

New American Music

NEW YORK SECTION COMPOSERS OF THE 1970'S

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PLACEMENTS

by Talib Rasul Hakim (Stephen A. Chambers) (13:35)

For five percussion and piano: Joe Chambers, Omar Clay, Warren Smith, Barbara Burton, Wilson Moorman; Stanley Cowell, piano, Talib Rasul Hakim, conductor

"Placements," like most of the composer's more recent works, is sectional and sequential, i.e. materials are grouped in separate sections which themselves encompass smaller groupings that enter/overlap/and exit at designated points. The overall outline —

Section I A-B; Section II A-B-C-D; Section III A-B;
Section IV A-B-C

The letters A-B, A-B-C etc. indicate the smaller groupings within their respective section and do not relate in any way to the more traditional concept of the a-b-a sonata allegro form.

Talib Rasul Hakim was born in Ashville, N.C. on February 8, 1940. After graduation from Chester, Pa. high school, he attended the Manhattan School of Music, the N.Y. College of Music and the New School where he studied composition, clarinet and piano. His compositions have been performed throughout the country by our major orchestras. He has been a lecturer-panelist at many schools and colleges, principally on the "Black Composer" and on "Jazz and Black Musicians." He has taught at Pace College, Adelphi University and Nassau Community College.

WHISPER MOON by William Bolcom (13:25)

Aeolian Chamber Players: Lewis Kaplan, Director

Written for the Aeolian Chamber players, "Whisper Moon" is more a referential piece than a "quotational" one, although most of the fabric is made up of bits from pop songs of the 1920s and 1930s, Richard Strauss and Mahler. As in, say, Milton's *Lycidas*, the references are more important in how they fit together than in where they originate, and the shifts of mood are like those in a dream — hence "Whisper Moon's" subtitle, *Dream Music #3*, one of a series of pieces exploring the way dreams move from image to image.

Born in Seattle in 1938, William Bolcom entered the University of Washington at age 11 as a private student in piano and composition, and earned his Bachelor's degree there. In 1958, he began study with composer Darius Milhaud in California and Paris; in 1964, he received the first Doctor of Musical Arts degree conferred by Stanford University. The recipient of numerous awards and honors, Bolcom has taught music at the University of Washington and at the City University of New York (Queens and Brooklyn colleges), and has been Composer in Residence at the Yale Drama School and the NYU School of the Arts. Since Fall 1973, he has taught composition at the School of Music, University of Michigan, Ann Arbor.

William Bolcom has produced a wide variety of works for instrumental and vocal ensembles, a large body of piano music and numerous Rags. A prolific write on musical subjects, he has co-authored a book on Eubie Blake and Noble Sissle.

TRIO FOR FLUTE, OBOE AND PIANO

by Howard Swanson (13:45)

Andante; allegro moderato
Largo
Allegretto

Harold Jones, flute
Harry Smyles, oboe
Alan Booth, piano

The TRIO is constructed along the line of the classical symphony and sonata as is most chamber music.

The first movement, after a rather short introduction, has the salient features of the traditionally first movement but instead of a development section there is a series of episodes which lead back to the principal idea. A chorale-like coda ends the movement.

The second movement is a recitative discourse with the opening statement or theme in the piano part recurring throughout the movement.

The third movement is in two sections, the second of which is announced by the piano alone. A dance-like quality prevails.

Howard Swanson was born in Atlanta, Ga. in 1907. At the age of nine he began studying piano in Cleveland, Ohio. After graduating from high school he entered the Cleveland Institute of Music from which he graduated in 1937. In 1938 he won a Rosenwald Fellowship to study with Nadia Boulanger. After living in Paris, Spain and Portugal he returned to the United States, and has been living in New York.

He has composed in all forms, a prolific output too extensive to list. Suffice it to say that performances by orchestras and concert artists have been given throughout the world.

He has been awarded grants by the Guggenheim Foundation and the National Academy of Arts and Letters.

THREE SONGS by Frederic Rzewski (12:30)

STRUGGLE

David Holloway, baritone; Karl Berger, vibraphone; Anthony Braxton, alto; and the following members of the Musicians' Action Collective: Jon Deak, contrabass; Joan Kalish, viola; Marcia Heller, oboe; Garrett List, trombone; Ursula Oppens, Hammond organ; Frederic Rzewski, piano; Mike Sahl, electric bass; Kathy Seplow, violin

Struggle is the last movement of a cantata of the same name commissioned by the "Ensemble" (in New York) which I composed in 1974. The text is taken from a letter written by Frederick Douglass in 1849 (the versification is mine).

LULLABY: GOD TO A HUNGRY CHILD — Poem by Langston Hughes (Recorded by permission of Harold Ober Associates, Incorporated, copyright 1925 by Langston Hughes, Renewed)

David Holloway, baritone
Karl Berger, vibraphone
Anthony Braxton, clarinet

The text for this song which I wrote in 1974 is taken from Langston Hughes, originally published in 1925 and reprinted in Langston Hughes' *Good Morning Revolution*.

APOLITICAL INTELLECTUALS

David Holloway, baritone
Frederic Rzewski, piano

This song was also written in 1974. The author of the words, Otto Rene Castille, was born in Guatemala in 1936 and died there in 1967, after having been tortured for four days as a captured member of the F.A.R. (Armed Revolutionary Front). His work continues to occupy a prominent place in the growing body of Latin American revolutionary literature. The English version I have used in this song is a slightly revised form of the text found in Otto Rene Castille, *Let's Go*, Trans. Margaret Randall, Cape Goliard Press, London 1971, used with permission.

Frederick Rzewski was born in 1938 in Westfield, Mass. He began to study music at the age of four. He attended Phillips Academy, Harvard College, and Princeton University. Through early acquaintance with the work of Boulez, Stockhausen, Cage and Tudor he developed a keen interest in the composition and performance of avant-garde music. During the nineteen-sixties he became well known as an interpreter of new piano music, and in 1966 was a co-founder of the MEV (Musica Elettronica Viva) group in Rome, known for its work in experimental improvisation.

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.

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