



NEUMA: NEW MUSIC SERIES VOL. 2

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|----|---|-------|
| 1  | ROGER REYNOLDS: <i>Autumn Island</i> (1986) _____       | 14:57 |
|    | Gordon Stout, Marimba                                   |       |
|    | GIACINTO SCELISI: <i>Five Incantations</i> (1953)       |       |
|    | Kathleen Supove, Piano                                  |       |
| 2  | MOVEMENT I, <i>Deciso Imperioso</i> _____               | 02:28 |
| 3  | MOVEMENT II, <i>Presto</i> _____                        | 01:39 |
| 4  | MOVEMENT III, <i>Agitato</i> _____                      | 01:43 |
| 5  | MOVEMENT IV, <i>Lento</i> _____                         | 03:53 |
| 6  | MOVEMENT V, <i>Wild and Strident</i> _____              | 02:20 |
| 7  | LUCIANO BERIO: <i>Sequenza II</i> (1963) _____          | 08:05 |
|    | Emily Lawrence, Harp                                    |       |
| 8  | NANCY BARNEY: <i>Strings of Light</i> (1984) _____      | 16:08 |
|    | Dorothy Bastian, Guitar; Arthur Haas, Harpsichord       |       |
| 9  | BRIAN FERNEYHOUGH: <i>Cassandra's Dream Song</i> (1970) | 09:35 |
|    | Pierre-Yves Artaud, Flute                               |       |
| 10 | ROBERT COGAN: <i>Utterances</i> _____                   | 08:28 |
|    | Joan Heller, Soprano                                    |       |
|    | Total Playing Time _____                                | 69:55 |

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## New Music Series Volume 2

### Works of:

ROGER REYNOLDS

LUCIANO BERIO

ROBERT COGAN

GIACINTO SCELISI

BRIAN FERNEYHOUGH

NANCY BARNEY

### PERFORMERS:

PIERRE-YVES ARTAUD

JOAN HELLER

GORDON STOUT

KATHLEEN SUPOVE

ARTHUR HAAS

DOROTHY BASTIAN

EMILY LAURANCE

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ROGER REYNOLDS—Autumn Island  
GORDON STOUT—Marimba

Roger Reynolds studied music and science at the University of Michigan. Since the early sixties, he has been active as a composer, writer, and organizer. After a seven-year residency in Germany, France, Italy, and Japan, Reynolds assumed a position at the University of California, San Diego, in 1969. Shortly thereafter, he founded the center for Music Experiment.

In the late seventies, Reynolds added a concern for the computer-transformation of natural sound to his interest in instrumental, vocal and theater music. His primary works include *Quick Are The Mouths of Earth* (1965, for chamber ensemble), *Compass* (1974, for tenor, bass, cello, bass, tape and projections), *The Serpent-Snapping Eye* (1979, for trumpet, percussion, piano and computer-synthesized sound), *The Voicespace* (a set of quadraphonic tape compositions), *Archipelago* (1983, for chamber orchestra and computer-processed sound), *Symphony (Vertigo)* (1987, for orchestra and tape), *Variation* (1988, for piano) and *Whispers Out Of Time* (1988, for string orchestra).

Reynolds' works are widely programmed by such festivals as Warsaw Autumn, Edinburgh, Helsinki Biennale, Darmstadt, Horizons '84, and Music Today (in Tokyo), as well as by numerous orchestras, including those of San Francisco, Los Angeles, the Berlin Radio Orchestra, the National Symphony, the Japan Philharmonic, and the American Composers Orchestra. He has been honored by the National Institute of Arts and Letters, the National Endowment for the Arts, and the Koussevitzky, Rockefeller, Ford, and Guggenheim Foundations. Reynolds' music is published by the C.F. Peters Corporation and is recorded on the Nonesuch, CRI, Lovely, Neuma, and Wergo labels. Reynolds was awarded the Pulitzer Prize in music in 1989 for his composition *Whispers Out Of Time*.

*Autumn Island* is one in a projected set of works entitled *Islands From Archipelago* (*Summer Island* is for oboe and tape). The group is indebted to sounds

and perspectives developed in the 1982-83 IRCAM work, *Archipelago*. In response to a National Endowment Consortium Commission, I undertook the present piece in a spirit of challenge, attempting to explore and extend the musical and technical horizons opened to the marimbist by the evolution of four-mallet playing technique.

An algorithmic compositional device, *Splitz*, which I developed in working on the flute concerto *Transfigured Wind* (1983), provided a fertile means of pursuing these aims. By means of it, one can systematically subdivide a musical subject, and then reposition the fragments in time. Generally speaking, this compositional method splits a passage apart, extending its influence over time, though altering the nature of its effect. This technique, as well as other algorithmic procedures is useful as an element in an overall formal design (much as were, traditionally, contrapuntal techniques), but not as the total determinant of form.

The form of *Autumn Island* can be thought of as a mosaic of sometimes overlapping sections. Three of them (those which begin and end it, as well as another reiterative one near the close) are the "thematic" sources of everything else that happens. All the remaining sections are derived from one of the primary passages by means of the *Splitz* algorithm. Thus, all of the material heard over the extended course of the piece comes from a rather small set of ideas. The fluctuation of mood and the changing pattern of interactions between musical elements stem from the continual bringing into new relationships of fragments from a variety of original locations within one or across several of the three themes.

There is an obvious benefit to musical comprehensibility to be found in the use of a procedure that limits the amount of actual material while concentrating upon fashioning new relationships between more familiar ideas. From the standpoint of my technical aims in *Autumn Island*, however, there is a further advantage. The basic patterns that pervade the work can be mastered by practicing the three source sections. In a manner analogous to the study of scales, arpeggios, and other etudes that a performer of traditional repertoire undertakes as a matter

of course, the contemporary performer here also can build, in a sense, a basic technique by carefully rehearsing the thematic material in its original continuity.

While there have been, of course, a host of significant musical opportunities in our times—or dilemmas, depending upon how one chooses to view history—a particularly meaningful one arises in considering formal coherence. While materials themselves are in unprecedented abundance, and there is considerable variety in overall formal intent, the organizational link between these local and global realities is often both insubstantial and lacking in rigor. Methods such as, in this case, the *Splitz* algorithm can directly address the strengthening and enriching of the intermediate bridge between the seed of the idea and its full elaboration as a total musical experience. Economy and consistency also can have, in theory, benefits to the generalization of performance techniques and to the listener's comprehension and enjoyment of the new in music.

—Roger Reynolds

Gordon Stout is currently associate professor of percussion at the School of Music of Ithaca College in Ithaca, New York. He performs exclusively on a marimba made and designed by Douglas DeMorrow. A composer and percussionist, he has studied composition with Samuel Adler and Warren Benson, and percussion with James Salmon and John Bech. As a composer-recitalist, he has premiered many of his original compositions and works by other contemporary composers. Many of his compositions for marimba are published and have already become standard repertoire for marimbists world wide. He has recorded extensively, and his records are devoted not only to his own music but also to those from the standard repertoire. Mr. Stout has given recitals and seminars in France, Germany, Holland, and Belgium. A frequent lecture-recitalist for the Percussive Arts Society, he has appeared as featured marimbist at six International Percussive Arts Society conventions from 1976 to 1986. In addition to appearances throughout the United States and Canada, he is director of the mallet workshop at the Birch Creek Performing Arts Academy in Door County, Wisconsin.



## GIACINTO SCELSI—Five Incantations

KATHLEEN SUPOVE—Piano

The works of Giacinto Scelsi (1905-88), who is regarded as one of the most important postwar composers in Europe, are only now beginning to reach American audiences. Scelsi was a reclusive and deeply mystical Italian aristocrat, who after a series of influential trips to the Middle East in his youth, eventually settled in Rome. Scelsi has been called "the Charles Ives of Italy" by Morton Feldman and has been compared to another twentieth century musical pioneer, Edgard Varese. A number of Scelsi's compositions are distributed by RCA Records. These include *Quattro Pezzi* for chamber orchestra, *Okanagon* for harp, amplified tam-tam, and double bass, *Kya* for solo clarinet and seven instruments, and *Tre Canti Sacri* for mixed chorus, and his song cycle *Canti Del Capricorno I-19* is recorded on Wergo Records.

The *Five Incantations* are a set of pieces that mark the composer's stylistic change. They are dissonant but remain anchored around individual pitches or clusters. These are not so much five different pieces as a series of glimpses into the same turbulent world. (For example, the second piece begins with a sonority last heard at the climax of the first work). The music is agitated, at times volcanic and is much faster in its overturn of events than the later works with which Scelsi is more widely associated.

Kathleen Supove has received much acclaim for her interpretations of contemporary music, gaining recognition for championing the work of promising younger composers as well as for her performances of works by established contemporary figures. Since her highly acclaimed New York debut at Carnegie Hall in 1981, Supove has given numerous solo recitals in the major halls of Boston and New York. She has also performed with many Boston-area contemporary music groups, among them Extension Works, which she co-founded. Following her prize winning performance in Holland's Gaudeamus International Competition for Interpreters of Contemporary Music (1984, with a special award

for the best performance of a Dutch work), she has become a regular guest artist at the renowned Darmstadt Summer Courses in New Music (1984, 1986, 1988) and scored a terrific success at the 1988 and 1989 June in Buffalo festival. During the spring of 1989, she presented two highly acclaimed recitals of the Composer's Forum in New York City. She has also recorded American solo piano music for West German Radio (WDR-Köln). Currently, she is a faculty member of the music department of both New England Conservatory Extension Division and the College of the Holy Cross.

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## LUCIANO BERIO—Sequenza II

EMILY LAURANCE—Harp

Born in the small town of Oneglia in Northern Italy, Berio's work has spanned many collaborations and positions in the United States and Europe and has produced some of the most influential compositions of the post-war European avant garde. Berio's institutional affiliations have included the founding of the Studio di Fonologia in Milan with Bruno Maderna (1955-1960), a series of subsequent appointments in the United States from 1960-72 (Mills College, Harvard and Juilliard) and an appointment by Pierre Boulez at the Institut de Recherche et Co-ordination Acoustique Musique (IRCAM) from 1975 to 1980. More recently Berio has founded TEMPLE REALE, a new music institute in Florence in 1981, and undertaken the artistic direction of the Orchestra Regionale Toscana near his villa in the small town of Radicondoli in the Tuscan Hills near Siena. Important among Berio's collaborative influences have been Maderna, his first wife the eminent singer Cathy Berberian, and the literary figures Umberto Eco, Eduardo Sanguineti and Italo Calvino. Stylistically, Berio's music evolved in the 1950's from the seminal influence of Dallapiccola's serialism through the integral serialism/structuralism of works such as *Tempi Concertati* (1960) and *Epiphanie* (1959-61) and tape media compositions *Visage* of 1961 and *Omaggio A Joyce* of 1958). Equally important

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The composer writes, "Composing for guitar and harpsichord challenged me to explore musical space in two divergent, yet intertwined, ways. The first emphasizes the relationships in time between articulated pitches which accumulate and are bound together in a web of repetition. There is a continuous cycling of material through the interplay of repetition at all levels—from the subliminal, at which certain pitches recur periodically, to the more clearly audible repetition of fragments, phrases, and whole sections.

The second way emphasizes the resonance of strings after they have been plucked. This gives shape to the space between articulations—intimating the music we experience beyond notes—and, as the pitches accumulate, gives rise to chords which neither guitar nor harpsichord has played outright.

*Strings of Light* takes its name from the star-filled winter night that inspired it."

Dorothy Bastian received her B.S. in music performance from the Conservatory of Music at Brooklyn College, where she also performed with ensemble groups at Merkin Concert Hall and Bargemusic in New York City. She has given the world premieres of several chamber pieces for guitar, was a founding member of the new music group, Park Slope Music Forum, and has written articles for *Guitar Review* magazine. She is currently pursuing advanced studies at the Yale School of Music, where she studies with Benjamin Verdery.

Arthur Haas studied harpsichord with Bess Karp, Albert Fuller, and Alan Curtis. After receiving a master's degree in historical musicology from UCLA, he went to France where he was the highest prize winner in the second International Paris Harpsichord Competition in 1975. From 1975 to 1983, he was a resident of France, where he became professor of harpsichord and Baroque performance practice at L'Ecole Nationale de Musique in Angoulême in 1979. In addition to numerous concert, radio, and television appearances in Europe and the United States, he participated in the premiere recording of the Bach *Goldberg Variation Canons* with Alan Curtis (for EMI) and recorded the suites for two harpsichords

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by Gaspard LeRoux with William Christie (for Harmonia Mundi). In 1983 he returned to the United States. Presently he is on the faculty of both the Eastman School of Music and SUNY-Stony Brook. Most recently, he performed as soloist with the Mostly Mozart festival in Lincoln Center in New York and became a member of the *Aulos Ensemble*, one of the nations' most widely acclaimed groups that perform Baroque music on period instruments. His love for contemporary music began and flowered as a member of the *Five Centuries Ensemble*, a group specializing in the performance of both Baroque and contemporary music. With them he toured throughout England, France, Italy, West Germany, and Poland, performing music written for the group by Lucas Foss, Morton Feldman, Betsy Jolas, and others.

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**BRIAN FERNEYHOUGH—Casandra's Dream Song**  
**PIERRE-YVES ARTAUD—Flute**

**B**rian Ferneyhough was born in Coventry, England in 1943. His formal training began at the Birmingham School of Music; later, he studied at the Royal Academy of Music, where his professor of composition was Lennox Berkeley. In 1968 Ferneyhough moved to Amsterdam for a period of study with Ton de Leeuw, thereafter entering the master class of Klaus Huber at the Basle Conservatoire.

In 1973 Ferneyhough began teaching composition in the Musikhochschule, Freiburg. In recent years, he has expanded his teaching activities considerably, conducting courses in Darmstadt, Siena, Florence, Arezzo, and as guest professor, at the Royal Conservatoire in Stockholm. Most recently he has taught the composition students of the Conservatoire National Supérieur in Paris.

His compositions first attracted wide attention as a result of several performances (among them, the work on this record) during the Royan Festivals of



1974-77. In the meantime his name has figured prominently at nearly all major contemporary music venues, including Donaueschingen, Berliner Festwochen, La Biennale (Venice), Warsaw Autumn, ISCM, and Darmstadt. He has been the recipient of several major awards such as the Koussevitsky Prize, the Grand Prix du Disque, a stipend from the Heinrich-Strobel-Stiftung des Sudwestfunks, and, in 1976, an invitation to spend a year in Berlin as guest artist of the Deutscher Akademische Austauschdienst (DAAD).

Since 1980 Ferneyhough has been active in IRCAM, and many of his works have been performed under the auspices of this organization. Although his aesthetic position has remained controversial, there is a growing consensus that Ferneyhough is one of the most significant creative personalities of his generation and that his radical rethinking of the role of the performer represents an important step in overcoming outmoded and oversimple approaches towards the problem of interpretation in contemporary music.

*Cassandra's Dream Song* was completed as early as 1970, but lay for four years in the author's desk because his music was generally considered unplayable. Even renowned flautists declared his music impossible to perform.

Early in 1974 the work was sent to Pierre-Yves Artaud, who gave it an unforgettable first performance at the Royan Festival a few months later. The spell was broken, and the work gradually asserted itself as one of the basic pieces in the new flute repertoire, as much at home in the concert hall as in teaching curricula. The work is composed of six sequences and five interpolations. The order of the sequences is fixed, but not that of the interpolations, which are designated by the letters A to E. On this recording the order of interpolations is C E D A B. As in other compositions by Ferneyhough, this work presents difficulties that drive the performer to the utmost limits of human capacity.

Pierre-Yves Artaud was born in Paris on July 13, 1946. After studying the flute with Roger Bourdin in Versailles, he worked with Gaston Crunelle and Christian Larde at the Paris Conservatoire from 1967 to 1970.

He holds a diploma in musical acoustics from the University of Paris (1968) and won the Premier Prix for flute playing and chamber music at the Paris Conservatoire in 1969 and 1970 respectively.

Artaud's career has branched out in three directions which he considers inseparable from each other: performance, teaching and research.

As a performer, Pierre-Yves Artaud has played classical and contemporary music all over the world. He has performed numerous works composed especially for him by Gilbert Amy, Andre Boucourechliev, Franco Donatoni, Brian Ferneyhough, Klaus Huber, Betsy Jolas, Michael Levinas, Paul Mefano, Luis de Pablo, and Yoshihisa Taira. He has also performed as a soloist with the Radio France, the New Philharmonic Orchestra, most of the leading regional French orchestras, as well as orchestras in Karlovy-Vary, Lisbon, and Quito.

Artaud has also been professor of flute at the Boulogne-sur-Seine National Conservatoire since 1982. For the past ten years he has organized numerous training courses in France, Finland, Hungary, Portugal, Ecuador, etc. In 1982 he was appointed permanent professor for the Darmstadt summer school. He is in charge of the flute repertoires published both by the Editions Salabert and the Editions Transatlantiques, where he has compiled a teaching method for contemporary techniques and published a primer for beginners of the flute. In collaboration with Gerard Geay, Artaud wrote a treatise on new techniques *Flutes au Present (Flutes Today)* published by Transatlantiques/Jobert in 1980.

In the field of research, Artaud has been working with the Musical Acoustics Group at Paris University, along with Michele Castellengo, seeking to adapt the flute to modern music.

In 1978 he was awarded the medal for Arts, Sciences and Letters. He was put in charge of the instrumental research workshop at IRCAM in Paris under Pierre Boulez in 1981. In 1982, he was awarded the Grand Prix for interpretation of French contemporary music by the SACEM. Pierre-Yves Artaud performs on Sankyo flutes.

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ROBERT COGAN—Utterances

JOAN HELLER—Soprano

Robert Cogan is a composer, music theorist, and teacher. He is also the author of the prize-winning books *Sonic Design; The Nature of Sound and Music* with Pozzi Escot and *New Images of Musical Sound*. He is chairman of graduate theoretical studies and professor of composition at the New England Conservatory in Boston and has taught and lectured in China, France, Germany, England, the Netherlands, Sweden, and Switzerland. He enjoys a world-wide reputation as a composer and teacher.

The composer has provided the following note:

"We live at the vortex of personal, global and historical messages, messages from near and far, trying to make meaningful contact with them. It is this experience in particular that *Utterances* seeks to evoke. The score, an open-ended, unordered folio, is a set of such messages. The sole performer, an unaccompanied singer, selects pages from the folio and orders them. For this recording these choices have been made by Joan Heller, the distinguished singer and teacher for whom *Utterances*, begun in the late 1970s, was created. (This is Ms. Heller's second recording of the work, giving the listener an opportunity to compare the mobile, variable work in two different incarnations.)

The pages included in this recording draw on texts (and occasionally music) by Jorge Luis Borges, Bertolt Brecht, William Bronk, Chiang K'uei, Karl Jaspers, Franz Kafka, Ezra Pound, William Carlos Williams, William Butler Yeats, and anonymous Balinese, Japanese, and Kwakiutl poet-musicians.

The work reflects my interest in creating a music of plurality, the open intersection of multiples, a music with choices, potentials, specificity and freedom, and which allows for self-realization through creative cooperation (once again, the open intersection of multiples). An important feature of this concern is the bringing together of global languages, literary and musical."

Joan Heller is a singer of both traditional and avant garde music. Her distinguishing vocal characteristics include an extended range, a high degree of pitch accuracy, an extended vocal technique, and a melding of dramatic, theatrical technique with vocal performance. She has sung under the direction of such notable conductors as Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Arthur Weisberg. She is one of the founding members of COLLAGE Contemporary Ensemble in Boston. In addition to recording for NEUMA, she has recorded for CRI, Golden Crest, Inner City, RAC/Pablo, Sonory, and UNI-PRO.

TEXTS

... (by no means)  
can cross Oi River.

Handling horses is not my life...

Anon. Japanese

Now doth it rise our river  
our (river is Wakiash)...

Anon. Kwakiutl

What can (I hold you with... I offer you the) bitterness of a  
man who has looked long at (the lonely moon)...

Jorge Luis Borges

Six belong to the wind,  
But one remains,  
So that I too one will find.  
Seven times I call you...

Bertolt Brecht  
(translated by the composer)

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It is hard to let go of the world even though  
we know there is nothing to hold to and we have no hands . . .

. . . (if not in terms) of miles,  
How far from me to you?

*William Bronk*

Perfumed purse, jade hairpins,  
Modest forehead . . .

God's flags, brilliant;	Think 'round the town
Crowd, official—	troops circled.
Our Kuei may come,	Thousands dropped their
Ripe is our rue.	spears, but not you.

*Chiang K'uei*  
(translated by the composer)

Reason considers the forecast of ultimate catastrophe uncertain. Unexpectedly favorable outcomes of apparently hopeless situations make a deep impression. They are no proof the same thing will happen again, but they are a guide for Reason in its basic attitude, which is to endure the tension, not to reckon with a certain future, to be conscious of the constant threat of disaster even in the most favorable circumstances, but not to overlook the range of possibilities in what may be the most hopeless situations, and above all to keep on hoping. In any case to live, taking all appropriate precautions and to decide one's course of action as conscientiously as possible within the limits of the possible, in the activity of production, like the peasants of Mt. Vesuvius who bring their glorious fruits to maturity under the constant threat of the all-engulfing lava.

*Karl Jaspers*  
(translated by Stanley Godman)

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. . . vanity and deep down, perhaps, a thin little stream of love, flashing once in the moment of a moment, impossible

*Franz Kafka*

Do not move  
Let the wind speak  
that is paradise.

*Ezra Pound*

Not that the lightnings do not stab at the mystery  
of a man from both ends and the middle  
to destroy him at home

*William Carlos Williams*

That dead young soldier in his blood

We had fed the heart on fantasies,  
the heart's grown brutal from the fare;  
More substance in our enmities  
Than in our love

*William Butler Yeats*