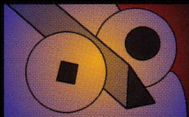
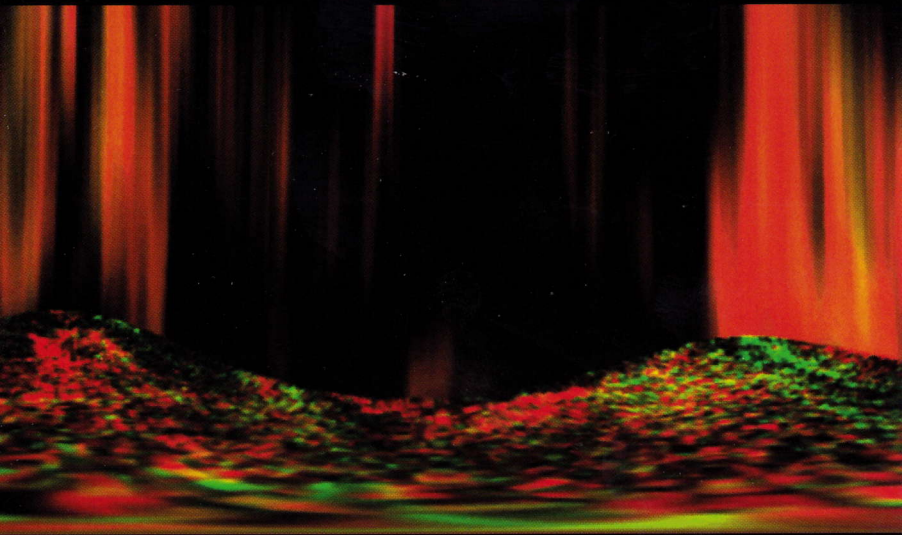


# AT THE DESERT'S EDGE



ROBERT SPRING, CLARINET  
J.B. SMITH, PERCUSSION

Whole>Sum Productions

## Corker<sup>1</sup>

*Corker*: someone or something of astonishing or excellent quality.—Random House Dictionary

My inspiration for the work is drawn from 1940's popular musical language, which I love, because the performers are spectacular musicians and because it speaks the rhythms and harmonic language of contemporary American English.—Libby Larsen

*Corker* was commissioned by Michael Hooley with the aid of a grant from the McMurry College Faculty/Staff Development Fund. It was first performed by Michael Hooley and Jan Scott on January 30, 1990 at McMurry College's Amy Graves Ryan Recital Hall in Abilene, Texas.

## Dialogue for Clarinet and Marimba-Vibes<sup>1</sup>

*Dialogue for Clarinet and Marimba-Vibes* consists of three movements: Allegro-Moderato, Allegro and Moderato. The first movement represents an exchange of conversation with emphasis on subtle melodic exchange. Movement two contains simultaneous equal expression for both parts with the emphasis on rhythmic contrast. Movement three is reflexive and accumulates its material from the preceding two movements. The piece is based on the performance technique of approaching the marimba-vibes combination as a double manual (organ-like) polyphonic instrument.—Robert Schietroma

## Going Home<sup>1</sup>

Peter Lewis was my friend for many years. He was a Professor of Composition and Director of the Electronic Music Studio at the University of Iowa. He was also a fine jazz pianist and whenever we got together (about once a year, usually at a composer's conference) I'd get out my trombone and we would play. He died in 1982 after many months of horrible suffering from cancer.

The form of *Going Home* consists of a slow introduction and a longer medium-tempo section connected by a canonic transition and followed by a recitative-like coda. The piece is monothematic, based entirely on the melodic material at the beginning. The long-term harmonic goal is similar to a plagal cadence. The first (and penultimate) chord (e, f, a, b) functions as subdominant in the key of A. Its resolution is delayed until the very end when it finally reaches "home".—Ed Miller

There are three versions of *Going Home*; one for clarinet and tape, one for clarinet accom-

panied by vibraphone, electric piano, and electric bass and another developed by J. B. Smith which combines clarinet and vibes with computer controlled audio recordings of the piano and bass parts.

### **Prelude and Licks<sup>1</sup>**

*Prelude and Licks* was written for a husband-wife team (Larry Maxey-clarinet and Linda Maxey-marimba) at Kansas University. The idea of contrasting treatments (slow, somber prelude vs. fast, feisty licks) appealed to me. A good deal of playfulness and whimsicality was put into the licks portion, as can be heard in the ending of the piece. The pairing of contrasting moods is, of course, a venerable tradition—witness Bach's toccatas and fugues, etc.—Chester Mais

### **Points in the Sky<sup>2</sup>**

In *Points in the Sky* a computer is treated as a performer, one who is capable of leading as well as following, and one who has a specific, established part to perform. To a large degree the percussionist functions as the conductor, or perhaps more accurately, the coordinator. Originally, sensors mounted to various instruments played by the percussionist conveyed triggering information to the computer which, in turn, was programmed to respond by sending data to an electronic sound generation module.

While totally functional, this arrangement proved time consuming for performers who had to carefully place and adjust each of the sensors. As a result, the triggering system was restructured and replaced by a simple foot pedal, operated by the percussionist. The most current version of this work was developed by J.B. Smith. Utilizing Zarcelli's MSP embedded in the MAX programming language, it reduces the amount of equipment necessary to a single computer.

*Points in the Sky* was written for and dedicated to Robert Spring and J. B. Smith under the sponsorship of the Arizona State University Institute for Studies in the Arts. It was premiered on March 26, 1994 in the Music Theatre at the Arizona State University School of Music.—Glenn Hackbarth

### **Sonata for Bb Clarinet and Percussion<sup>1</sup>**

The four movements of the *Sonata for Bb Clarinet and Percussion* are the result of sounds and ideas that have already found me.—Norbert Goddaer

1. Distortions – Allegro: a distortion between the clarinet and the vibes.

2. In Mellow Tones – Lento: a lyrical melody that the vibes accompany with soft mallets.
3. Tremoli: an improvisation by the clarinet over tremoli on the marimba.
4. Blue Rondo – Presto: a dialogue on an asymmetrical rhythmic pattern.

### **In Light of Three<sup>1</sup>**

*In Light of Three* was written in 1988 shortly after I moved to Arizona. In a small way, the piece reflects on my thirty years of life to that point with a combination of lyric classical qualities with an altered pop sound.

*In Light of Three* was originally written as an instrumental trio featuring the flute. Needing material for our first tour in 1989 I adapted it for clarinet, MIDI percussion keyboard and a prerecorded tape of the bass and drum parts. With the advent of interactive electronics I assembled a program using Opcode's Max software which allowed me to start each of the three electronic entrances with a footswitch. In 1998 the accompaniment was reduced to a laptop computer audio file controlled by a modified mouse used as a foot pedal.—J. B. Smith

### **Blue Rondo a la Turk<sup>1</sup>**

In 1958, pianist and composer Dave Brubeck, drummer Joe Morello, bassist Eugene Wright, and saxophonist Paul Desmond achieved unprecedented popular success as the Dave Brubeck Quartet. The Quartet helped to reawaken public interest in jazz after World War II and characterized American jazz in the 50's and 60's. Their landmark album "Time Out", released in 1959, was the first million-selling jazz record in modern jazz history with the singles *Take Five* and *Blue Rondo a la Turk*.



Libby Larsen's works encompass orchestra, dance, opera, choral, theater, chamber and solo repertoire. Larsen is widely honored, including a 1994 Grammy for the CD, "The Art of Arlene Auger", on which Larsen's *Sonnets from the Portuguese* is featured. Her music explores the American vernacular and its refreshing qualities on the concert tradition. Her works are widely written about and recorded by Angel/EMI, Koch International, Nonesuch and Decca, among others.

Robert Schietroma is Regents Professor of music at University of North Texas. He was appointed as a College of Music faculty member in 1977. He received a doctorate of musical arts from the University of Iowa; a master's of arts from Morehead State University; and a bachelor's of science from Indiana University.

Edward J. Miller served on the Oberlin Conservatory faculty from 1971 to 1988. He studied with Carlos Chavez and Boris Blacher at Tanglewood where he won the Koussevitzky Prize in 1955. He has been awarded numerous honors including a Guggenheim Fellowship, Library of Congress/Koussevitzky Foundation commission, Fulbright residency in Berlin, and a National Endowment for the Arts composition award.

Chester Mais is currently chair of the music department at Daemen College in Amherst, New York.

Glenn Hackbarth, professor of theory and composition, received his bachelor's degree from the University of Wisconsin and a master's and doctorate from the University of Illinois. A member of the Arizona State University faculty since 1976, Dr. Hackbarth is the director of the New Music Ensemble and is the director of the Electronic Music Research Studios. He is the recipient of awards for musical composition from ASCAP, the Arizona Arts Commission, and the National Endowment for the Arts.

Norbert Goddaer was born in Kortrijk, Belgium in 1933. His musical background includes studies in music education, piano, clarinet, saxophone, chamber music, harmony, counterpoint, fugue, and composition. He currently lives along the North Sea in Oostduinkerke.

Robert Spring has been described as "one of this country's most sensitive and talented clarinetists", *Arizona Republic*, "dazzled his audience...flawless technique", *The Clarinet Magazine*, and "a formidable soloist...played with great emotional life" Copenhagen, Denmark, *Politiken*. He has several recordings to his credit including the first recording of Grawemeier Award winning composer Joan Tower's works for clarinet.

Spring attended the University of Michigan where he was awarded three degrees, including the Doctor of Musical Arts degree. His teachers included John Mohler, David Shiffrin and Paul Shaller. He has performed as soloist with symphony orchestras and wind bands in the United States, Canada, Europe and Asia, as well as serving as clinician and adjudicator. He teaches at Arizona State University where he is presently Professor of Clarinet.

Dr. J. B. Smith is presently an Associate Professor of Music and the Coordinator of Percussion Studies at Arizona State University. He has performed and recorded with *Ensemble 21*, *The Daniel Lentz Group*, *Summit Brass and the Phoenix Symphony Orchestra*. He has recorded for Summit, Fontec, Rhizome Sketch, Leo, Koch and Canyon Records. He is also an Artist-in-Residence for ASU's Institute for Studies in the Arts.

He received music degrees from Baylor University, the University of Illinois and the University of North Texas. He has written articles for *The Instrumentalist*, *Percussive Notes* and *The Canadian Band Journal*. Dr. Smith is also active as a composer, with numerous works published by Whole>Sum Productions.

Dr. Smith uses Pearl Drums, Zildjian Cymbals, Mike Balter Mallets and Grover Pro Percussion.

Robert Spring and J. B. Smith have been performing together since the 1989. They performed at the 1991 and 1995 International Clarinet Association conventions and the 1994 Music Educators National Conference. They have performed at numerous US and Canadian colleges and universities including the University of North Texas, Michigan State University, the University of Michigan, the University of Illinois, Florida State University, the University of Miami, Ithaca College, Indiana University and Oberlin College.

1 Recorded by J. B. Smith at Whole>Sum Productions Underground Audio, Tempe Arizona.

2 Recorded by Clarke Rigby June 3, 1994 at the Jazz Studios of the Arizona State University School of Music.

All compositions mixed and mastered at the Arizona State University Institute for Studies in the Arts Audio Lab by J. B. Smith.

Cover Image, *Firescape* by J.B. Smith

Graphic Design by Kenneth Decore



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1. Libby Larsen: *Corker*  
(ECS Publishing/ASCAP) 6:14
- 2.-4. Robert Schietroma:  
*Dialogue for Clarinet and Marimba-Vibe*  
(Music for Percussion/BMI) 6:39
- 5.-6. Ed Miller: *Going Home*  
(American Composers Alliance/BMI) 4:12
7. Chester Mais: *Prelude and Licks*  
(Music for Percussion/BMI) 4:27
8. Glenn Hackbarth: *Points in the Sky*  
(Glenn Hackbarth/ASCAP) 12:16
- 9.-12. Norbert Goddaer:  
*Sonata for Clarinet and Percussion*  
(Lantro Music/SABAM) 15:23
- 13.-14. J. B. Smith: *In Light of Three*  
(Whole>SumProductions/BMI) 6:44
15. Dave Brubeck: *Blue Rondo a la Turk*  
(Derry Music Inc./BMI) 4:54

TOTAL 61:15

STEREO

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