

New American Music

NEW YORK SECTION COMPOSERS OF THE 1970'S

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ANGELS OF THE INMOST HEAVEN

by Lucia Dlugoszewski (7:27)

Mark Gould, Louis Ranger, trumpets; Per Brevig, David Taylor, trombones; Martin Smith, French Horn; Gerard Schwarz, conductor

ANGELS OF THE INMOST HEAVEN, dedicated to Ralph and Mary Dorazio, exists both as a work for concert performance and for the stage as choreographed by Erick Hawkins. Compositionally, ANGELS explores three major structural levels: timbre, density, and phrase permutations. Timbre permutations are manifested in extraordinary variations of glissandos, lip and finger trills, and constant shifting of a marvelous variety of mutes. Transformations of density from the most extreme called NOVA (bursts of energy generated by intense playing speed) through CORONA (densities of great transparency created by the sudden decay of individual instruments) to CLEAR CORE (tiny distinctions in static solid walls of very high density through subtle changes in pitch/range and timbre).

The work is divided into eight equal continuous parts of fifty five seconds duration with a slight "stretching" and "curving" at the end of each section. Throughout the score extensive use is made of the most extreme contrasts in dynamics and speed. Sudden explosions of incredibly fast notes adjacent to extremely soft expansive glissandos. Passages exploring the greatest possible density ("positive clear core") juxtaposed with the purest transparent scoring ("negative clear core"). Wide leaps which expand the outer boundaries of the instruments to new heights played simultaneously with quarter tone trills on one note constituting the most minute intervallic relationships. The direct experience of listening to the music of Lucia Dlugoszewski is first and foremost an encounter with the sheer poetry of sound best described in her September-October 1973 article for MAIN CURRENTS IN MODERN THOUGHT. "What strange risk of hearing can bring sound to music—a hearing whose obligation awakens a sensibility so new that it is forever a unique, new-born, anti-death surprise, created now and now and now...a hearing whose moment in time is always daybreak."

Lucia Dlugoszewski was born in Detroit, where she attended the Conservatory of Music; in New York she studied piano with Grete Sultan and composition with Felix Salzer and Edgard Varese. She has taught at New York University, the New School, and the Foundation for Modern Dance. Miss Dlugoszewski has composed numerous works on commission from the Living Theater, the Ingram-Merrill Foundation, the Center for Creative and Performing Arts at the State University of New York, Buffalo, and the American Brass Quintet, among others. She is composer-in residence with the Erick Hawkins Dance Company. In 1966, Miss Dlugoszewski received a National Institute of Arts and Letters Award.

Notes by Joel Thome

PATTERNS II by James Fulkerson (6:10)

William Hellermann, guitar

The PATTERNS series (I-XI) are compositions primarily for solo instruments which explore different types of graphic notation while still retaining compositional control over what I felt to be the most important musical parameters. **Patterns VII** (1972) uses a graphism and structuring system derived from the semiotic poets, Pinto and Pignatari. While the sound classes used are familiar within the compositional world of new music, I have sought a new syntactical and structural language through this verbal/visual thinking.

Patterns VII and **II** evolved from working with guitarists — Stuart Fox, to whom **Patterns II** and my **Guitar Concerto** are dedicated and William Hellerman with whom I worked for many months.

Patterns II was concerned with discrete events and juxtaposition of events — linear phrases became a simultaneity or ideogram. **Patterns VII** utilizes this same approach and incorporates different approaches to creating continuities of sounds, i.e. linear transformations, closed homeostatic systems, etc.

PATTERNS VII by James Fulkerson (6:05)

William Hellermann, guitar

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Patterns VII was premiered by James Fulkerson (trombone) at the Westdeutscher Rundfunk in Cologne, Germany in May, 1974.

Mr. Fulkerson was born in Streator, Illinois in 1945 and received his musical training at the University of Illinois and Illinois Wesleyan University. He has appeared as trombone soloist in Canada, USA, Scandinavia, and Europe. He has been a member of the University of Illinois Contemporary Chamber Players, the Center for the Creative and Performing Arts (Buffalo), and the Composer/Performer Group. In addition to touring widely, in 1973-74, he resided in Berlin as a composer-in-residence with the Deutscher Akademischer Austauschdienst Berliner Künstlerprogramm. At present he resides in England from where he tours, makes radio recordings and solo appearances, and lectures on the art of brass playing and composition.

YOUTH IN A MERCIFUL HOUSE by Carman Moore (11:30)

Samuel Baron, Flute; Donald MacCourt, William Scribner, bassoons; Richard Fitz, David Friedman, percussion & vibraphone; Marcus Thompson, viola; David Gilbert, conductor

Youth In A Merciful House was originally composed for dance and springs from the simple desire to turn some dancers on. This dance orientation dictated all other factors — instrumentation, energy output, obscure vs. direct event sequencing, etc. A work from my days at Juilliard, its title hints at the protective cover an institution of learning is supposed to afford the student. I have second thoughts by now about that, but I still like the title. Regarding the rather off-beat instrumentation of the work, it brings together five of the least glamorous of instruments and lets them frolic and emote through all manner of solos, duos, and group jam sessions. I selected the piccolo rather than the flute for its candor and for its clear-eyed, undefended exuberance. As for the bassoons, since one bassoon is seldom taken seriously, I called for a pair of them. Two drums — a snare and a bass — and two cymbals make up a percussion part ready to perform in either contemporary classical or military styles. The vibraphone as a kind of mystical xylophone and the adolescent-voiced viola complete this ensemble of misfits.

The compositional challenges of **Youth In A Merciful House** were many. One was to explore all of the colors mixable in this unusual instrumentation. Another was to introduce the jazz-world concept of instruments' soloing one at a time and trying to outdo the previous player's solo and yet characteristically returning with enthusiasm to an accompanying role. Another interesting compositional problem concerned creating a format whereby traditional-concept melody lines might cohabit a work with more contemporary quick-alternating and contrapuntal, asymmetrical phrase passages. Added to the forementioned challenges was the old fashioned one of the material itself and its development within various forms.

Youth In a Merciful House is cast in a traditional 3-movement, Fast-Slow-Fast mold, and the entire work grows out of the seven notes sounded by bassoon and vibraphone in the opening measure of the piece. Movements 1,2, and half of Movement 3 present a wide range of events and moods. Then the last half of the 3rd Movement attempts to précis all that has gone before, resulting in stretto-like jam-ups, gasps for breath, and a final dash to the end.

Carman Moore was born on October 8, 1936 in Lorain, Ohio. He majored in French Horn and Cello at Ohio State University from which he received his B.A. in 1958. He received a Master of Music Degree from the Juilliard School of Music. He was Music Critic for the Village Voice and has since written for the New York Times and the Saturday Review among others. He has taught at many universities including Yale. His works have been widely performed by such as the New York Philharmonic, the San Francisco and the New York City Ballet Company orchestras.

PLANH by STANLEY SILVERMAN (9:25)

Chamber Concerto for Guitar
Conducted by Roland Gagnon

"**PLANH** is the third work I based on Provençal-trouvere poetry. A Planh is a lamentation or epitaph for the loss of a loved one or head of state. The word 'plainte' is derived from it. The piece takes the form of a chamber concerto for guitar and a mixed consort of string, winds, plucked and percussion instruments, not unlike an Elizabethan consort in which the lute plays the lead. The guitar plays interludes which are notated like free cadenzas. The ensemble plays doubles of the guitar material in a strict notation. The effect is that of simultaneous pieces in different tempi. The planh is to be found in the guitar part."

Stanley Silverman

Mr. Silverman was Born July 5, 1938, in New York City, Stanley Silverman attended Boston and Columbia Universities and Mills College in California, and has studied with Leon Kirchner, Darius Milhaud, Roberto Gerhard and Henry Cowell. Formerly on the faculty of the Berkshire Music Center, Mr. Silverman is presently Musical Director of the Repertory Theater of Lincoln Center and Musical Consultant of the Stratford Shakespearean Festival of Canada. Composer of works in a variety of media, his opera **Elephant Steps** won an OBIE Award in 1970. Other awards and grants include a Guggenheim Fellowship in 1965 and a 1971 grant from the New York State Council on the Arts. **PLANH** was composed in 1964-65 on a Rockefeller Grant at the State University of New York at Buffalo.

THE CREATIVE ARTISTS PUBLIC SERVICE PROGRAM (CAPS)* is the first statewide program utilizing public and private funds to provide financial support for individual artists. The CAPS program, now in its fifth year, awards fellowships in: painting, sculpture, graphics, photography, film, video, fiction, poetry, multi-media, choreography, playwriting, and music composition.

In addition to grants, CAPS seeks to stimulate public participation in the arts through its Community Service Program and fosters art in public spaces through its Visual Arts Referral Service. CAPS also presents the completed work of fellowship recipients through catalogues, portfolios, travelling exhibitions, festivals, performances, special reference files, and publications. This special edition of four LP stereo records has been developed as part of the CAPS on-going Exposure Program.

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