

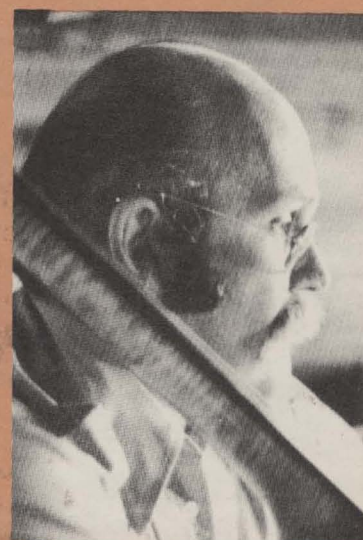
FOLKWAYS RECORDS FSS 37462

SIDE 1

1. "Welcome to Contrabass Land" 3:30
Barney Childs
2. "Baku" 3:16
Bertram Turetzky
3. "Yesterday" 4:37
John Lennon and Paul McCartney
4. "Failing" 7:27
Tom Johnson

SIDE 2

1. "Reflections On Ives and Whittier" 7:20
Bertram Turetzky
2. "The Last Contrabass in Las Vegas" 10:58
Eugene Kurtz
3. "Mobil II" 4:31
1968, Manuel Enriquez



BERTRAM TURETZKY

Bernard Jacobson, *Chicago Daily News* (May 8, 1968)
"Turetzky is a virtuoso of a caliber unsurpassed by any other practitioner of his instrument today."

George Gelles, *"The Sunday Star—Washington, D.C."* (August 29, 1971)
"Bertram Turetzky, The Beverly Sills of the Contrabass... in his hands, this most cumbersome of strings sings like never before. Turetzky is unexcelled, a master who has perfected all the traditional techniques, and then gone on to invent some new, still more difficult maneuvers."

Produced by: Terry A. Setter & Bertram Turetzky Cover Art: Mark Lockett
Assisting Artist: Nancy Turetzky, Actress Engineered by: T.A. Setter

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A DIFFERENT VIEW BERTRAM TURETZKY CONTRABASSIST

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FSS 37462

RETURN TO ARCHIVE
CENTER FOR FOLKLORE PROGRAMS
AND CULTURAL STUDIES
SMITHSONIAN INSTITUTION

BERTRAM TURETZKY

Contrabassist

Turetzky single-handedly, with his indefatigable energies and expertise, has converted the contrabasso from an "orchestral" instrument into a major solo instrument.

Mario Davidovsky

In the years since the end of the Second World War the contrabass has emerged from its traditional position in the orchestra to assume a role as an important solo instrument. This marked interest has been stimulated by two aspects of contemporary music: The importance of the contrabass in jazz; the perfection of the new performance techniques, especially those developed by Bertram Turetzky. Since 1955 more than 150 new works have been written for and performed by Mr. Turetzky. He has established a reputation as an outstanding virtuoso performer and also the most recorded contrabass soloist in America.

Mr. Turetzky was born in Norwich, Connecticut, in 1933, and received his musical training at New York University and Hartt College of Music of the University of Hartford. He is currently a member of the faculty of the University of California, San Diego at La Jolla. His two most important musical influences, paradoxically, were distinguished artists noted for their performances of early music—lutenist Joseph Adone and oboist-scholar Josef Marx. His most important work on the contrabass was under David Walter whose imaginative tutelage became a potent force in determining Turetzky's approach to his instrument.

His New York debut in 1964 was met with high critical acclaim.

"Bertram Turetzky, virtuoso Double Bassist, gave an astonishing recital last night!" — *New York Herald Tribune*.

"Mr. Turetzky is a true virtuoso on his deep-voiced instrument. No difficulties seemed to daunt him, whether of great leaps and changes of register, sensitive adjustment to strange timbres, unusual manners of tone production or speedy bow manipulation. Mr. Turetzky was on top of all of it." — *New York Times*.

Six compositions from his repertoire were recorded by Mr. Turetzky for ADVANCE Records in 1964. Alfred Frankenstein, reviewing this record for Hi Fidelity, said: "Whenever there is a part for the string bass in a modern music concert east of Cheyenne, you may be sure that Bertram Turetzky will play it. He is a great virtuoso with a particularly fine sense of contemporary styles."

Eric Salzman, HiFi Stereo Review (May, 1968)

"Turetzky . . . has single-handedly brought a whole new repertoire into being . . . His taste and judgment are shown by the selection of the composers . . . and his skill and musicality are displayed by the ease with which he negotiates fearful difficulties of all sorts." Performance: Astonishing; Recording: Documentary.
Review of ADVANCE FOR I (1964)

J. Deither, The American Record Guide (August, 1966)

"This is the most stimulating 40 minutes I have ever spent with the contrabass. It is truly a revelation of what the instrument can do in such hands. We badly need more Turetzkys in the world of commercial recording, as in the broader concert world of today."

After a Turetzky chamber music performance at the Baroque Festival of Skidmore College (N.Y.) *Michael Steinberg* wrote in *The Boston Globe* (August 1965) "Bertram Turetzky is a bass player, whose precise pitch, transparent tone and wonderfully vital rhythm make him perhaps the best I have ever heard." —

"Turetzky must be numbered among today's great bassists. With the range of tones he can extract from his instrument, he almost makes electronic music seem superfluous." — *John Kraglund, Toronto critic, following Turetzky's January, 1966 debut in Canada.*

Turetzky left a distinguished career in the East and joined the faculty of the University of California San Diego, La Jolla in 1968. In that year his 3rd solo L.P. "THE NEW WORLD OF SOUND" (ARS NOVA) and THE NONESUCH RECORDING OF "IN NO STRANGE LAND" by DONALD ERB (Featuring Turetzky and Trombonist Stuart Dempster).

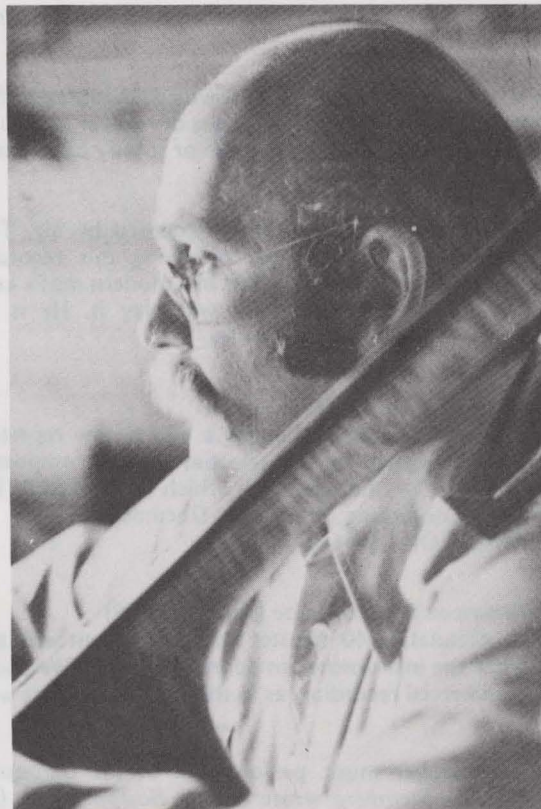
In 1969 the "Contemporary Contrabass," a book on Turetzky's Timbral research was begun. The epoch making book will be published in the winter of 1973/74 by the U of California Press. NONESUCH RECORDS commissioned the highly acclaimed "THE CONTEMPORARY CONTRABASS" and also released it internationally in 1969.

Paul Chihara's "TREE MUSIC" (CRI) came out in 1970 and Bertram Turetzky was featured in two versions of Chihara's composition "LOGS." The same year, work on the fifth solo L.P. for DESTO Records began. The L.P. was finished and released in 1971 and has been warmly received.

ERIC SALZMAN, STEREO REVIEW (APRIL 1973)

"Bertram Turetzky, superbass, goes his merry way, helping create and realize the most extraordinary new repertoire for his musical behemoth, Superbass, because contrabass is already too limiting a concept for the enormous repertoire of sounds and ideas that Turetzky puts together with the aid of his composer friends. With performers like Turetzky, music is a real activity, and in the process of getting performer and composer together, the whole is something more than the sum of the parts."

Mr. Turetzky spends a part of his time on concert and lecture tours while the major part of the year is spent in residence in La Jolla. In addition to his research in new music, research in the music of Domenico Dragonetti and Josef Von Eybler has occupied much attention recently. He is still editor of the "MUSIC FOR DOUBLE BASS" series published by McGINNIS & MARX of New York City and is a member of the Advisory Council of the INTERNATIONAL INSTITUTE FOR THE STRING BASS.



BERTRAM TURETZKY

SIDE I

**WELCOME TO
CONTRABASSLAND (1981)**

Barney

A DIFFERENT VIEW is my 8th Solo L.P. and the first that doesn't employ other instrumentalists. An actress does appear, however!

One of the main features of this L.P. is that it is researched-based. Three important areas of my last decade's research are the focus of the repertoire presented.

BAND 1

Barney Childs (B. 1926) was largely self-taught as a composer until studying with Carlos Chavez, Aaron Copland and Elliot Carter in his late twenties. He has been a Rhodes scholar and is a member of American Composers' Alliance and American Society of University Composers. *Contemporary Composers on Contemporary Music* was co-edited by Mr. Childs with Elliot Schwartz. Barney Childs is also co-editor of the prestigious *The New Instrumentation* series published by University of California Press. He is currently composer in residence at the University of Redlands in California.

"Welcome to Contrabassland" is one of the 13 classical etudes composed on commission from ASTA (American String Teachers Association) for a collection of contemporary contrabass etudes by four different composers. Childs exhibits his intimate knowledge of the contrabass in this short work that also shows off his wit and sense of pacing real performance time.

BAKU (1980)
Bertram Turetzky

I. MULTIPLES

The fascination of transforming myself, by multi-tracking, into an ensemble and the infinite possibilities for expression, sound magic and structural interaction of this "solo-ensemble" medium has been a major concern since the early 1970's. Reflections, Baku and Mobil are "solo-ensemble" pieces and Yesterday has a quad improvisation middle section.

BAND 2

Bertram Turetzky (b. 1933) lives in Del Mar, California and is a professor of music at the University of California, San Diego. Although primarily known as a contrabassist, Turetzky admits to composing approximately 12 works, of which 6 are published (or to be published) and 3 are recorded at this writing (September 1981).

The Baku is a beast from Japanese mythology, who eats bad dreams. Its humanity was most appealing and the image of a human beast out of eastern mythology simply 'knocked me out.'

The basic idea of this short piece was to have a freer solo part singing over taped "acoustronic" blocks of sound interacting in a highly structured manner. The sound of the tape is quite electronic (I am told) due to the use of vocal and speech sounds to modulate and transform the acoustical material. These techniques go back to my research for "The Contemporary Contrabass" (1974) as well as the collaborative work with composer Kenneth Gaburo for his *INSIDE* (1969)—a quartet for one bass player.

This piece is dedicated to my son, Marc who was very taken with a Pterodactyl we saw in the marvelous Peabody Museum in New Haven, Connecticut, circa 1975. I promised to him a Pterodactyl piece and never completed it...or...did I?

YESTERDAY
Lennon & McCartney

II. IMPROVISATION

Despite the inevitability of hearing musicians talk about "altered states of consciousness" today, the act of clearing the conscious mind and giving yourself up to inspiration is the focus of my approach to Improvisation. There is something special about improvising, especially when nothing has been set up 'a priori.' It is a *risky* proposition, but, when the wonderful zen-like state where you are making music without cliches from your 'old bag of tricks' happens you have a truly spiritual and artistic experience. When going into the studio to do improvisational music without setting up structures in advance there is no guarantee that anything will come together. In the early days of this research I often worked for days without anything to show for it. In 1976 I had a breakthrough and the music began to come together.

To add to the complexity of this work, I began to experiment with a "non real time" collective improvisation on 4 channels. In this medium each part is performed in real time and with the second, third and fourth parts responding to what has previously been recorded. The performer has to have faith in himself and be highly sensitized to make music in this medium.

BAND 3

John Lennon and Paul McCartney. John and Paul are two of the most important figures in 20th century popular music and as the two most influential Beatles they are folk heroes with their mythology guaranteed in tomorrow's history books.

YESTERDAY is one of the most beautiful ballads of this or any day. It has been a personal favorite and part of my repertoire since the early 1970's. This version, especially the quadrophonic improvisation, looks back to those wonderful Halcyon days of the "Liverpool 4" playing for the flower children, the Maheshi and blocks out the tragic, mindless murder of John Lennon.

FAILING (1975)

Tom Johnson

BAND 4

Tom Johnson (b. 1939, Greeley, Colorado) is probably best known for *THE FOUR NOTE OPERA*, which has been presented in Dutch, German and Japanese translations abroad as well as in all the English speaking countries. Johnson also writes music criticism and has regularly contributed to *The Village Voice* since 1971. He received the B.A. and M.M. degrees from Yale and also studied with Morton Feldman. His music is published by Associated Music Publishers and the 218 Press, New York City.

Failing (1975) is a self-referential composition in which the anxious performer reads a text telling us how difficult the music is to perform while playing simultaneously. This work is one of the most difficult solo pieces of the contrabass literature (especially in terms of co-ordination and concentration) while being one of the most entertaining and consistently successful compositions of the day. Looking back at over 200 performances in America, Mexico, France, Sweden, England, Australia and New Zealand I can say that *Failing* has never failed and its constant challenge has given back big dividends. As a practicing asthmatic for over 4 decades and occasional stutterer it is clear that my research and performances of this composition has improved my concentration, breathing, elocution, enunciation and disposition. "Who could ask for anything more?"

Performance Note

The work in the studio showed up many imperfections in rendering the text with clarity. These problems were usually exacerbated by the technical and coordination demands of the moment. (This is a major part of the piece!) Moving from stand to stand made problems 'a-plenty' for the recording engineer and I had to twist and turn my head often to aim for the microphone. Occasionally I suspect that those different angles produced some involuntary timbral variations.

SIDE II

REFLECTIONS ON IVES AND WHITTIER (1980)

Bertram Turetzky

BAND 1B

Growing up near Putnam's Camp, the Housatonic at Stockbridge and the Danbury Fair has made me feel a close affinity to the music of Charles Ives. In 1970 a moving performance of *SERENITY* (1919) touched me deeply. I found a score and discovered John Greenleaf Whittier's text—*The Brewing of Soma*.

Soon I began to be haunted by the Whittier text and the Ives song found its way to the piano. Using the text as a springboard for improvisation the work began. The notion of a solo-ensemble piece, in natural harmonics, came to mind in

1974. A rough "mockup" was made and presented in several concerts. The excellent responses and feedback was inspiring. In a plane back from a Mexico City concert in 1977 I dreamed of an 8-track version. In 1978 the kind assistance of a National Endowment of the Arts composer's grant made it possible to do the studio work properly. The dream was remembered and the work realized.

Meditations and Reflections as recently described by Gregory Sadow in *The Village Voice*, is "for one live and several recorded basses, in which diatonic harmonies, changing slowly and seemingly at random in one voice or another, ebb, flow, overlap and blend... At times, as a friend pointed out, the gentle slightly wheezy sound of many basses playing together was like a modest organ in one of the small country churches that Ives might have attended when he was young."

THE LAST CONTRABASS IN LAS VEGAS (1974)

Eugene Kurtz

BAND 2B

III. VOCAL AND SPEECH SOUNDS

The use of vocal and speech sound in both musical and theatrical contexts—vocal sounds and the subsequent transformation of instrumental sounds are a major feature of *Baku*, while speaking is one of the main components of the celebrated theater pieces of Tom Johnson and Eugene Kurtz. As the relation of the text and music is what makes these two pieces so special, the visual parameter is not really necessary. In fact, its absence will gently coerce the listener to use the "theater of their mind." The bassist is also narrator in the "curtain-raiser" for this L.P. by Barney Childs. This witty work is "fresh off the press" and part of a set of 13 classical etudes by this composer who has contributed so much to the contrabass literature.

The presence of the theatrical pieces brings much levity to this L.P. as I have attempted to bring some of the joy which has hopefully been part of my concerts. Thus, a *Different View* reflects (1) the concept of wedding the European Classic, Jazz and American experimental schools; (2) the notion that music, its creation and recreation are research-based; and (3) the philosophic dictum that music should help us to make our lives more of a celebration.

Eugene Kurtz is an American composer who has made his home in Paris, France, for many years. He studied there with Arthur Honegger, Darius Milhaud and Max Deutsch and has since returned to the United States on different occasions to teach at the University of Michigan, the Eastman School of Music, the University of Illinois and University of Texas. In Paris, Mr. Kurtz has written music for the theater, radio, television and the cinema. His works for orchestra and chamber ensembles have been widely performed both in the United States and in Europe.

Commissioned by the University of Nevada, "The Last Contrabass in Las Vegas" was written for and dedicated to Bertram Turetzky. Its first performance was given by Bertram

Turetzky and Judith Vaccaro on February 5, 1974, at the Fourth Annual Contemporary Music Festival in Las Vegas.

The composer describes the piece as a musical sketch for one man, one woman, and one contrabass. The woman's part, spoken throughout, must be thought of as a theatrical role, requiring either as actress who can read music or a musician with stage experience. The woman seems to have a Freudian fixation on the contrabass. At first her manner is that of a gushy saleswoman, describing various qualities of the contrabass; it is only when she begins to refer to the instrument as "the woman's only possible home companion" that we realize that she really has a problem. The work thus acts as a progressive revelation of the woman's peculiar type of madness.

Although possibly just a figment of her imagination, the contrabass is the other center of attention. The player is directed to remain impassive and allow the instrument to speak and react in his stead. Nonetheless, the writing encompasses virtually every extension of technique available to the contemporary bassist, as well as a broad range of traditional solo techniques. In the composer's words, "One thing is certain: everyone, absolutely everyone, will eventually be mad about the contrabass! Mad! Mad! Mad!"

Performance Note

This recording was made from the original version which differs frequently, but not drastically, with the printed version. As the Turetzkys have performed the "Last Contrabass" hundreds of times on three continents they have grown attached to the original, but are slowly adding the recent developments to each performance.

MOBIL II (1968)

Manuel Enriquez

BAND 3B

Manuel Enriquez, the eminent Mexican composer/violinist, was born in Ocotlan, Jalisco in 1926. He studied violin with his father and composition with Miguel Bernal Jimenez before going to Juilliard in 1955. He also studied with Stefan Wolpe during this period. In 1971 a Guggenheim grant brought him to New York City for work at the electronic studios of Columbia/Princeton.

Manuel Enriquez is one of the most "visible" musicians of Latin America. His works are constantly performed in concerts and festivals all over the world and as often he is heard as a violin soloist. Currently, he is director of the CENIDIM—Centro Nacional de Investigaciones, Documentación e Información Musical "Carlos Chavez."

Mobil II (1968) is for any bowed string instrument and can be played solo or with tape. The 4-track tape used the score as a springboard for further exploration of extended string techniques. A wonderful performance by the composer in September, 1980—San Juan, Puerto Rico—inspired this version. This is the first American recording of the music of this celebrated Mexican composer.

Bertram Turetzky has been featured soloist at concerts and festivals of all kinds, including:

CLAREMONT FESTIVAL (California)
CONTEMPORARY ARTS FESTIVAL — University of Illinois
MUSIC IN OUR TIME (N.Y.C.)
BENNINGTON COMPOSERS CONFERENCE (VERMONT)
ONCE FESTIVAL (ANN ARBOR)
AMERICAN MUSIC FESTIVAL — WNYC & WBAI
CONCERTS FOR: THE AMERICAN COMPOSER'S ALLIANCE
THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC
(N.Y.C.) LOS ANGELES
MONDAY EVENING CONCERTS (LOS ANGELES)

CONCERTS AT THE FOLLOWING COLLEGES & UNIVERSITIES:

U of CHICAGO, ROOSEVELT U, DEPAUL U, NORTHWESTERN U, U of PENNSYLVANIA, BROWN, U of RHODE ISLAND, U of CONNECTICUT, U of MASSACHUSETTS, BOWDOIN COLLEGE, U of VERMONT, WASHINGTON AND LEE, COLUMBIA U, YALE, SMITH COLLEGE, WESLEYAN, BENNINGTON, SMU, ARIZONA STATE, U of REDLANDS, LONG BEACH ST. COLLEGE, POMONA COLLEGE, U of NEVADA, U of IOWA, U of N. ILLINOIS, U of E. ILLINOIS, U of MICHIGAN, MICHIGAN STATE U, U of WISCONSIN, OBERLIN COLLEGE.

▪ THIS IS A PARTIAL REPERTOIRE ▪

UNACCOMPANIED PIECES

- John Cage – 59 1/2" (1957-58)
- * Barney Childs – Mr. T. his fancy (1967)
- Jon Deak – Surrealist Studies (1970)
- Morton Feldman – Intersection IV (1964)
- * Stephen Fisher – Concertpiece (1968)
- * Kenneth Gaburo – Inside (1969)
- Eugene Kurtz – Improvisations (1968)
- * George Perle – Monody II (1963)
- Bernard Rands – Memo (1972)
- * Elliott Schwartz – Dialogue for Solo Contrabass (1966)
- * Charles Whittenberg – Conversations (1968)

CONTRABASS AND ORCHESTRA

- * Paul Chihara – Grass
- James Niblock – Concerto
- Frank Proto – Concerto
- Gunther Schuller – Concerto

CONTRABASS and KEYBOARD

- Sonata (1949) – Paul Hindemith
- * Sonata (1969) – George Tremblay
- * Sonata (1969) – Boris Kremenliev
- Generalbass (1971-1973) – Mauricio Kagel

CONTRABASS AND TAPE

- * Harold Budd – November (1967)
- * Paul Chihara – Logs (1969)
- * Donald Erb – Basspiece (1970)
- * Robert Erickson – Ricercar a 3 (1970)
- * Sidney Hodkinson – One Man's Meat (1970)
- * Keith Humble – Soundings (1973)
- * Netty Simons – Silver Thaw (1969)
- * Phil Winsor – Gorge (1969)
- * Jogi Yuasa – Triplicity (1970)

CONTRABASS AND WIND ENSEMBLE

- * Edward Diemante – Unvelopment (1967)
- * M.W. Karlins – Reflux (1972)

CONTRABASS AND JAZZ ENSEMBLE

- * David Baker – Levels (1973)
- * Don Hannah – Concerto (in progress)

THEATRE PIECES

- * Alvin Epstein – B & B (1972)*
- * Eugene Kurtz – The Last Contrabass* (1973)
- * Pauline Oliveros – Double Basses at Twenty Paces (1968)
- * Barry Conyngham – Playback (1973)

Bertram Turetzky is available
as a recitalist with:

- A. KEITH HUMBLE or VIRKO BAILEY – KEYBOARD
- B. NANCY TURETZKY – FLUTES
- C. "THE ONE MAN SHOW" – TURETZKY
– THEATER – TAPE

ALSO

CONTRABASS AND FLUTE

- * Don Erb – Trio for Two (1968)
- * R. Felciano – Spectra (1966)
- * B. Johnston – Duo (1963)
- * E. Krenek – Duo (op 209) for Flute,
Contrabass and Tape (1970)

available as a soloist with:

- (1) ORCHESTRA
- (2) WIND ENSEMBLE
- (3) JAZZ ENSEMBLE
- (4) for a special presentation playing
concerts with (1), (2) & (3).

* Written for and/or dedicated to Bertram Turetzky