



NEUMA: NEW MUSIC SERIES VOL. 1

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- 1 IANNIS XENAKIS: *Theraps** _____ 11' 55"
Robert Black, Double Bass
DRAKE MABRY: 12.5.83
Walter van Hauwe, Alto Recorder
- 2 MOVEMENT I. _____ 63... 1' 53"
- 3 MOVEMENT II. _____ 192... 2' 44"
- 4 MOVEMENT III. _____ 58... 3' 47"
- 5 JEAN-CLAUDE RISSET: *Contours* _____ 9' 43"
(Computer Synthesized Tape)
GIACINTO SCELISI: *Tre Pezzi Per Trombone Solo**
Benny Sluchin, Trombone
- 6 MOVEMENT I. _____ 58... 2' 40"
- 7 MOVEMENT II. _____ 72... 2' 57"
- 8 MOVEMENT III. _____ 60... 3' 11"
- 9 SHIRISH KORDE: *Chamber Piece for Six Soloists* _____ 8' 30"
Holy Cross Chamber Players... Toshimasa Francis Wada, Conductor
- 10 ANNA RUBIN: *Crying the Laughing and Golden* _____ 9' 17"
(Electronic Tape)
- 11 CORT LIPPE: *Solo Tuba Music* _____ 6' 12"
Mel Culbertson, Tuba
*By Permission Salabert Editions, Paris, France
Total Playing Time _____ 63' 23"



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New Music Series Volume 1

Works of:

IANNIS XENAKIS
JEAN-CLAUDE RISSET
GIACINTO SCELISI
SHIRISH KORDE
DRAKE MABRY
CORT LIPPE
ANNA RUBIN

PERFORMERS:

ROBERT BLACK
BENNY SLUCHIN
WALTER van HAUWE
MEL CULBERTSON
HOLY CROSS CHAMBER PLAYERS
TOSHIMOSA FRANCIS WADA, Conductor

IANNIS XENAKIS—Theraps
ROBERT BLACK—Doublebass

Iannis Xenakis was born in 1922 in Braila, Rumania, of Greek parents. In 1947 he came to Paris and studied with Arthur Honegger and Olivier Messiaen. He also worked with the architect Le Corbusier from 1948 until 1959. He founded the School of Mathematical and Automated Music in Paris in 1966 and has taught there and at Indiana University, where he founded a similar center. He has worked with computers and various mathematical concepts including game theory and stochastic processes, producing primarily fully notated works for conventional instruments. His works include *Metastasis* for orchestra, *Pithoprakta* for orchestra, *Strategie*, game for two orchestras, *Akrata* for sixteen winds, *Terretektorh*, and other works for orchestra scattered among the audience (including *Polytope*, and *Nomos Gamma*), *Eonta* for piano and brass, and *ST/4* for string quartet. He has also published *Musique Formelles*, 1963, and numerous other writings. Since 1966, he has been the director of Centre d'Etudes de Mathematique et Automatique Musicales (CEMAMu).

Theraps oscillates between two contrasting areas: 1) where the music is in a constant state of flux (glissandi); 2) pairs of static natural harmonics that exploit the upper partials of the harmonic series related to each open string. The work is based upon Xenakis' use of "Random Walk, Brownian Movement" theory which is related to mathematical stochastic principles. Two particularly interesting points arise from the work. The first is the use of an Italian technique of fingering (now almost defunct) where the string is pulled to the side rather than pressed onto the fingerboard thereby creating the possibility of a constant glissando up into the highest registers beyond the fingerboard. The second point concerns the demands on the performer in requiring extremes of musical expression—between the savage fortissimos on the one hand and the sections dominated by fragile harmonics on the other.

Robert Black is one of the most versatile and innovative performers on the

doublebass and bass guitar. He is a frequent soloist at concerts and festivals of New Music in the U.S.A. and Europe. He is a member of the electro-acoustic performance group Iron Cow, and the Composers/Performers Consortium, Extension Works. His wide-ranging interests have allowed him to work with a number of composers representing a diversity of styles: video, improvisation, theatre, electronics, etc. As a recipient of a 1987 NEA Solo Recitalist Award, he presented a forty city solo tour throughout the United States. Robert Black has recorded for Opus One, Folkways Records, and Magnetic Music. He is Instructor in Bass at the University of Connecticut.

DRAKE MABRY—12.5.83
WALTER VAN HAUWE—Recorder

Drake Mabry, composer, oboist, and lecturer, specialized in oboe with Harold Gomberg, principal oboe of the New York Philharmonic, at the Juilliard School of Music and the Manhattan School of Music. He subsequently earned a Masters degree in composition from Rice University and a Ph.D in composition from the University of California at San Diego in 1983. He has worked as composer in electronic and acoustic music centers in the United States and in Paris. He has held teaching positions at the University of California at San Diego, Rice University and Dartmouth College.

Mabry's compositions range from solo to symphonic works and have been performed in the United States, Europe, Japan and Israel. As performer, Mabry has held the position of principal oboe with orchestras in the U.S., Canada and England. He has appeared as soloist at the Paris computer music center IRCAM and with SONOR Ensemble at the University of California at San Diego. He was recently appointed oboist of L'Ensemble des Deux Mondes of Paris.

12.5.83, for alto recorder, written in 1983, is in three movements, and explores various ways in which the 18th-century Baroque recorder can be used in a

contemporary musical language. Significant in the first movement is the contrast between very high staccato pitches and lower sustained pitches sometimes combining the texture of the instrumental sound with that of the performer's voice. In the second movement, the purely instrumental sounds of the recorder are heard as a backdrop to a combined voice and instrumental sound which eventually dominates the texture ending in a virtuoso display of playing and singing. The third movement blends elements of the previous two movements and ends with instrument and voice combined.

Walter van Hauwe studied the recorder at the Royal Conservatory in the Hague. He has performed with numerous ensembles covering a wide range of recorder literature from the 14th century to the present including the ensembles: "Quadro Hotteterre", "Sour Cream"—a recorder trio specializing in early music and contemporary music, and "Little Consort" a group specializing in music of 15th, 16th and 17th century music. Since 1984, he has been collaborating with Keiko Abe, on marimba. Walter van Hauwe has toured in the U.S.A., Japan, Australia, U.S.S.R., and Europe. He is the author of "The Modern Recorder Player" and has recorded for Telefunken, RCA, CBS, Vanguard, Columbia-Denon, and Attaca.

JEAN-CLAUDE RISSET—*Contours* *Computer-Synthesized Tape*

Jean-Claude Risset completed his piano and composition studies with Andre Jolivet and scientific studies at the Ecole Normale Supérieure where he earned his Doctorate in 1967 under Professor P. Grivet. He worked with Max Mathews at the Bell Telephone Laboratories developing the resources of computer sound synthesis. Since 1968, he has been widely regarded as one of the most important composers working in the field of computer music. A number of his works including the Suite from *Little Boy*, *Songes*, *Passages*, *Mutations*, and *SUD* have been recorded on Wergo and INA.GRM labels.

He supervised the installation of computer sound synthesis systems at Orsay (1970-71) and Marseilles (1974-81), and was the director of the Computer Department at IRCAM, from 1975 to 1979. He has taught in the U.S.A. at Dartmouth College and Stanford University. Currently, he is Researcher in Marseilles (Luminy and LMA,CNRS) where he works on auditory perception and computer music. He has received numerous awards since 1963 including the Prix d'honneur Ars Electronica, 1987.

Contours for computer-synthesized tape was synthesized on a T1600 minicomputer in Marseille (Luminy, University, and Laboratoire de Mécanique et d'Acoustique, C.N.R.S.) with the MUSIC V program. The composer has provided the following note: "For twenty years now, I have been interested in the possibilities opened by computer synthesis of sound. I worked on instrument simulation not to replace the instruments, but to prolong the instrumental world into a synthetic world with different constraints, capable of diverging from the instruments but also of merging intimately with them in close encounters.

The title *Contours* alludes to psychoacoustic studies, which indicate that melodies can be perceived as similar insofar as they have the same contour, e.g. succession of ups and downs. Thus, the piece is based on a simple motive (C, F sharp, B flat, E, G sharp, D), which undergoes various transformations that either preserve or alter the contour, hence yielding more or less dissimilar melodic profiles. As some other pieces of mine, *Contours* is a story of emergence and dissolution: the transformations initially underline the profiles, but later erode them, and they eventually get lost in a harmonic fog.

At the beginning of the piece, a C is gradually transformed into an F sharp (and vice-versa) through spectral "Swelling", using the nonlinear distortion technique developed in Marseille by Daniel Arfib to introduce successive harmonics (the 11th harmonic of a C is close to an F sharp). This transition introduces the basic kernel C, F sharp, B flat, E, G sharp, D. This motive will then be repeated, transposed, enlarged, tilted, distorted, and condensed into chords. Through "phasing", different harmonics appear or disappear at different

cadences: phasing is used here with defective harmonic spectra, to animate specified harmonic structures. The individual control of harmonics permits me to shape textures as harmonic emanations of prescribed chords. The same chords give their signature to bell-like timbres; the synthetic bells are later "liquefied", diffracted into fluid textures through the smoothing of the temporal envelope of the components. The end of the piece is a sonic development based on the harmonics, which both amplifies and dissolves the initial structures, and introduces voice-like synthetic sounds."

GIACINTO SCELISI—Tre Pezzi Per Trombone Solo
BENNY SLUCHIN—trombone

Giacinto Scelsi is one of the most important Italian composers living today. He has been called "the Charles Ives of Italy" by Morton Feldman and has been compared to another 20th century pioneer, Edgard Varese. A number of Scelsi's compositions including *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 are distributed by RCA Records and his song cycle *Canti del Capricorno 1-19* is recorded on Wergo Records.

The *Three Pieces For Solo Trombone* are studies in instrumental timbre. The first piece explores the sonic possibilities of single notes while the others focus on rhythmic and dynamic contrasts to create formal divisions. The pieces are written in traditional notation and utilize techniques such as glissandi, flutter-tongue and micro-tonal pitch inflections.

Benny Sluchin was born in Tel Aviv where he studied music at the Rubin Academy and Mathematics and Philosophy at Tel Aviv University. He has performed with the Israel Philharmonic Orchestra and as soloist with the

Jerusalem Symphony Orchestra (Israel Radio Orchestra). Since 1977, he has lived in Paris where he is a member of the Ensemble InterContemporain, the renowned contemporary music ensemble under the direction of Pierre Boulez. Benny Sluchin has been active as a soloist and has premiered many new works featuring the trombone. He recently completed his doctoral thesis in mathematics at the Sorbonne and is participating in various research projects in brass acoustics at IRCAM.

SHIRISH KORDE—Chamber Piece for Six Soloists
Holy Cross Chamber Players
Toshimasa Francis Wada, conductor

Shirish Korde was educated at the New England Conservatory of Music and Brown University. As a theorist, he has published articles and given talks on contemporary music. He is founder and co-editor of the journal SONUS. His compositions have been performed in the United States and Europe. Three of his works: *Constellations* for saxophone quartet, *Spectra* for trombone and tape and *Goldbach's Conjecture* for solo flute are recorded on the SPECTRUM label. He has received grants for his research and composition from the Massachusetts Council for the Arts, The Artists Foundation, The Fuller Foundation, The National Endowment for the Arts and Holy Cross College. In addition to music theory and composition, he has studied the music of Asian and African cultures. He has taught at Berklee College of Music, The New England Conservatory, and presently he is Associate Professor and Chair of the Department of Music at Holy Cross College. He is co-director of the Worcester Tri-College Group for Electronic Music.

Chamber Piece (1986) for six soloists was composed especially for the Holy Cross Chamber Players and is written for flute, clarinet, violin, cello, piano, and

one percussionist (playing vibraphone, marimba, xylophone, glockenspiel, bells, and gongs).

This work is based on a single twelve-tone all-interval chord which unfolds at the beginning of the work. The entire piece consists of two connected parts. In the first part, there is a gradual descent first to a single unison pitch sounding in the middle of the total ensemble's range, followed by a descent to the lowest regions of the chord and ending in a noise-like section, in which the percussion-like qualities of all the instruments of the ensemble are utilized and the sensation of pitch is submerged. The second part begins with reemergence of pitch and is characterized by an ascent back to the shimmering sonorities of the opening. In this part, several fragments of the previous music are recaptured and re-cast with different sound-colors. The final moments of the piece consist of a filtered version of the opening chord.

The Holy Cross Chamber Players, founded in 1985, is a mixed ensemble consisting of members of the Holy Cross Music Department faculty and guest artists from the Boston area. The uniqueness of the ensemble lies in the versatility and virtuosity of its players, whose stylistic performances feature Baroque chamber music on period instruments as well as contemporary music. The performers on this recording are: Jane Garvin (flute/piccolo), Bruce Creditor (clarinet/bass clarinet), Carol Lieberman (violin), Ronald Lowry (cello), Leslie Amper (piano), Dean Anderson (percussion), and Toshimasa Francis Wada (conductor).

ANNA RUBIN—*Crying the Laughing and Golden Electronic Tape*

Anna Rubin is a composer of instrumental and electronic music whose works have been performed throughout North America, Mexico, and Europe. She received a first place award from the Gaudeamus Foundation for her work *DE NACHT: LAMENT FOR MALCOLM X* and has been the recipient of residencies at the Charles Ives Center for American Music, Harvestworks, Inc., and the American Dance Festival. Her music has also been presented by such groups as the San Francisco Contemporary Chamber Players, Pittsburgh New Music Ensemble, Composers' Resources, Atlanta, and the Monday Evening Concert, Los Angeles, as well as at Roulette, and Experimental Intermedia Foundation in New York City, and the Music Gallery, Toronto. Current projects include commissions from the New York State Council for the Arts for a viola/tape work and the New American Radio Foundation for an experimental radio drama.

The composer has provided the following note: "*Crying the Laughing and Golden* was created in the studios of the Sweelinck Conservatorium in Amsterdam, Holland during my studies there with Dutch composer Ton de Leeuw in 1982-83. The basic sonic material of the piece is the sound of a woman laughing and whispering. From this, I derive nearly all the sounds of the work through a variety of studio techniques including multi-layering, filtering, manipulation of tape speed, and distortion. The work is a sonic journey into a woman's unconscious, evoking at various points feelings of joy, violence, sensuality, fear, and calm."

This work serves as the sound track for a video by Dutch artist Paul Muller. Winner of several awards in Canada, Italy, Holland, Belgium, and Germany, it was recently purchased by both the Stedelijk Museum and the Dutch government for their permanent collection."

CORT LIPPE—Solo Tuba Music
MEL CULBERTSON—Tuba

Cort Lippe studied composition with Larry Austin in the U.S.A. He spent three years in Utrecht, The Netherlands at the Instituut voor Sonologie working with G.M. Koenig in the fields of electronic, computer, and formalized music. Presently, he is living in Paris where he worked for three years at the Centre d'Etudes de Mathematique et Automatique Musicales (CEMAMu), directed by Iannis Xenakis. Currently, he is employed at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM), directed by Pierre Boulez, where he heads the 4X System musical applications; and is active as a composer in the Paris-based group New American Music in Europe (NAME). His works have been premiered in North America, South America, Europe, and the Far East; and have been presented in numerous radio and television broadcasts. He is recorded by CBS/Sony.

Cort Lippe has been awarded numerous composition prizes, including: the Sonavera Studio International Electronic Music Competition (1980); the Newcomp International Computer Music Competition (1983); the Music Today Contemporary Music Competition (1985); the Seventh International Electronic Music Competition 'Luigi Russolo' (1985); the Eighth Irino Prize for Composition (1987); and the 15th Annual Electronic Music Competition, Bourges (1987). His work MUSIC FOR SHO AND HARP (1986) was selected by the U.S.A. League-ISCM as an official entry to the ISCM World Music Days 1988 in Hong Kong.

Solo Tuba Music (1987) was commissioned and written for tubist Mel Culbertson, who premiered the work in Paris in 1987, and is dedicated to the tubist and composer David Durant.

The piece employs conventional playing, secondary and percussive sounds, and vocal sounds in a hierarchical manner. A fascinating and challenging solo in-

strument, the tuba is used to explore musical depth of field, intelligibility of text, and exploits a large musical palette demanding much of the soloist.

The text used in this work is a paragraph extracted from the novel *Gravity's Rainbow* by Thomas Pynchon:

The Meggazone is like being belted in the head with a Swiss Alp. Menthol icicles immediately begin to grow from the roof of Slothrop's mouth. Polar bears seek toenail-holds up the freezing frosty-grape alveolar clusters in his lungs. It hurts his teeth too much to breathe, even through his nose, even, necktie loosened, with his nose down inside the neck of his olive-drab T-shirt. Benzoin vapors seep into his brain. His head floats in a halo of ice.

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Mel Culbertson studied at the Juillard School of Music and at the New England Conservatory in Boston and was soloist with the Residency Orchestra of The Hague for seven years. He has performed with numerous orchestras in Europe and the United States, including the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Tonhalle of Zurich, the French National Orchestra and the Boston Symphony. He has given recitals and solo performances in Carnegie Recital Hall (NY), the Royal Festival Hall (London), the Concertgebouw, and in numerous other cities in the United States and Europe. Presently he is soloist at Radio France and contributes actively to the development and evolution of the tuba and its repertory. Mel Culbertson plays the Culbertson model, an instrument that he designed in association with B & S of West Germany.