

NEUMA

Great American Guitar Solo

David Tanenbaum

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|-------|--|------|
| 1 | Great American Guitar Solo (1982) | 7:29 |
| | Curtis Curtis-Smith (b. 1941) | |
| 2-4 | Sonata | |
| | Marilyn Currier | |
| | 1. Adagio, ma non troppo - Allegro | 4:37 |
| | 2. Lento-Moderato | 3:58 |
| | 3. Allegro assai | 3:33 |
| 5-9 | Seasons (1974) | |
| | William Bolcom (b. 1938) | |
| | 1. Winter | 2:47 |
| | 2. Thaw | 2:41 |
| | 3. Spring and Summer Dances | 4:42 |
| | 4. Summer Sounds | 2:29 |
| | 5. Harvest Time and Winter's Onset | 3:43 |
| 10-12 | Time Grids (1988) | |
| | Shirish Korde (b. 1945) | |
| | 1. Allegro Furioso | 2:55 |
| | 2. Sostenuato | 3:55 |
| | 3. Mecanico | 5:14 |
| 13 | Mortua Dulce Cano (1989) | 3:46 |
| | Bryan Johanson (b. 1952) | |



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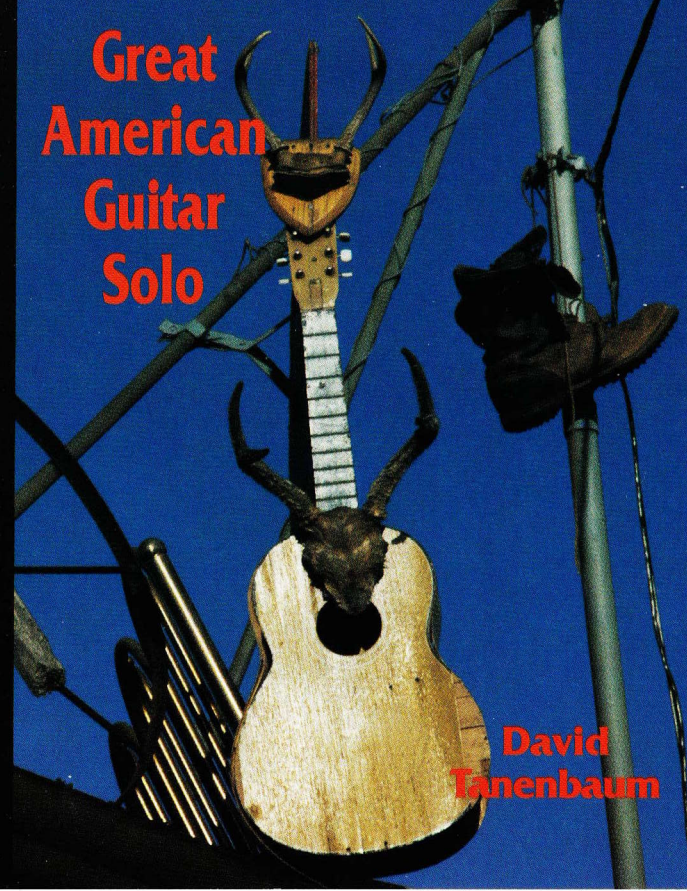
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Great American Guitar Solo

David
Tanenbaum



Curtis Curtis-Smith • *Great American Guitar Solo*

Curtis Curtis-Smith has received some 75 grants, awards and commissions, including a Guggenheim Fellowship, an award from the American Academy and Institute of Arts and Letters, the Koussevitzky Prize at Tanglewood, the Medaglia d'Oro from the Concorso Internazionale de Musica e Danza, the National Endowment for the Arts, the Rockefeller Foundation, the Michigan Council for the Arts, the Arts Foundation of Michigan, and the Distinguished Faculty Scholar Award from Western Michigan University.

He has received commissions from the Cleveland Museum of Art for its 75th Anniversary, the DaCamera Society of Houston for a work for the Columbus Quincentenary, a violin concerto for Sergiu Luca, a *Concerto for Left Hand and Orchestra* for Leon Fleisher, and a *Piano and Wind Sextet* for Dennis Russell Davies and the Stuttgart Woodwind Quintet.

His *Great American Symphony* has been performed at Lincoln Center by the American Composers Orchestra, and by the Stuttgart Opera Orchestra, the Indianapolis Symphony, and the Cabrillo Festival Orchestra. He is currently Professor of Music at the School of Music, Western Michigan University.

The Great American Guitar Solo was commissioned by Michael Lorimer and is published through his edition. From the pungency of its harmonies to the tang of its rhythms, this piece is decidedly American. It uses a full range of guitar tones and colors—in the middle, where the music is mischievous and plays hooky, you can hear even the sounds of a caliope the composer heard in front of a tulip garden the day he conceived the Great American Guitar Solo.

The Great American Guitar Solo is a *chaconne*, a baroque variation form that also appears in Curtis-Smith's first symphony. Starting with an eight-bar harmonic progression, the Great American Guitar Solo comprises twenty-seven variations. Its first bar reveals two key structural elements: strumming, a texture that becomes more powerful and pervasive as the piece progresses until, near the end, it finally dominates; and the interval of the fourth: B-E. Informing the entire work, the fourth is first traced chromatically: E-E^b-D-D^b-C-B; then, after the B^b *scherzoso* episodes, diatonically: E-D-C-B; and finally in a figure typical of rock guitar idioms, the interval is partially filled-in melodically: B-D-E.

—Notes by Micheal Lorimer

Marilyn Kind Currier • Sonata

Marilyn Kind Currier has had her works performed in concert halls throughout the United States, including Carnegie Recital Hall and Merkin Hall in New York, and at the Kennedy Center in Washington D.C. Among her major works are concerti for violin and viola, an orchestral work. *The Scarlet Letter*, *Images for Orchestra*, and the *Vanzetti Mass* for chorus, soloists and orchestra which uses portions of the Latin Mass as well as Vanetti's letters from jail as text. Her most recent commission, "Hampton's Throne" was performed by the Women's Philharmonic during the '92-93 season. Currently Ms. Currier lives in Providence, Rhode Island and teaches at Providence College.

Right now the "classical" guitar is one of the phenomena of our musical culture. At a time when many cities find it difficult to promote solo recital series, the guitar continues to command audiences and proves a signal exception to the general rule. It is fascinating to speculate why this is so, since the instrument is antipodal to most current trends - huge orchestras, flamboyant conductors, stagey happenings, computers, experiments with a wide variety of sounds. The guitar is so different. Saturated as we are with what is biggest, fastest, loudest, bulliest, most mechanized, perhaps it has come to stand for the individual self - vulnerable and lonely, but always with a human face.

My *Sonata for Guitar* is a three movement work and grows out of my love for the instrument.

—M.C.

William Bolcom • Seasons (1974)

William Bolcom, winner of the 1988 Pulitzer Prize for Music for his *Twelve New Etudes for Piano*, is a composer and pianist. In addition to the Pulitzer, his compositions have earned him awards from BMI, two Guggenheims, several Rockefeller Foundation and National Endowment for the Arts awards and grants, the Marc Blitzstein Award from the American Academy of Arts and Letters (for his "actors' opera" *Dynamite Tonight*, written by Arnold Weinstein) and the Koussevitzky Foundation Award for the *Piano Quartet* (for the Chamber Music Society of Lincoln Center). His works have been commissioned by the Boston and Saint Louis Symphonies, New York Philharmonic and the Philadelphia Orchestra. The latter performed his new *Fifth Symphony* in January 1990, while the American Music Theater Festival of Philadelphia commissioned his cabaret opera *Casino Paradise* (another collaboration with Arnold Weinstein) which premiered in April 1990. His tenth string quartet was premiered in 1989 by the Stanford String Quartet, and Yo Yo Ma and Emanuel Ax toured four cities (including New York's Avery Fisher Hall) with his cello-and-piano sonata in May 1990. A recent premiere during the Carnegie Hall Centennial was a song cycle of poems by American women (*I Will Breathe a Mountain*) for Marilyn Horne. The New York Philharmonic premiered his Clarinet Concerto in January 1992.

His own recorded works include performances of the *Piano Quartet* by the American Trio, *Commedia* and *Open House* (a song cycle on texts of Theodore Roethke, sung by Paul Sperry) by the St. Paul Chamber Orchestra, a volume of works for violin and piano by Sergiu Luca and Mr. Bolcom, his Brass Quintet by the American Brass Quintet, the Pulitzer Prize -winning *Twelve New Studies for Piano* performed by Marc-Andre Hamelin. Bolcom's *Fourth Symphony* (including a setting of Roethke's "The Rose" sung by Joan Morris), recorded by the Saint Louis Symphony Orchestra under Leonard Slatkin, which was Grammy nominated as "Best Contemporary Composition" of 1988.

Bolcom has taught composition at the University of Michigan School of Music since 1973, and has been a full professor since 1983. In 1977 he received the prestigious Henry Russel Award, the highest academic prize given by the University. Other recent awards include the Michigan Council for the Arts Award and the Governor's Arts Award from the State of Michigan.

The composer writes:

"Seasons" for guitar, written for Michael Lorimer and commissioned by the Michigan Council for the Arts, is a pastoral piece, one of a long tradition of "seasonal" works. It starts and ends, however, with winter, which is somewhat unusual, and the seasonal breaks in the movements are not determined by the solstices - more by the moments one feels sure things are changing, have changed and will change again. Here in Michigan, spring and summer flow together more than they do further East; late summer is almost another season from early summer; falls are hearty but crepuscular; winters are long.

Shirish Korde • *Time Grids*

(for amplified guitar and computer synthesized tape)

Shirish Korde's compositions which include works for solo instruments, voice, chamber ensembles, electronic media, and music theatre, have been performed at festivals and concerts throughout the United States, Europe, Australia, and South America. Recordings of his compositions including *Constellations* for saxophone quartet, *Spectra* for trombone and tape and *Goldbach's Conjecture* for flute, are available on the Spectrum label. The *Chamber Piece for Six Soloists* and *Goldbach's Conjecture* (version with tape), performed by Pierre-Eves Artaud is recorded on Neuma compact discs. His recent solo flute piece, *Tenderness of Cranes*, which won the Ettleson composition prize and the National Flute Association award for New Music for flute, has been recorded by flutists Pat Spencer, Jean DeMart, and Claudia Anderson.

He has received commissions from soloists and ensembles specializing in new music and has been the recipient of grants and awards for his compositions from the Fuller Foundation, National Endowment for the Arts, Massachusetts Council on the Arts, Artists Foundation, Cambridge Multicultural Center, Meet the Composer, Holy Cross College, Composers Inc., and the National Flute Association. His chamber opera *Rasa*,

commissioned by the opera program of the National Endowment for the Arts and the New England Foundation for the Arts (was performed in the Boston Area and in Fort Worth, Texas in the spring of 1992).

Currently, he is Professor and Chair of the Music Department at the College of the Holy Cross where he also co-directs the Tri-College Group for Electronic Music, a collaborative program of Clark University, Worcester Polytechnic Institute and Holy Cross, and co-directs the Holy Cross Chamber Players.

Time Grids combines an amplified classical guitar with computer-generated tape and explores, through techniques such as sampling, FM synthesis and re-synthesis, a wide range of tone colors derived from the guitar—much like the musique concrete techniques of the past but using computer programs for the manipulation of the musical materials. In a more general sense, the computer has allowed me to transform the sounds derived from a guitar into musical structures that are reminiscent of the lute and harp family of instruments such as the Chinese Ch'in, the Shamisen of Japan, the South Indian Veena and the West African Kora. (The influence of rhythmic structures from certain Asian cultures will also be apparent to the listener.)

The work is in three movements. The first introduces the essential harmonic, rhythmic and tone color ideas and is played by the guitar alone. In the second section, the guitar is joined by the tape; this section explores sound colors derived from harmonics and various attack properties of the guitar. The final section explores polyrhythmic structures suggested by guitar plucking techniques. In this section, the underlying polyrhythmic structure for the entire piece, to which the title refers, is brought to the foreground.

—SK

Bryan Johanson • *Mortua Dulce Cano*

A prominent guitarist as well as composer, Bryan Johanson studied composition with Charles Jones and Pulitzer Prize winning composer William Bolcom, and guitar with Alirio Diaz, Christopher Parkening, and Michael Lorimer. His compositions have won major awards from the St. Paul Chamber Orchestra, and Aspen Music Festival. His catalogue of over 80 compositions includes, three Symphonies, concertos for violin, cello, piano, and guitar, numerous chamber works, song cycles, and compositions for solo instruments. His works have been internationally performed, recorded, and published. Johanson is a Professor of Music at Portland State University, where he has taught since 1978.

His work was inspired by a short anonymous Elizabethan poem which was inscribed on the fingerboard of a lute. It is the wood speaking of its new life as a lute:

VIVA FUI IN SILVIS
SUM DURA OCCISA
SECURI DUM VIXI TACUI
MORTUA DULCE CANO

I was alive in the forest
I was cut by the cruel axe
In life I was silent
In death I was sweetly singing

"I have always been impressed when I see the transformation of raw wood into an instrument. In the hands of a great artist, the wood truly comes alive. I dedicated the piece to the extraordinarily gifted Oregon luthier Jeffrey Elloitt, who makes this transformation process seem so effortless."



Arthur M. Greene

David Tanenbaum is one of the most sought after and highly acclaimed guitarists in America. He has performed throughout the United States, Canada, Europe, the Soviet Union and Asia, and in 1988 he became the first American guitarist invited by the Chinese government. He has been a featured soloist at many international festivals, including those at Bath, Frankfurt and Luzern, and he served as President of the 1989 Second American Classical Guitar Congress. For that festival he commissioned five new works, including a piece by Henry Brant for 100 guitars, which he subsequently conducted on Finnish television and in a performance that included guitarists of all ages from the Northern California community.

David Tanenbaum's repertoire encompasses diverse styles from contemporary as well as older periods. He is recognized as one of today's most able and eloquent proponents of contemporary guitar repertoire. Among the many works written for him is Hans Werner Henze's guitar concerto, *An Eine Aolsharfe*, which is dedicated to Tanenbaum and his wife Julie. He has toured with Steve Reich and Musicians, was invited to Japan in 1991 by Toru Takemitsu, edited "The Lou Harrison Guitar Book" and

has long been associated with that composer, performed in Michael Tippett celebrations, and premiered dozens of works. A proponent of chamber music with guitar, he has performed with the Kronos and Shanghai Quartets and has had a long association with the Ensemble Modern of Frankfurt.

David Tanenbaum divides his teaching time between touring, recording, editing guitar music and teaching. He is currently Chairman of the Guitar Department of the San Francisco Conservatory of Music, and has been on the faculty of Mills College as well as Artist-in-Residence at the Manhattan School of Music. His recordings reflect his broad repertoire interests; they can be found on Innova Digital Archive, Audiofon, GSP, New Albion, Deutsche Harmonia Mundi, Green Linnett and Rhino Records. He has produced many editions of guitar music, including a series called The David Tanenbaum Concert Series on Guitar Solo Publications. Recently he published three books analyzing the etudes of Sor, Carcassi and Brouwer to compliment his recording of those works.

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All first recordings

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Instruments:

Greg Byers 1993 Spruce
in Curtis-Smith and Korde
Thomas Humphrey 1992 Spruce Millenium
in Currier and Johanson

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