

DEDICATIONS TO
JÁNOS NÉGYESY
WORKS FOR SOLO VIOLIN

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János Négyesy, violin

These are composer-supervised recordings.

Produced by Erik Ulman. • Executive producer Shirish Korde

Sound engineering and editing by Josef Kucera.

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Notes by the composers, edited by Erik Ulman.

Art + design János Négyesy with Lee Ray • Photo by John Warner

János Négyesy's close collaborations with such important composers as John Cage, Cornelius Cardew, Vinko Globokar, Roger Reynolds, Wolfgang Rihm, and Isang Yun have long established his reputation as one of the world's most accomplished and adventurous exponents of contemporary music.

However, Négyesy has not been content to work only with celebrated masters but has actively solicited an impressive body of music from young composers. The works on this disc present some of the results of this dedication and exemplify the range and depth of Négyesy's musicality. In addition, they offer a valuable perspective on the musical life at the University of California at San Diego, whose position as a center for new music Négyesy has immeasurably enriched.

All of the works here are by present or past students at UCSD, and their remarkable dissimilarity is perhaps one index of the vitality of the department. Certainly what one might describe as Mamoru Fujieda's neo-Baroque post-minimalism shares little with Nicolas Vérin's explorations of noise, and the remaining pieces, while displaying less extreme contrasts, create different sonic worlds and proceed from radically different aesthetic assumptions. All of these however, receive from János Négyesy interpretations of extraordinary warmth, insight, and assurance, and, as one of the composers represented, I am sure I am not alone in feeling immense gratitude for his generosity and commitment.

—Erik Ulman

Mamoru Fujieda (b. 1955) received his Ph. D. in Music from the University of California in San Diego in 1988 where he studied with Joji Yuasa, Morton Feldman, Gordon Mumma, and Julio Estrada. His works have been performed in festivals around the world. *Planetary Folklore II* was selected by the ISCM International Jury (Canada, 1984) and *Rhetoric of Orchestra* was commissioned by the IRINO Prize Foundation. Since returning to Japan in 1989, Fujieda has been active in live computer performance, collaborating with such artists as Yuji Takahashi, John Zorn, Pauline Oliveros' *Deep Listening Band*, Mineko Grimmer, and Setsuko Yamada. Two CDs of his music,

Planetary Folklore/Piano Works of Mamoru Fujieda (on ALM Records) and *The Night Chant* (on TZADIK) have been released.

***Double Embellished Sarabande*
(1983-1985)**

Double Embellished Sarabande uses the *Sarabande* from Bach's *First Partita* as source material. The piece begins with the melody of the *Sarabande's Double* (or variation), which is then embellished with my own ornamentations, themselves based on Bach's idiom; in this way, the original *Sarabande* is doubly embellished. After seven variations, the piece ends with the original *Sarabande*. *Double Embellished Sarabande* is dedicated to János Négysesy.

—Mamoru Fujieda

Nicolas Vérin

After discovering electronic music, Nicolas Vérin studied first at the Paris Conservatory with Pierre Schaeffer and Guy Reibel, and then for five years at the University of California, San Diego. Here he studied with Roger Reynolds, Jean-Charles François, Joji Yuasa, and Julio Estrada, obtaining his Ph. D. in 1986. Upon returning to France, Vérin worked with many people and institutions involved in electronic music. In 1989 he joined the creation team at IRCAM, participating in the realization of several works and giving lectures and workshops. Vérin has received invitations and commission from, among others, Ensemble 2E2M, Ensemble L'itinéraire, Groupe de Recherche Musicale (INA-GRM), Groupe de Musique Vivante de Lyon,

and CNMAT at the University of California, Berkeley. His music has been recorded on GMEA, La Muse en Circuit, and Lovely Music.

Solo Violin Piece 1 (1981)

My first instrumental work, *Solo Violin Piece 1*, was written shortly after arriving in San Diego. Driven by a sometimes violent energy, exploring sounds not generally considered beautiful, the piece calls for unusual instrumental techniques for which the collaboration of János Négyesi, to whom the work is dedicated, was precious. The work's pitch space is organized around a set of nine sounds, forming a trajectory that governs all the sonic and musical parameters.

Solo Violin Piece 1 is published by Editions du Visage, BP 42, 94231 Cachan, France.

—Nicolas Vérin

Victor Bloom was born in 1956 in Queens, New York. He has studied at Brooklyn College, Yale, and the University of California, San Diego (where he received his Ph. D.), working closely with Roger Reynolds, Morton Feldman, Charles Dodge, and Frederic Rzewski. Bloom's music has been performed widely throughout the U.S., Europe, and Japan. Recent works include a *Double Concerto* for Violin, Viola, and Orchestra (1993), the *Quartet* for Oboe, Clarinet, Bassoon, and Piano (1994), and a *Fantasy* for Flute and Piano (1995). Bloom currently divides his time between Red Hook in upstate New York and New York City.

***Solo*/"Flowers pacing in my memories..." (1986–1991)**

This is the second work I have been privileged to dedicate to János Négyesy, following *More and More* (1986) for Violin and Piano. *Solo* is the result of three musical impulses. The first was to create a sonic portrait of János Négyesy. The second was to evoke a conceptual nostalgia or sense of things Hungarian—for the virtuoso, literal, for the composer, imaginary. (The subtitle is the first line of a late poem by Miklós Radnóti.) The third impulse was simply to create a work in which the violin can revel in its own characteristic sound, although not always behaving in expected ways.

—Victor Bloom

John Stevens (b. 1955) is a research musician and lecturer at the University of California, San Diego, where he received his Ph. D. in Music Composition in 1990. For nearly two decades, his concern with transformational processes and computer-aided composition has resulted in music for both electronic and traditional instrumental forces. Stevens is also an energetic composer/performer of music for electric guitar.

Transit Shifts (1984)

This piece explores "temporal modulation", a computer-aided transformational process that employs time as a dynamic variable to alter musical materials. A computer managed meta-compositional structure defines how source music is changed

as it is temporally transmuted. The meta-structure is analogous to a hologram. The source music is like a conventional photograph. Temporal modulation's dynamic use of time corresponds to rotating the hologram to new perspectives. Two-dimensional images from new vantage points reveal potentials of the structure related to the source music but often quite different.

Transit Shifts is a set of ten temporal variations on the *Chaconne* from Bach's D-Minor *Partita*. It juxtaposes musical states and styles ranging from transforms that "skim the surface" of the *Chaconne* to ones distant from Bach's music. This work would not have been possible without the fearless musicality of János Négyesi.

—John Stevens

Robert Thompson (b. 1959, Ontario, California) is a composer of instrumental and computer music, as well as an accomplished video artist and recording engineer. He has studied both in the U. S. and in Europe, earning degrees from the University of Oregon and the University of California, San Diego. In 1991 he was awarded a Fulbright Fellowship for research in computer music at the Danish Institute of Electroacoustic Music (DIEM) in Aarhus. His work there, *The Strong Eye* (1992), a 67-minute computer music composition, has been published on compact disc by Aucourant Records. Recently, four other compact discs of his work have been released: *Deeper in the Dreamtime*, *Ginnungagap*, *Shadow Gazing*, and *Air Friction*.

Thompson's current work focuses on the composition of music for orchestra and chamber ensembles and research into audio forensics, historical sound archiving, and the compositional use of spatial manipulation.

Sutras (1989)

When I undertook to write a violin solo for my friend János Négyesy, I wanted to make as deeply personal a musical statement as possible. As a conceptual basis I chose the yoga sutras of Patanjali, which for me provided the perfect philosophical framework. The musical materials are largely stochastically derived, through the application of various computer algorithms designed to produce monodic structures of varying complexity. Measured silence is an integral aspect of "sonic" material, and is meant to be heard not merely as points of repose but as active components in the temporal unfolding of the work.

Sutras, though continuous, comprises four movements: *Pada* ("Ecstasies"), *Samadhipada* ("Realizations"), *Vibhuti* ("Fabulous Powers"), and *Kairalyapada* ("Isolation").

—Robert Thompson

Erik Ulman (b. 1969) is currently a Ph. D. student in Composition at the University of California, San Diego, where his teachers have included Brian Ferneyhough, Roger Reynolds, Rand Steiger, and Steve Takasugi. He has thrice participated in the Darmstadt *Ferienkurse für Neue Musik*, most recently as a guest lecturer, and his music has been performed in the U. S., Europe, and Australia. Active as a violinist and as a producer, Ulman has been a member of the SONOR Ensemble since 1988, and has produced recordings for such distinguished performers as János Négysesy and the Arditti Quartet. Recently he was awarded a DAAD grant to study with Helmut Lachenmann in Stuttgart in 1995–1996.

Récit (1991, rev. 1994)

In 1991 I wrote a solo piece of considerable difficulty and austerity for my friend János Négysesy. With time it satisfied me less and less, particularly after János announced his intention to record it. Therefore, I decided to revise it; although I couldn't alter some fundamental misconceptions, I could improve individual melodic details, registrations, timbres, dynamics, etc. The result is a strange piece whose initially optimistic, if tentative, lyricism eventually deteriorates, becoming a web of unstable mutterings characterized by obsessive reiterations, timbral fluctuations, and the infiltration of quarter tones. The title is a tribute to the great French novelist and critic Maurice Blanchot, whose enigmatic narratives ("récits") I admire immensely.

—Erik Ulman

François Rose (b. 1959, Montréal) studied composition at McGill University with Bruce Mather, Bruce Pennycook, and John Rea. From 1989 to 1991, as a recipient of a Canada Council grant, he studied composition and orchestration with Gérard Grisey in Paris as well as computer music with Tristan Murail at IRCAM. In 1990 he was awarded the ZAIKS Prize in the III International Serocki Competition in Poland for *Face à face* for chamber orchestra; and since 1994 his distinctions have included invitations to lecture at the Darmstadt *Ferienkurse für Neue Musik*, the Akademia Muzyczna in Warsaw, the Paris Conservatoire, and IRCAM. Rose is presently concluding his

doctoral studies in composition and carrying out acoustical research at the University of California, San Diego.

Lueur de nuit (1993)

Lueur de nuit for violin solo is like a glimmering light in the darkness of a night, producing shadows by illuminating different objects. As the piece unfolds, the shadows are intertwined, melted one into the other, and transformed, adding new dimensions to the objects.

Lueur de nuit was premiered on June 15, 1993 in Buenos Aires by János Négysesy to whom the piece is dedicated.

—François Rose

János Négyesy was born in Budapest, Hungary and studied at the Franz Liszt Academy of Music and later at Detmold in Germany. He left Hungary in 1965 and from 1970 to 1974 was concertmaster of the Berlin Radio Orchestra. He lived and worked in Paris, Vienna, and New York before joining the University of California, San Diego faculty in 1979.

Long an advocate of new music, Négyesy has appeared at major festivals throughout the world. In addition to performing, recording, and teaching, he has written a definitive study of contemporary violin techniques. Négyesy premiered Reynolds' violin concerto, *Personae*, in New York City in 1990 and recorded it on Neuma Records in 1992. He gave the world premiere of *Book 1* of John Cage's *Freeman*

Etudes in Torino, Italy in 1984 and of *Book 2* in Ferrara, Italy in 1991. He has performed it since throughout the world, including 1990 and 1994 performances in Japan. Among Négyesy's landmark recordings are the first European recording of the complete *Violin and Piano Sonatas* of Charles Ives with pianist Cornelius Cardew and a recording of works specifically dedicated to him by important contemporary composers such as Attila Bozay, Isang Yun, Vinko Globokar, Róbert Wittinger, and Carlos Fariñas. He has recorded *Aether*, a piece written for him by Roger Reynolds. In 1993, he released the CD, *Béla Bartók: The Complete Violin Duos*, with Päivikki Nykter on Neuma Records. His recording of the complete *Freeman Etudes* by John Cage is available on the Newport Classic label.