

# New Music Series Volume 3

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Carol Lieberman, violin

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The University of New Mexico Contemporary Chamber Ensemble

## ELLIOTT CARTER: RICONOSCENZA

Carol Lieberman, Violin

*Riconoscenza* ("gratitude") 1984 for solo violin was composed in honor of the the birthday of Italy's leading composer, Goffredo Petrassi, who was born in 1904. It is interesting to observe that both these composers share a sophisticated knowledge of early music, along with serialism and more avant-garde musical trends. In *Riconoscenza*, Carter chooses to focus on several interesting ideas, one of which is the contrast between rhythmic freedom and restraint. Quasi-improvisatory lyrical melodic writing is periodically interrupted by bursts of more polyphonic, rhythmically incisive sections. These and other contrasting ideas are presented in the form of a highly charged little musical dialogue, condensing this fertile material into barely four minutes of music.

**Elliott Carter**, one of America's foremost composers, was born in 1908 in New York. At the age of 16, when he was a student at the Horace Mann School, he was befriended by the New England composer, Charles Ives, who took him to concerts and encouraged him to compose. Most of Carter's important influences thus came from his exposure to the music of Stravinsky, Varèse, Scriabin, and Ives himself. He graduated from Harvard with degrees in English and Music, and like so many of his American counterparts, set out to put the finishing touches on his musical education by studying with Nadia Boulanger in Paris. It was with Boulanger that Carter undertook his intensive study of counterpoint which helped shape his compositional ideas. In addition, Carter spent several years in Rome as a Fellow and Resident Composer at the American Academy in Rome.

Carter's youthful works vividly display those earliest influences—Stravinsky and Hindemith chief among them. His self-proclaimed aim at this time was to deliberately simplify his compositional style towards a hoped-for accessibility. After World War II, however, Carter abandoned the neo-classical approach and began to establish a style rich in tone-color, complex rhythmic interplay and contrapuntal textures for which he is famous today. In celebration of Carter's 80th birthday many festivals were held in his honor throughout America and Europe. His two most recent works are the violin concerto and a work for oboe and harp.

**Carol Lieberman** is well known for her performances of 19th and 20th century literature, and, for the past two decades, as one of the leading exponents of Baroque violin performance. She has toured throughout North and South America and Europe, and the scope of her versatility can be seen by her performances of the complete Bach violin and harpsichord sonatas in such cities as Lisbon, Madrid, Rome, Boston and San Francisco, and her recordings of works by such 20th century composers as Erno Dohnanyi and Andor Kovach.

Ms. Lieberman's frequent performances for radio and television include Radio Nacional España, Belgian Radio, the Canadian Broadcasting Corporation and National Public Radio. Her recordings have received the highest critical acclaim and include a world premiere album of sonatas of Simon LeDuc, the complete *Sonatas for Violin and Harpsichord* of J.S. Bach, and works of C.P.E. Bach and J.C. Bach. Her recording of Erno Dohnanyi's *Serenade for String Trio op. 10* and *Quintet for Piano and Strings op. 26* was "...highly recommended" by *Fanfare* magazine. A compact disc including Dohnanyi's *Sonata for Violin and Piano* was released on the AFKA label, and her CD of Schubert's *Three Sonatas for Violin and Fortepiano* appears on the Newport Classic Label.

As concerto soloist, Ms. Lieberman's appearances include the Boston Pops Orchestra, the C.B.C. Festival Orchestra, the Orchestra of the Associazione Musicale Romana, Handel & Haydn Society, and the Masterworks Choral, where she has served as concertmistress since 1980. She has performed concerti of Sibelius, Beethoven, Mozart, Vivaldi and Bach, including all the Brandenburg Concerti at Symphony Hall in Boston. She appears as guest artist with numerous summer festivals such as Grand Teton, Connecticut Early Music, Bay Chamber and Castle Hill.

Carol Lieberman received her D.M.A. degree from Yale University. She was awarded a Fellowship at the Mary Ingraham Bunting Institute of Radcliffe College in 1983-84, and has taught at the University of Maine and Boston University. Ms. Lieberman is Associate Professor of Music at the College of the Holy Cross, where she also serves as co-Director of the Holy Cross Chamber Players.

## HARVEY SOLLBERGER: RIDING THE WIND II, III, IV

### Harvey Sollberger, Flute

*Riding the Wind II, III, IV* is a cycle of solo flute pieces composed in 1973 and 1974. The movements can be played by themselves and in varying combinations, but work best when presented in their complete form as they are on this disc. More than most of my flute music, *Riding the Wind II, III, IV* sets out to explore in a thorough and systematic way that whole new area of sound production and articulation known as extended techniques (key and tongue clicks, buzz tones, multiphonics, various inhaled and exhaled sounds, etc.). The goal, locally, is to fashion a unique and convincing note-to-note melodic continuity from the integration of these new worlds of sound and color with traditional playing techniques. Globally, the application of extended techniques relative to the conventional mode of playing produces an overall form-defining curve or arch for the work: extended techniques dominate the beginning of *II* and the end of *IV*; "normal" playing prevails in *III*; mixed usage of these two "types" (conventional and non-conventional) occurs between the extremes and the middle of the piece. Thus, it is as if the music emerges from the "chaos" of a world of sounds and noises ("Nature"), working by the piece's mid-point to the fixed and defined world of the flute we are traditionally familiar with ("Human Art"), and, to the end, retraces its steps. The title and the piece's overall inspiration come from the following passage by the early Chinese philosopher, Lieh Tzu:

*After nine year's study I can set my mind completely free, let my words come forth completely unbound as I speak. I do not know whether right and wrong, gain and loss, are mine or others'. I am not aware that the old Master Shang Szu is my teacher and that Pai-Kao is my friend. My self, both within and without, has been transformed. Everything about me is identified. My eye becomes my ear, my ear becomes my nose, my nose my mouth. My mind is highly integrated and my body dissolves. My bone and my flesh melt away. I cannot tell by what my body is supported or what my feet walk upon. I am blowing away, east and west, as a dry leaf torn from a tree. I cannot even make out whether the wind is riding on me or I am riding on the wind.*

—Harvey Sollberger

**Harvey Sollberger** was born in Cedar Rapids, Iowa in 1938. A graduate of the University of Iowa (B.A.) and Columbia University (M.A.), his major teachers were Jack Beeson and Otto Luening (composition) and Samuel Baron and Betty Mather (flute). Since 1960 the bulk of his professional activity has been centered in New York City where he has been active as a composer, conductor,



flutist, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by Commissions from Koussevitzky Foundation, the Fromm Foundation/Tanglewood, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, Incontridi la Musica Sacra Contemporanea (Rome), and the New York State Council on the Arts. Mr. Sollberger's music has been performed here and abroad by such ensembles as the New York Philharmonic, the San Francisco Symphony and Pierre Boulez' Domaine Musical concerts. As a flutist and conductor he has toured and recorded extensively and has premiered works by Babbitt, Carter, Davidovsky, Martino, Reynolds, and Wuorinen. A founder of the Group for Contemporary Music, he was (with Charles Wuorinen) for twenty-seven years Director of that ensemble. In 1981 he received a special performer's grant from the Fromm Foundation at Harvard University in recognition of "distinguished service in the cause of contemporary music." More recently (1986) he has been Featured Artist at the Interlink Festival in Tokyo. During 1989-1990 he was Composer-in-Residence at the American Academy in Rome (fall) and Composer-in-Residence with the San Francisco Contemporary Music Players (spring). The latter residency, funded by a grant from the National Endowment for the Arts, included the composition of a commissioned work for the San Francisco Contemporary Music Players. Harvey Sollberger has taught at Columbia University and the Manhattan School of Music and is currently Professor of Music at the University of California, San Diego.

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## POZZI ESCOT: VISIONE

### The New Events Ensemble • Francis Wada, conductor

*Visione* was commissioned by Bert Turetzky and the Hartt Chamber Players. It is the last chamber work of the trilogy *Lamentus* '62-*Christos* '63-*Visione* '64 dedicated to the six million victims of the Holocaust. The works of the trilogy were premiered in Europe by Studio für Neue Musik-Munich, Belgrade Symphony Orchestra Chamber Players and Lontano Group London. The Yugoslavian National Film Center used *Christos* in the film *Razapeti*, which won first prize at the Florence Film Festival. Frank York in the *Pittsburgh Point* wrote after a performance of *Visione* at Carnegie-Mellon University, "The text is made up of isolated words taken from Grass, Kandinsky, Rimbaud, Stein and assembled into a tense, compelling poem by Escot; *Visione* is eminently successful and profoundly expressive".

**Pozzi Escot** graduated from Juilliard and Hochschule für Musik in Hamburg. In 1964 she began teaching at New England Conservatory and currently is Professor at Wheaton College and the Graduate School at New England Conservatory. Her name has figured prominently at nearly all major Contemporary European music events, including La Biennale (Venice), Nice Musiques Actuelles, IRCAM-Paris, Darmstadt, BBC-London, Studio for Neue Musik-Munich, Madrid Avant Garde, Belgrade groups performers as the Chicago University Chamber Players. Her music is performed by such groups and soloists as the Claremont Quartet, Bethany Beardslee, Mathew Raimondi and Robert Henry, to mention a few. She was chosen one of the five leading women composers in 1975 when the New York Philharmonic premiered her work *Sands...* Music critics Virgil Thomson (New York Review of Books), Theodore Strongin (New York Times), Michael Steinberg (Boston Globe), Andrew Porter (The New Yorker), Joseph McLellan (Washington Post), Daniel Webster (Philadelphia Inquirer) and others write of the beauty and excitement of Escot's unique style; and composers Jarnach, Shapey, and Sessions, refer to Escot as one of the most talented composers around. She is highly sought after as a scholar and lectures/publishes extensively. Her honors include Ford Foundation, Reemstma Foundation, Deutscher Akademischer Austauschdienst, Bunting Institute, Outstanding Educator of America, New York Academy of Science nomination. Co-author of the books *Sonic Design*, she co-founded the journal *Sonus* and became its editor-in-chief in 1985.

#### Performers

Maria Tegzes, soprano • Rie Shimizu, flute • William Malone, alto saxophone  
Dean Anderson, percussion • Gregory Koeller, contrabass • Francis Wada, conductor

Recording engineer: Joel Gordon

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## ANDREW IMBRIE: SHORT STORY

Leslie Amper, Piano

The title *Short Story* should be understood in the same spirit as other similar titles borrowed from literary convention, such as "Poem," "Ballad," and the like. I thought of it only after completing the music, but it seems to be an appropriate name for this piece, because the materials, or "characters," if you will, are presented in changing situations, so that their interactions bring about unexpected

events. (At least I had some surprises while composing.) Anyway, the events of the “story” are packed into a single movement; thus the expansiveness of a sonata (or novel) is precluded. Perhaps underlying this concentration was a sense of the shortness of a human life, compared with how much drama, variety and resonance it can contain.

*Short Story* begins with a boldly articulated statement, which is followed by a transition to an intensely lyrical melody in a very high register, with hushed accompanimental commentary. This gathers momentum gradually, then collapses. A hesitant, dirge-like passage follows, and leads to a return of the first idea, which is now more reflective and subdued in character. Little by little, though, the music becomes more animated, and leads to an extended development based on motives derived from the first section. At the very end, there is a sudden evaporation of energy, and the high lyrical melody comes back, almost like a ghost.

—Andrew Imbrie

**Andrew Imbrie** is a Professor of Music at the University of California at Berkeley, and has taught there since 1949. Born in New York, he received degrees from Princeton University and Berkeley, and studied composition with Leo Ornstein and Roger Sessions. Among his works are symphonies, concerti, string quartets, sonatas, choral works, songs, chamber pieces, and operas. He has received numerous awards and fellowships, and has had works commissioned by professional ensembles (San Francisco Symphony, San Francisco Opera, Oakland Symphony, New York Philharmonic, Pro Arte Quartet, Collage New Music), foundations (Ford, Fromm, Koussevitzky, Naumburg, Meet the Composer, Chamber Music America), schools (Dartmouth, University of Wisconsin) and individuals. He is currently working on a Third Piano Concerto.

**Leslie Amper's** performing experience includes recitals in New York, Boston, Chicago, San Francisco, Pittsburgh, and Washington; concertos with the Pittsburgh Symphony and Jackson Mississippi Orchestra; and chamber music at the Eastern Music Festival, Castle Hill, Monadnock and the New Hampshire Music Festivals. She has also performed the music of Scriabin in the Peter Sellars Kennedy Center production of Chekhov's *A Seagull* and compiled and performed scores to Silent Movie Classics at the Harvard University of Film Archive.

Miss Amper grew up in Pittsburgh, where she studied with Natalie Phillips. She pursued her musical

studies at Oberlin College and New England Conservatory. While a piano student of Russell Sherman, she won the First Annual Jordan Hall Honors Competition, gave her New York recital debut, made several recordings and played with numerous contemporary ensembles in the Boston area.

In 1988, Miss Amper was awarded a National Endowment for the Arts Solo Recitalist Grant. She has held teaching appointments at Harvard University, M.I.T., New England Conservatory and Longy School of Music. Leslie Amper is married to Randall Hodgkinson, her frequent collaborator in the 4-hand repertoire.

*Short Story* was recorded at Jordan Hall, Boston in November 1990. Funding for this project was provided by Chambers Chair, University of California-Berkley and the St. Botolph Club, Boston, Massachusetts.

Recording Engineer: Joel Gordon

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## ROBERT CARL: TIME/MEMORY/SHADOW

Extension Works • Ronald Feldman, Conductor

*Time/Memory/Shadow* is a play of histories—musical history, personal history, the internal history of work which unfolds (yet remains locked) in time. The piece was inspired by a curious dream, in which I watched a film with “conceptual subtitles”: i.e. insets which showed instantaneously the consequences later on in the film of certain actions and dialogue. This suggested a relationship between two trios, the second of violin/viola/harp being a ghost, and commenting upon events in the first.

The entire piece is a mystery, a series of clues pointing toward a brief march I wrote early in my life as a composer. It makes a spectral appearance near the end of the piece, as the two trios momentarily coalesce, elegaic and completely tonal. Always present in the music in some form, it becomes the object of a very free flow of play throughout—a juggling act where diverse, sometimes incongruous



materials project connections that only obvious by the end, when the performer shows his hand and reveals the trick.

—Robert Carl

**Robert Carl** studied composition with Jonathan Kramer, George Rochberg, Ralph Shapey, and Iannis Xenakis. He has received prizes and fellowships from the NEA, Tanglewood, and the Rockefeller Foundation, and his music is performed throughout the U.S. and Europe. His music is published by American Composers' Edition, and other recordings are available on Opus One, Koch International, and *The Aerial*. Currently, he is chair of the composition department at the Hartt School of Music, University of Hartford, and a director of the Extension Works ensemble.

#### Extension Works

##### *Trio I*

**Si-Jing Huang**, violin • **David Finch**, violoncello • **Kathleen Supové**, piano

##### *Trio II*

**Bonnie Bewick**, violin • **Scott Woolweaver**, viola  
**Elizabeth Morse**, harp • **Ronald Feldman**, conductor

**Ronald Feldman** is both a cellist with the Boston Symphony Orchestra and Assistant Conductor of the Boston Pops. He is also director of the Berkshire Philharmonic and resident conductor for Extension Works, a collective of performers and composers in Boston dedicated to the presentation of both new music and classical repertoire in concert series.

*Time/Memory/Shadow* was written in June 1988 at the MacDowell Colony, under commission for Alea III, Theodore Antoniou, conductor. This recording is made possible in part by a Vincent B. Coffin grant from the University of Hartford.

**Recording engineer: Bruce Humphreys • Digital Editing: David Budries, Sound Situation**

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**THOMAS DELIO: contrecoup... (1987)**  
**The University of New Mexico Contemporary Chamber Ensemble**  
**Christopher Shultis, conductor**

*contrecoup...* (1987) is a setting of two words extracted from one fragment of a large unfinished poem by Stéphane Mallarmé. The poem was intended as a memorial to Mallarmé's son Anatole who died in childhood at eight years of age. It was, however, left incomplete at the time of the poet's own death. In the words of Paul Auster, the first English translator of this unfinished work, these fragments are really:

...the raw data of the poetic process. Although they seem to resemble poems on the page, they should not be confused with the poetry per se. Nevertheless, more than one hundred years after they were written, they are perhaps closer to what we today consider possible in poetry than at the time of their composition. For here we find a language of immediate contact, a syntax of abrupt, lighting shifts that still manages to maintain a sense, and in their brevity, the sparse presence of their words, we are given a rare and early example of isolated words able to span the enormous mental spaces that lie between them...

I was attracted to many of the same attributes to which Auster refers, as well as to the fact that the text, as it exists, is indeed not a poem but a series of sketches. Never having been comfortable with the idea of merging a complete, self-sufficient poetic structure with a newly created sonic structure (thereby imposing one logic onto a pre-existing one), I was drawn to Mallarmé's fragments: words and phrases as yet un-refined and un-formed in any traditional poetic sense.

I chose to focus intensely upon the relationship established between two words, the first and the third, of the 119th fragment (as numbered in the North Point Press edition of 1983):

contrecoup	after-effect
<immortalité>	<immortality>
éternité	eternity
<pre>grâce à	<pre>thanks to
notre amour	our love
- il nous prolonge	- he prolongs us
au delà	beyond

—  
(en échange  
nous lui  
rendons vie

en nous faisant  
penseur

—  
(in exchange  
we give him back  
life

in filling ourselves  
with thought

*Pour un tombeau d'Anatole de Stéphane Mallarmé, "Pierre vives,"* © Editions du Seuil, 1962.

*contrecoup...* is a single movement work in five sections, approximately nine minutes in duration, scored for soprano, flute, piano and percussion. The five sections are separated by silences which are often as long as the sections themselves. The work's structure revolves around two words from Mallarmé's fragment, "*contrecoup*" and "*éternité*," which the soprano presents at the very end of the second section. This is the only time in the work that either text or singer are heard. Thus, most of the composition is devoted to the three remaining instrumentalists whose music both leads us up to and recedes from the one brief moment when Mallarmé's words appear.

The sonic structure of the work is based, to a large extent, on a series of dichotomies (embodying the startling dichotomy felt between the two words of the text). The instruments are paired- flute/soprano and piano/percussion - and these two pairs are often pitted against one another. As is much of my music, silence plays a crucial role in fashioning both the structure and expressive content of *contrecoup...* Twice over the course of the piece the music moves toward longer periods of silence (nearly one minute in duration). As a result of this process, near the end of the work formal divisions themselves are rendered ambiguous: One silence within the final section is almost as long as the silence which separates that section from its predecessor and is actually longer than some of the silences which separated several earlier sections from one another. Moreover, the final section is itself followed by a long silence which completes the pattern of silences separating previous sections and concludes the work. All of this creates the sense of dissolution with which the work ends. By its conclusion, I would like the piece to delicately straddle a finely drawn line between order and chaos; its elements drifting further and further apart, the structure appearing to gently come apart at its seams. (For a more

detailed discussion of *contrecoup*... the reader is directed to the essay "contrecoup...: Nonlinearity and Computer Aided Composition" in the journal *Interface*, 1991.)

—Thomas DeLio

**Thomas DeLio** (b. 1951, New York, NY) is a composer and theorist. He studied at the New England Conservatory of Music in Boston and Brown University in Providence, RI where he received a Ph.D. in an interdisciplinary studies program combining mathematics, music, and the visual arts. A number of compositions are recorded on the Spectrum label: *Serenade* (SR-128, 1980); *Marginal Developments* (SR-144, 1982); *Gestures* (SR-163, 1982); and *Partial Manifolds* (SR-302, 1985). Also, two works are available on compact discs: *Against the silence*... for percussion ensemble and four-channel computer generated tape (Wergo; as part of the CCRMA/Wergo CD series) and *contrecoup*... for chamber ensemble (Neuma). Several of his works are published by Smith Publications/ Sonic Art Editions (*Against the silence*..., *Sequence*, *Text*, *Partial Manifolds*, *Partial Derivatives*, *Partial Conjunctions*, *At Briggflatts meetinghouse*, *contrecoup*..., "Bright seaweed reaping" and *Transparent Wave*). *Serenade*, *Marginal Developments*, and *Gestures* are published by Sema Edizione (Rome). Thomas DeLio's sound installations have been exhibited in such institutions as The Baltimore Museum of Art and The Corcoran Gallery of Art in Washington, D.C. Articles about his music have appeared in *Leonardo*, *Interface*, *Percussive Notes* and *Perspectives of New Music*. He has received grants from Meet the Composer, the Ludwig Vogelstein Foundation and The University of Maryland.

As a theorist, Thomas DeLio has written articles on the music of Luigi Dallapiccola, Elliott Carter, Iannis Xenakis, John Cage, Philip Glass, Robert Ashley, Morton Feldman and Alvin Lucier, among others, which have appeared in *The Musical Quarterly*, *Perspectives of New Music*, *The Journal of Music Theory*, *Artforum*, *Interface*, *MusikTexte*, *Sonus*, *Revue d'Esthetique*, *Indiana Theory Review*, *Percussive Notes*, *Brass Bulletin* and *Winds Quarterly*. He is the author of two books on contemporary music: *Circumscribing the Open Universe* (University Press of America, 1984); and *Contiguous Lines: Issues and Ideas in the Music of the '60's and '70's* (University Press of America, 1985). He has co-edited two more books, *Twentieth Century Music Scores* (Prentice-Hall, 1988) and *Words and Spaces* (The University Press of America, 1989). In addition, he has completed *The Music of Morton Feldman* (Excelsior Press/The Greenwood Press, forthcoming). Thomas DeLio has taught at Clark University in Worcester, MA and



the New England Conservatory of Music in Boston, MA. He is currently an Associate Professor in the Department of Music of the University of Maryland at College Park.

This recording was made possible by the generous support of the University of Maryland at College Park and the Music Department of the University of New Mexico.

**Performers**

**Lisa Ganung**, soprano • **Karen DeWig**, Flute • **Steven Block**, piano • **John Bartlit**, percussion  
**Christopher Shultis**, conductor

**Recording Engineer:** Kevin Campbell, New Mexico Ambisonics, Albuquerque, New Mexico

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1	ELLIOTT CARTER: <i>Riconoscenza</i> Carol Lieberman, violin (Boosey and Hawkes)	6'07
2-4	HARVEY SOLLBERGER: <i>Riding the Wind II, III, IV</i> Harvey Sollberger, flute (American Composers' Alliance)	22'00
5-7	POZZI ESCOT: <i>Visione</i> New Events Ensemble	6'17
8	ANDREW IMBRIE: <i>Short Story</i> Leslie Amper, piano	10'50
9	ROBERT CARL: <i>Time/Memory/Shadow</i> Extension Works (American Composers' Alliance)	14'37
10	THOMAS DELIO: <i>contrecoup...</i> The University of New Mexico Contemporary Chamber Ensemble (Smith Publications/Sonic Arts Editions)	10'53
Total Duration		70'44

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