

Lines (1997) Kamran Ince

In *Lines* I am continuing to be taken with the sounds that are very spiritual, longing for "something" (like my previous works *Domes* and *Arches*). It is lightly tonal, obsessing on certain lines/chords, searching, etc. The music is calm, patient, feeling what it's thinking, thinking what it's feeling.... *Lines* also continues my journey back "home". By this I mean exploring my roots in a much more concrete manner in the music (and culture) of Turkey/Ottomans and the Byzantium. With all this I am continuing my affinity to bud the wild and the spiritual, the mixing of the very simple with the complex. To find the equilibrium, unity, continuum among the contrasting ingredients is an ongoing passion. —KI

Kamran Ince

Kamran Ince was born in 1960 in Montana to American and Turkish parents. His early musical training was in Turkey, at the Ankara and Izmir Conservatories. Later, he attended the Oberlin Conservatory and the Eastman School of Music, where he earned a doctorate. Among his teachers are Joseph Schwantner, Christopher Rouse, David Burge and Samuel Adler. His numerous awards include the Prix di Rome, a Guggenheim Fellowship, Lili Boulanger Prize and Rose Prize from the Brooklyn Philharmonic. Ince's compositions have been performed by the Chicago Symphony, St. Louis Symphony, Minnesota Orchestra, Baltimore Symphony, Indianapolis Symphony, American Composers Orchestra, Brooklyn Philharmonic, National Orchestral Association, Lithuania National Philharmonic, Istanbul Symphony, Ankara Symphony, Izmir Symphony, with conductors Leonard Bernstein, David Zinman, Lukas Foss, George Mester, and by new music groups across the U.S., Europe, Japan and in Australia. Among his many commissions are those received from the Minnesota Orchestra, Meet the Composer, ASCAP, Reader's Digest, Pew Charitable Trust, Ford Foundation, Fromm Foundation, Koussevitzky Foundation and Jerome Foundation.

Ince has been Composer-in-Residence with the California Symphony (San Francisco), and is now a faculty member at the University of Memphis in addition to being co-director of MIAM (Center for Advanced Research in Music) and its Advanced Studies in Music program at the Istanbul Technical University. Recent works include *Flight Box*, commissioned by the Milwaukee Art Museum for the opening of their new building designed by Spanish architect Santiago Calatrava; a score for the Turkish Film *Sarkici* (the Singer), a large orchestral work commissioned by the Turkish Ministry of Culture, and a piano concerto for pianist Fazil Say.

Soliloquy (1996) John Downey

Soliloquy was written in its original form for Thomas Stacey, solo English hornist with the New York Philharmonic. As the title implies, the music is introspective, meandering gently through time, coming to rest at multiphonic cadences. After a brief jazzy section and some mildly agitated commentary, the monologue gradually subsides in a bell-like tolling.

John Downey

John Downey was born in Chicago. After earning his Bachelor of Music degree from De Paul University and his Master of Music from the Chicago Musical College, he was awarded a Fulbright Grant to study in Paris. His stay in Europe was crowned with a Prix de Composition from the Paris Conservatoire National de Musique, and a Ph.D. (Docteur ès Lettres) from the Sorbonne (University of Paris). Among the many composers with whom he has had the opportunity to work are: Honegger, Boulanger, Milhaud, and Rieti, as well as with Messiaen, Babbitt, Sessions, Krenek and Tcherepnin. He holds the title of Distinguished Professor (Emeritus) of Music at the University of Wisconsin-Milwaukee.

John Downey is the recipient of a number of important awards, commissions, and honors, some of which are from the National Endowment for the Arts, the Ford Foundation, the Copley Foundation, ASCAP, the University of Wisconsin, the Wisconsin Arts Board, the Moebius Foundation, and the MacDowell Colony. He was the recipient of the Walter Heinrichsen Award bestowed upon him by the American Academy and Institute of Arts and Letters in New York City. In 1980, he was knighted by the French government and named "Chevalier de l'Ordre des Arts et des Lettres". Downey is the author of a 600-page book entitled, *La Musique populaire dans l'Oeuvre de Béla Bartók*, and has contributed articles to several professional publications. His music is published primarily by Theodore Presser Company and C.F. Peters in the U.S., and Gérard Billaudot in Paris, France.



Sonata for Clarinet and Piano (1994) Paul Chihara
Subtitled *De Profundis* ("from the depths"), my *Sonata for Clarinet and Piano* was begun in April of 1994 while I was convalescing from a serious illness at St. Luke's Hospital in New York City. During this period, I thought a great deal (often in delirium) about the music that I had played as a young music student, especially the Brahms G Major and Mozart E Minor Violin Sonatas. Fragments of these lovely pieces appear, almost as fleeting dream impressions, as well as brief allusions to my song "*Born to be Together*" from *Shogun the Musical*. I believe that composing this sonata was instrumental in my eventual recovery. —PC

Paul Seiko Chihara

Paul Seiko Chihara was born in Seattle, Washington in 1938. He received his doctorate degree (D.M.A.) from Cornell University in 1965 as a student of Robert Palmer. Mr. Chihara also studied with the renowned pedagogue Nadia Boulanger in Paris, Ernst Pepping in Berlin, and with Gunther Schuller at Tanglewood, summer home of the Boston Symphony. Mr. Chihara's prize-winning concert works have been performed in most major cities and arts centers in the U.S. and Europe. His numerous commissions and awards include those from The Lili Boulanger Memorial Award, the Guggenheim Foundation, the Fulbright Fellowship, the Aaron Copland Fund, and National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, and the Orpheus Chamber Orchestra. Active in the ballet world, Mr. Chihara was Composer-in Residence at the San Francisco Ballet from 1973-1986. While there, he wrote many trailblazing works, including *Shin-ju* (based on the "lovers' suicide" plays by the great Japanese dramatist Chikamatsu), as well as the first full-length American ballet, *The Tempest*. Mr. Chihara has composed scores for over 90 motion pictures and television series. His movie credits include *Prince of the City*, *The Morning After*, and *Crossing Delancey*. His works for television include *China Beach*, *Noble House*, *Brave New World*, and *100 Centre Street*. Mr. Chihara also served as music supervisor at Buena Vista Pictures (Walt Disney Co.). In the New York musical theatre world, Mr. Chihara served as musical consultant and arranger for Duke Ellington's *Sophisticated Ladies*, and was the composer for James Clavell's *Shogun*, the Musical. Mr. Chihara is currently a Professor of Music Composition at the UCLA Department of Music.

Six Vignettes (1997) Paul Osterfield

Six Vignettes are a series of short contrasting character pieces for clarinet. In the first movement, the performer focuses on different pitches in each section, playing almost entirely in the clarino register. The second movement, using the chalumeau register of the clarinet, is a slow melody based on a twelve-tone row. The third movement begins with a basic pulse that continues throughout the entire movement; however, the activity surrounding the pulse constantly increases. The traditional metric "grid" is removed in the fourth movement, lending an improvisatory-sounding feel to the music. The fifth movement is lugubrious, focusing on the wide dynamic and registral ranges of the instrument. The final movement, using octatonic collections, is the bookend that focuses on the athletic nature of the clarinet. —PO

Paul Osterfield

Composer Paul Osterfield was born in Nashville, Tennessee, and spent his formative years near Cleveland, Ohio. He currently holds the position of Assistant Professor of Music Composition and Theory at Middle Tennessee State University, and has recently taught at Ithaca College and Cornell University. Paul holds degrees from Cornell University (DMA 2001), Indiana University (MM 1996), and the Cleveland Institute of Music (BM 1994). He has studied composition with Steven Stucky, Roberto Sierra, Eugene O'Brien, Frederick Fox, and Donald Erb; cello with Helga Winold, Alan Harris, and Mark Schroeder; and conducting with Mark Scatterday.

Paul has received awards from BMI, ASCAP, Cornell University, the National Federation of Music Clubs, the Ohio Federation of Music Clubs, and the Library of Congress. His works have been performed by the Cornell Festival Chamber Orchestra, the Cornell University Symphonic Band, the Paterson Duo, and the Chiron Performing Arts Ensemble. In addition, he has had works performed at the June in Buffalo Festival and by the Cleveland Orchestra at their "Family Key Concert" series. Paul also remains active as a conductor and cellist, specializing in contemporary music.



Recitative and Frenzy (1993) James Grant

"*Recitative*" is a plaintive, mournful narrative that swells into outbursts of rage and confusion. "*Frenzy*" builds a relentless wave of frenetic momentum supported by a percussive, densely contrapuntal piano accompaniment. —JG

Ragamuffins (1991) James Grant

A "ragamuffin" is most often defined as a shabbily-clothed, dirty little kid who's up to no good and a lot of fun—which is what this piece is all about. Because neither voice is ever really considered "top" voice, this duet can be performed by any combination of B-flat clarinet (soprano or bass) and E-flat clarinet or saxophone. This is a versatile piece that begs experimentation with varied instrumentation.

James Grant

The music of composer James Grant (b. 1954) is known by musicians and audiences for its colorful language, honed craft and immediacy. In recent years, Grant's music has been performed throughout North America and Europe by groups ranging from youth orchestras, to community choruses, to professional contemporary chamber ensembles, ballet companies and orchestras. In addition to receiving First Prize in the 1998 Louisville Orchestra competition for new orchestral music, Grant was one of five American composers to win the 2001 Aaron Copland Award.

After completing the DMA degree in composition from Cornell University in 1988, Grant was Assistant Professor of Music at Middlebury College in Vermont. In 1992, Grant left academe to compose and lecture full-time and from 1993-96 served as Composer-In-Residence to the Fairfax Symphony Orchestra in Fairfax, Virginia. As of this writing, Grant is in his third of four years as Composer-In-Residence to the Bay-Atlantic Symphony in Bridgeton, New Jersey and is active as a lecturer and private teacher of composition. For further information on James Grant and his music, go to www.JamesGrantMusic.com.





Stefanie Jacob is a faculty member at the Wisconsin Conservatory of Music. She performs throughout Wisconsin as soloist, chamber musician, and recitalist, appearing with the Duo Coriolan, and the Prometheus Trio.

Diana Haskell is Assistant Principal and E-flat clarinetist with the Milwaukee Symphony. She has been a regular participant in several summer festivals, and maintains a full schedule of solo and chamber music performances.

PUBLISHERS

Lines

European American Music Corporation

Soliloquy

Theodore Presser Company

Sonata

C.F. Peters (C)1997 Henmar Press Inc.

Six Vignettes

Available from Paul Osterfield, Middle Tennessee State University

Recitative and Frenzy

Grantwood Music Press

Ragamuffins

Grantwood Music Press

With grateful acknowledgement to Todd Levy, Susan Waterbury, Jonathan Moberg, and Marguerite Helmers who generously provided additional assistance.



William Helmers enjoys an active and varied career as chamber musician, orchestra member, soloist, teacher, conductor, and recording artist. He has made his home in Milwaukee since 1980, when he joined the clarinet section of the Milwaukee Symphony. In addition to his work with the Symphony, Mr. Helmers performs with the Milwaukee Chamber Orchestra and the contemporary music ensemble, Present Music. In summers, he has performed as a member of the Santa Fe Opera Orchestra and at the Washington Island Chamber Music Festival. Since 1994, he has been a faculty member of the University of Wisconsin-Milwaukee. With various ensembles and chamber groups, William has toured extensively in Europe, Asia, and throughout the United States. He is a frequent guest as performer and clinician at colleges and universities. William has often participated in orchestral governance, twice chairing the Milwaukee Symphony's musician committee, and currently serving on the national board of advisors for the Symphony Orchestra Institute.

Mr. Helmers is known for his performances of new music, giving several important American and world premieres. In 1997, he gave the first American performances of John Adams' clarinet concerto, *Gnarly Buttons*. With Present Music, he commissioned and gave the world premiere of Roberto Sierra's *Piezas Características*, a work that has since been performed worldwide. Mr. Helmers' CRI recording of *Piezas Características*, along with other clarinet solo and chamber music by Roberto Sierra was cited by *The American Record Guide* for its "extraordinary playing." Among his other recordings are works by Yehuda Yannay, Michael Torke, Kamran Ince, Kimmo Hakola and others. Mr. Helmers has often been heard on the airwaves, including a nationwide broadcast of the world premiere of Lawrence McDonald's *Concertino* for bass clarinet and orchestra with the Milwaukee Symphony. Helmers performed as part of the solo group in Kamran Ince's *Fest* with the orchestras of Milwaukee, Dayton, Albany, and at the International Music Festival of Istanbul. In 2003, he is scheduled to appear with Present Music on the group's first tour to China.

Originally from Newark Delaware, Mr. Helmers received degrees from the Eastman School of Music and the Juilliard School, where he studied with clarinetists Stanley Hasty and Joseph Allard. He also attended the Music Academy of the West, Tanglewood, and the Conductors' Institute at the Hartt School of Music.

My work as a performer and teacher gives me the opportunity to meet several composers each year. One of the first questions I always ask is, "What do you have for clarinet?" These compositions for clarinet and piano are evidence of the incredible freedom today's composers have, working in an individual and unique musical language. Uptown, downtown, minimalist, ethnic, formal, free, tonal, atonal; there's a lot of interesting music out there for clarinetists. Kamran Ince, John Downey, Paul Osterfield, Paul Chihara, and James Grant have produced compositions that couldn't be more different. However, the composers have one thing in common: When I asked the usual question, they responded with warmth, friendship, and terrific scores.

1. **Lines** (1997) Kamran Ince (ASCAP) 13:47
William Helmers, clarinet; Kamran Ince, piano
2. **Soliloquy** (1996) John Downey (ASCAP) 4:52
William Helmers, clarinet
- Sonata for Clarinet and Piano** (1994) Paul Chihara (ASCAP) 16:39
William Helmers, clarinet; Stefanie Jacob, piano
3. *Allegro Amabile* 6:38
4. *Tempo di Menuetto* 10:01
- 5-10. **Six Vignettes** (1997) Paul Osterfield (BMI) 10:43
William Helmers, clarinet
5. *One* - 1:44; 6. *Two* - 1:42; 7. *Three* - 1:21; 8. *Four* - 1:56; 9. *Five* - 2:11; 10. *Six* - 1:49
- Recitative and Frenzy** (1993) James Grant (ASCAP) 10:43
William Helmers, clarinet; Stefanie Jacob, piano
11. *Recitative* 5:34
12. *Frenzy* 5:09
13. **Ragamuffins** (1991) James Grant (ASCAP) 3:37
William Helmers, B-flat clarinet; Diana Haskell, E-flat clarinet

Total Time 60:21

Executive Producer: Michael W. Udow

Producer: William Helmers

Engineer: Daniel C. Gnader, eDream Studios Inc., Milwaukee, WI

Edited & Mastered: eDream Studios Inc. • www.edreamstudios.com

Graphic Production & Audio Replication: World Class Tapes, Ann Arbor, MI

Cover Painting: Garry Pisarek • www.garrypisarek.com

Graphic Design: Michael P. Tanner

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