whatever way music can) my feelings about the man.

"SOUND DREAMS is scored for six players divided into three groups: flute and clarinet, viola and cello, and piano and percussion. The performers function as both soloists and ensemble members; at some moments they accompany one another and at others they are antagonists. Despite sustained lyrical statements — instruments often fade into and out of each other's sound to produce a variety of colors, textures and shadings — the work is marked by dramatic interjections that accentuate the natural tension between rhythmic and lyrical elements."

GUNTHER SCHULLER has conducted many major American and overseas symphony orchestras. Scott Joplin's Treemonisha opened on Broadway in October 1975 with Schuller conducting. He has conducted orchestras on CRI SD 204, 220, 320, 384 and 440. From 1967-77 he was President of the New England Conservatory, and in June 1979, was elected President of the National Music Council. CHARLES FUSSELL studied at the Eastman School with Bernard Rogers in composition, Herman Genhart, in conducting, and Jose Echaniz, in piano. He has taught at Smith College, the North Carolina School of the Arts, in the Summer Master Classes of Friedelind Wagner at Norton, England, and at the University of Massachusetts.

COLLAGE is a chamber music group composed principally of Boston Symphony Orchestra musicians dedicated to the performance of 20th century works. Its purpose is to provide an arena for complete musical involvement; a union of composer, performer and concert-goer. Throughout its history, Collage has presented more than 50 premieres and commissioned works. Its concerts have included full staged productions, music with dance, music with film, and music with extensive sophisticated electronic equipment. 1982-83 marks its 10th anniversary season.

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Producer: Carter Harman

Associate Producer: Carolyn Sachs

THIS IS A COMPOSER-SUPERVISED RECORDING

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