

New Music Series

Volume 4

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Shift (1994)

Franklin Cox, cello

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Center (1999)

Center • as though • Transfer
as though, again • Making

Paula Chipman, soprano solo

Jeff Gram, percussion solo

Karen Hendricks, flute

David Welter, clarinet

Roger Zahab, violin

as though and as though, again

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(Baltimore, MD, USA)

7. **ROBERT MORRIS**

Three Musicians (2000)

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Susannah Chapman, cello

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C.I.R.C.A. (1999)

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**veneer/semblance,
extremities, verities (1992)**

Jose Berrones, Violin

Justin Pollak, Violin

Sarah Vertrees, Viola

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1. FRANKLIN COX

Shift (1994, for five cellos) (14:18)

In common with most of my works over the last two decades, the metric structure and all levels of rhythmic/figural definition and detailing of **Shift** are organically derived from a small repertoire of basic metric/rhythmic taleae (in *Shift*, a single self-replicating talea: 6 4 7 3 5). *Shift* was intended as a sort of counter-world to my concurrently-composed works *Di-remption* and *Doubles*, both of which, due to the proliferating self-replication of multiple taleae into densely interlocking metric/rhythmic networks, are characterized by highly unstable "extreme states" subjected to extreme degrees of transformation. In contrast, in the world of *Shift* nothing changes; or rather, a great deal occurs, and individual voices mean to achieve a fundamental change, but all are caught in the sort of fate that permits them to believe their good intentions alone could bring about a structural transformation.

Shift consists of only 28 bars, each lasting between about 18 and 42 seconds: one introductory bar, five sections of five bars each, and two "epilogue" bars. Each bar presents a unique, highly-constrained complex of harmonic, textural, and timbral elements and is something like a freeze-frame in a film. However, the seemingly frozen identities of these frames actually consist of dense, microscopic, slowly mutating actions that are both caught in and gradually attempting to break free of both the frames and the hidden "puppet strings" that over determined them. The work begins in a state of extreme lassitude, with each cellist weakly characterized by individual intervals and action-gestures, and each bar strongly characterized by a different harmonic field. Gradually the five "action-individuals" attain a state of semi-awareness and begin to share actions, converse with each other, and form allegiances. However, these semi-individuals can never break the bonds of their determination by "higher forces," and the peak moment of the societal interaction becomes a chaotic Babel, followed by sharp wrenching textural masses. Toward the end, the "individuals" gradually return to their cocoons. Existence itself has undoubtedly subtly shifted, yet perhaps nothing was registered, nothing accomplished.

On this recording, all cello parts are performed by the composer. *Shift* is dedicated to Elliott Carter.

-FC

Franklin Cox (b. 1961) began his studies in composition in 1971 and eventually earned composition degrees from Indiana University (B.M., 1984, one year after receiving a B.M. in cello performance), Columbia University (M.A., 1987) and the University of California, San Diego (Ph.D.,

1993), studying with Steven Suber, Harvey Sollberger, Fred Fox, Fred Lerdahl, Roger Reynolds, and Brian Ferneyhough. His compositional awards include the Boulez Fellowship (1987), the Los Angeles Arts Commission Contest (1989), a Stipendium/Residence at the Schloß Solitude in Stuttgart (1995-96), and the Stipendium and Kranichsteiner prizes at the Darmstadt Ferienkursen (1988-1994), where he later served on the faculty. After studying cello for many years with such teachers as Peter Wiley, Gary Hoffman, and Janos Starker, he became a member of numerous professional orchestras, chamber groups, and new music groups, including the Dayton Philharmonic Orchestra, the Group for Contemporary Music, SONOR, Exposé, Surplus, the KNM Berlin, and the Ensemble Köln. As conductor, he has directed numerous new music ensembles, and in 1990 founded the Extended Vocal Resources Ensemble, which he directed until 1993.

2-6. THOMAS DELIO

Center (1999, for soprano, percussion, chamber ensemble) (15:30)

*the purpose of the motion of a poem is to bring the focused,
awakened mind to no-motion, to a still contemplation of the whole motion*

Sphere

A. R. Ammons

Center exists in two versions. Version I consists of a song cycle for solo soprano based on three poems by the American poet A. R. Ammons: *Center*, *Transfer* and *Making*. Version II intertwines the solo cycle of version I with three pieces drawn from a set of works for percussion and chamber ensemble entitled *as though*: *as though* (percussion solo), *as though, again* (percussion solo with flute, clarinet, violin), *as though, so again* (percussion solo with flute, clarinet, trumpet, violin, cello, piano). In version II the individual pieces are to be ordered as follows:

1. *Center*
2. *as though*
3. *Transfer*
4. *as though, again* or *as though, so again*
5. *Making*

7. **ROBERT MORRIS**

Three Musicians (2000, for English horn, bass clarinet, cello) (10:09)

Three Musicians was originally written for English horn, French horn, and bass in the summer of 1989. In 2000, Jacqueline Leclair suggested I make a new version of the piece. The result amounts to a recomposition of the French horn and bass parts for bass clarinet and cello with some alterations in the composition's rhythmic structure as well. The title also refers to Pablo Picasso's cubist painting of the same name, which I remembered when I was designing the piece in 1989. I was struck by how Picasso's interpenetration of his musicians' bodies and instruments formed a network of forms defying any one set of boundaries or figure-ground relations among the three musicians. In analogy, my musical materials are presented in many interlocking ways, so that only the entire ensemble of instruments will resolve certain "anomalies" in any single instrumental line.

-RM

Robert Morris (b. 1943) has written over 100 works for a wide diversity of musical forms and media including concert, computer, and improvisational music. His work has been performed throughout North America, and in Europe, Japan, and Australia. In addition, Morris has written many books, articles and reviews contributing to theories of musical analysis and aesthetics, compositional design, electronic and computer music, and South Indian Classical music. His essays have been published in such journals as *Music Theory Spectrum*, *Perspectives of New Music*, *Journal of Music Theory*, and *Journal of the American Musicological Society*. Since 2001, Morris has been Coeditor and Chair of the Editorial Board of *Perspectives of New Music*. Morris is the recipient of grants and fellowships from the National Endowment for the Arts, the A. Whitney Griswold Foundation, the American Music Center, the MacDowell Colony, and the American Council of Learned Societies. He has been guest composer at many festivals and series of new music. Morris is presently chair of the composition department of the Eastman School of Music, where he has taught since 1980.

Jacqueline Leclair, oboist, is a native of Syracuse, New York, who currently performs and teaches in New York City. She is a member of the Cygnus Ensemble, the Curiously Strong Winds, several new music ensembles, and appears with many other groups in New York City. Universal Edition Vienna publishes "Luciano Berio Sequenza VII Supplementary Edition by Jacqueline Leclair."

Michael Lowenstern is a soloist, and bass clarinetist with the New Jersey Symphony, on the faculty of the Juilliard School, the head composer for Grey Advertising's eMarketing division, and a regular with the Klezmatics, Orpheus Chamber Orchestra, Chamber Music Society of Lincoln Center, and Jerome Kitzke's "The Mad Coyote." Having appeared on over thirty CDs, he has two solo recordings: "Spasm" on New World Records and "1985" on Capstone.

Susannah Chapman, principal cellist of the Mostly Mozart Festival, is well-established as a soloist, chamber musician, and contemporary music performer. With Orpheus Chamber Orchestra she has toured Europe, South America, Japan, and Southeast Asia. She has performed at the Marlboro Music Festival and has toured with Musicians From Marlboro. Having premiered new works by many of America's leading composers, Chapman has also played contemporary concerti with the Australian Chamber Orchestra in connection with the Bang On a Can All-Stars, with whom she regularly performs. In 2000, she appeared at Jacob's Pillow as a soloist with the Mark Morris Dance Company in works designed for and premiered by Yo-Yo Ma.

Recorded at Brielle Studios, New York, NY

Edited by John Truebger, Eastman School of Music

and by Antonino d'Urzo, Opusrite™ Audio Productions (Riverdale, MD)

Thanks to Jim Undercofler, Director of the Eastman School of Music.

8. **ANNELIESE WEIBEL**

C.I.R.C.A. (1999, for piano and percussion) (9:04)

C.I.R.C.A. explores the interface between three different sonic layers and their very different timbres, and divergent rates of propulsion. The first of these layers is represented by eruptive, static, and very slowly decaying sonorities that are highlighted by, and framed with, silence, whereas the second layer—represented by the composite blend of piano/vibraphone/clay pot pitches—is reminiscent of a very slow, but steadily moving cantus firmus.

Finally, the third layer, in stark timbral and textual contrast to the former two, consists of a rapid-fire pattern, dry sounds of woodblocks and temple blocks. While the inert, spacious sonorities of layer one characterize the early part of the piece, the sinuous flow of the cantus firmus gradually takes over by leaching itself through, and around, the static soundscapes. However, dense,

Center

A bird fills up the
streamside bush
with wasteful song,
capsizes waterfall,
mill run, and
superhighway
to
song's improvident
center
lost in the green
bush green
answering bush:
wind varies:
the noon sun casts
mesh refractions
on the stream's amber
bottom
and nothing at all gets,
nothing gets
caught at all.

Transfer

When the bee lands the
morning glory bloom
dips some and weaves:
the coming true of
weight
from weightless wing-held
air
seems at the touch
implausible.

Making

In wingbar light
the mockingbird
takes the day into
making
takes the clouds still
shipping stars
takes the spring trees'
black small leaves
and with staid motions
and many threads
brings into
view
lightens
and when morning
shows sings
not a whit more beautifully
because it has been dark.

—A.R. Ammons

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Thomas DeLio (b. 1951) is a composer and theorist. His music is recorded on Wergo, Neuma, 3D Classics, Capstone and Spectrum. His works are published by Smith Publications/Sonic Art Editions. Thomas DeLio is also the author of several books on twentieth century music including *Circumscribing the Open Universe* (1984), *Contiguous Lines: Issues and Ideas in the Music of the '60's and '70's* (1985) and *The Music of Morton Feldman* (1996). His essays have been translated into numerous languages and widely anthologized (see *Baker's Biographical Dictionary* and *New Groves*).

Paula Chipman is a contemporary music specialist in Washington, D. C. where she has premiered works of many area composers. Chipman has performed with the Vienna Chamber Opera, the Vienna State Opera, the Arnold Schoenberg Choir, and the Austrian Radio Chorus. Her portrayal of the title role in Luciano Chailly's *The Bald Soprano* was deemed "outstanding" by *Opern Welt*. Paula Chipman earned her doctorate in vocal performance at the University of Maryland, College Park, a Master of Music degree from Arizona State University, and a Bachelor of Music Education from the University of Kansas. Currently, she is on the music faculty at Frederick Community College in Frederick, Maryland, and teaches voice in her home studio in Washington.

Jeffrey Gram is an active performer of new music, having premiered works by Thomas DeLio, Roger Zahab, Stuart Saunders Smith and Robert Ashley. He was educated at Northwestern University and the University of Akron where he studied with Dr. Larry Snider, Al Payson, and Patricia Dash. Jeffrey Gram was a co-founder and member of the renowned Trio Algetic, a percussion group committed to the advancement of percussion literature through performance, commission, and education. Following his tenure with the trio, he taught percussion at Muskingum College in Ohio and the University of Pittsburgh, where he performed regularly with the resident New Music Players. A versatile musician, his freelance career in Pittsburgh and Los Angeles included hand-drumming appearances on two pop/rock recordings and performances of his composition for modern dance. In reviewing his work *The Pittsburgh Post-Gazette* has described Jeffrey Gram as a "percussionist extraordinaire."

The ensemble for *as though, again*:

Karen Hendricks, flute; **David Welter**, clarinet; **Roger Zahab**, violin

Recorded and edited by Antonino d'Urzo, Opusrite™ Audio Productions (Riverdale, MD)

percussive wood explosions begin to "disturb" and penetrate the tapestry of relative inert sonorities, creating a sense of increased momentum on one hand, and a breakdown, or entropy, on the other hand. The nature of the emerging wood sounds and patterns-bright and brittle in timbre, immediately decaying-cannot be integrated into the existing sonic flow: what has been negotiated so far is drowned out, and eventually silenced by the relentless nature of the wood sounds.

Anneliese Weibel (b. 1956) is a native of Switzerland where she attended the Conservatory of Bienne and earned a piano performance degree. After moving to the United States, Weibel studied ethnomusicology and composition, later earning a Doctor of Musical Arts degree in composition from the University of Maryland. Her solo and chamber works have been performed throughout the United States. Weibel has taught on the faculty of the University of Maryland Baltimore County and Washington College and is currently on the faculty at the State University of New York College at Geneseo, where she teaches theory and composition.

Over the last eight years **The Hoffmann/Goldstein Duo** (Paul Hoffmann, piano; Tom Goldstein, percussion) has appeared in dozens of concerts and new-music festivals in the United States and Europe. The Duo continually premieres works, many of which are written expressly for them. Individually and collaboratively they have recorded on Vanguard, RCA, CRI, Opus One, CD Tech, O.O. Discs, Spectrum, Capstone, Orion, Northeastern, Composers Guild of New Jersey, Contemporary Record Society, Studio 508, Vienna Modern Masters, Voice of America, Radio Cologne, Radio Frankfurt, and Radio France. Capstone Records has recently released their new CD, "Crossfade."

9. **JERRY TABOR**

veneer/semblance, extremities, verities

(1992, for two violins, two violas) (20:42)

veneer/semblance, extremities, verities reveals complexities often hidden within an apparently simple sonic event. Through its structure four string players identify a single, uniform sound and stretch it to its limits. In this way the sound's microscopic design (rich and intricate in nature) is revealed. Such singular sonic events are often overlooked in more traditional composition because they exist merely to function within some larger context, or structural design. Here, in contrast, the moment becomes the entire composition. As such it affords a rare opportunity to

glimpse the rich inner life of sound—an inner life filled with subtle yet audible variations in pitch, rhythm, texture, and timbre that a listener may not ordinarily notice in more traditional compositional contexts. In much the same way that a painter like Mark Rothko helps us to see the perceptual "truth" in the complexity of the color fields he painted, *vener/semblance, extremities, verities* exposes the very makings of a mere moment of music, yielding yet another kind of music altogether.

-JT

Jerry Tabor (b. 1966) is a composer of acoustic and electroacoustic music. His compositions and research have been presented throughout the United States at major conferences and in his capacity as guest composer and lecturer at numerous institutions. His music is available from NOH Editions and is recorded on the Neuma Records label. In addition to his essays published in the *Computer Music Journal*, he has published an important book on pioneering composer and cognitive musicologist Otto Laske, entitled *Otto Laske: Navigating New Musical Horizons* (Greenwood Press 1999). Tabor is presently on the faculty at Salisbury University (Maryland) where he coordinates the composition, computer music, and theory programs in the Department of Music. He holds Doctor of Musical Arts (1997) and Master of Music (1994) degrees in composition from the University of Maryland at College Park.

Jose Berrones, a native of Roswell, New Mexico, is currently studying violin at the University of New Mexico. He has studied with such teachers as Bernard Zinck, Leonard Felberg, and Marianna Gabbi. Berrones teaches violin and has performed in symphonies and ensembles throughout New Mexico, such as the Grand Opera Theatre, Empire String Quartet, Roswell Symphony Orchestra, Las Cruces Symphony Orchestra, and the Midland-Odessa Symphonie and Choral.

Justin Pollak is a freelance violinist and violist living in Santa Fe, New Mexico. He has studied violin with Catherine Nichols and Leonard Felberg and is currently under Bernard Zinck at the University of New Mexico, where he also studies viola with Kimberly Fredenburgh. In addition to his activities with various chamber and orchestral situations, Pollak also performs as a substitute violist with the New Mexico Symphony Orchestra, and as a substitute violinist with the Santa Fe Pro Musica Chamber Orchestra.

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Sarah Vertrees, violist, performs in various capacities in the Albuquerque, New Mexico area, and plays in the University of New Mexico Symphony Orchestra under the direction of Jorge Pérez-Gómez. Vertrees has studied viola with Christine Rancier and is presently under the tutelage of Kimberly Fredenburgh at the University of New Mexico. While she continues her activities in the Albuquerque music scene, she is pursuing a career in veterinary medicine.

Kathryn Yadon, born and raised in Oklahoma, is currently a graduate student at the University of New Mexico. She is a graduate assistant in the Abraham Frack String Quartet. She received a Bachelor of Music degree, Magna cum laude, in viola performance from Arizona State University. Yadon's teachers include Ralph Morris, Erica Eckert, and William Magers. She now studies with Kimberly Fredenburgh at the University of New Mexico.

Recorded by Manny Rettinger at the University of New Mexico
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