

Maybe all music, even all art, is about something we know in the process of becoming something we could never have imagined, some identifiable kernel transformed by the artist's will and imagination into a new experience. An artist's personal, singular memory, unknowable to an audience, somehow becomes allied with some universal knowledge, the foundation of which is what we, our culture(s), share collectively.

In this collection of works from the past decade, Eric Chasalow has drawn on many kinds of memory and experience, both personal and universal. Tape recordings of family members, quotes from his own earlier music, and recordings of his predecessors in the history of electronic music (Milton Babbitt, for example, among others) are among the more concrete gleanings from the composer's past. These are combined with the stylistic and technical influences both conscious and unconscious that are part of the foundation of any artist's work. In Chasalow's case, those influences surface in the allusions to jazz and to the music of the composer's teachers and older colleagues, including Mario Davidovsky and Babbitt (whose penchant for punning titles has also clearly rubbed off on Chasalow).

The composer's catalog features a number of works, like the Babbitt-centered *Left to His Own Devices* (on this disc) and the earlier Jimi Hendrix piece *'Scuse Me*, in which the music Chasalow loves is explicitly on display, although filtered and morphed (lovingly) through his own aesthetic. In many ways this parallels his treatment of text (literary/oral language) in such pieces as *Crossing Boundaries* as well as the more linear, songlike setting of John Berryman's poems in *Dream Songs*.

As Chasalow has said, "In spite of my long history with electronic music, the technology is not my focus." This is clear from the work on this disc, crafted in a musical language as subtle and complex as it is tactile and expressive.

Born in 1955 and growing up in an "anonymous" New Jersey suburb of New York City, Chasalow, the oldest of six children, had an unremarkable exposure to music—piano lessons at age four or five that he found uninteresting, his mother singing musical-theater songs around the house, that kind of thing. (By strange coincidence for this future electronic music composer, Chasalow's father, an applied mathematician with a doctorate in chemistry from Columbia University, worked at Bell Labs, where a computer was first used to synthesize sound in 1961.)

Like many other kids of his generation, Chasalow got hooked on music through the Beatles and pestered his parents until he got a guitar. He began playing in bands with his friends at about age eleven, and with his bar mitzvah money bought a Gibson ES-335, a genuinely enviable rock-n-roll axe. He took up the sax, having found his aunt's old alto in his grandparents' attic, and later took up the flute as well because his girlfriend played it. Easily bored and intensely curious, he progressed quickly as a guitarist, and his teacher, a fine jazz player, began showing him the jazz standards. The music store that had sold him his Gibson encouraged his interest in music by lending him a sitar (!), and, more prophetically, an ARP Odyssey synthesizer. He started making tape pieces at home while still in his teens.

Chasalow got his first experience in arranging and composing by writing charts for his high school's big band; he also wrote a few ersatz "Handel flute sonatas" for his girlfriend. He learned as he went, hearing what did and didn't work as his band read through everything he brought in. His models were progressives like Stan Kenton and Woody Herman, and he got to New York City with fair frequency to hear some of the greats of jazz, including Bill Evans, Clark Terry, and Ron Carter. At one of the Newport Festival's Carnegie Hall concerts, the lineup featured Sonny Rollins and McCoy Tyner; a no-show Miles Davis was replaced at the last minute by Freddie Hubbard.

Following high school Chasalow was accepted at Bates College in Lewiston, Maine. His decision to go to Maine for college was partly based on a love for outdoor activities, which he'd become involved in to counter a "bland suburban existence." Chasalow chose biology as a major, reflecting his interest in the natural world (and, after all, his father was a scientist). Encouraged by the atmosphere at Bates, he showed his big band charts to one of the music professors, who responded, "You're a composer." He chose to continue studying both music and biology, and as Bates had no composition faculty he worked with the composer Elliott Schwartz at nearby Bowdoin College. Knowing very little of the classical repertoire, he went to the library and "just started listening." Two of the pieces that particularly struck him were John Cage's Sonatas and Interludes for Prepared Piano and Elliott Carter's String Quartet No. 2.

Having immersed himself in the study of music, Chasalow applied to and was accepted at the New England Conservatory for the school year 1975–76. He spent the year in Boston studying composition with William McKinley and sax with Carl Atkins and Joe Allard. However, he felt drawn to return to Bates to complete the biology degree he'd left suspended. He went back to Maine the following year to complete an honors thesis—an orchestra piece. This was accepted for a reading by Charles Bruck at the Domain School, founded by Pierre Monteux in Hancock, Maine. It was an immensely exciting experience for the young composer.

Chasalow graduated from Bates cum laude in 1977, having already decided to pursue graduate study in music. He was particularly interested in Columbia because of the presence there of Mario Davidovsky, whose seminal flute-and-tape piece *Synchronisms I* had made a strong impression on Chasalow at the NEC. Chasalow also wanted to work with the composer and virtuoso flutist Harvey Sollberger, who was, like Davidovsky, an adjunct faculty member at Columbia.

When he arrived at Columbia Chasalow became part of what was arguably the most important center of electronic music in the country, and one of the most important in the world. In addition to Davidovsky, the composers who mentored him there included Milton Babbitt, Vladimir Ussachevsky, Bülent Arel, Alice Shields, Pril Smiley, and others who had attained virtual legendary status in the field. He studied composition with Jack Beeson and George Edwards, and in 1979 Chasalow wrote his first piece combining tape and acoustic instruments, *Verses and Fragments* for horn, percussion, and tape.

He was also studying flute with Sollberger and performing, playing his own music and experimenting with non-tonal improvisation (at one point considering writing a book on the subject) and improvisation in conjunction with electronic tape. He frequently served as the "playback guy" for the tape parts of Babbitt's and Davidovsky's pieces, and became a freelance recording engineer for chamber music concerts around the city. He also worked for the Group for Contemporary Music, which Sollberger had founded with Charles Wuorinen in the 1960s, and became friendly with the musicians and composers in that orbit, including Wuorinen and cellist Fred Sherry.

In the mid-1980s Chasalow received an NEA fellowship to write three pieces combining live music with electronic music on tape. For Fred Sherry he wrote *Hanging in the Balance*; for Sollberger he wrote *Over the Edge*, and for soprano Judith Bettina he wrote *The Furies* on poems of Anne Sexton, although Bettina declined to sing that work; Christine Schadeberg gave its premiere. *Over the Edge* was premiered by the composer. It was this trio of pieces that truly launched Eric Chasalow's compositional career, leading ultimately to his 1990 appointment to the faculty of Brandeis University.

In a Manner of Speaking (2000) for bass clarinet and tape and *Out of Joint* (1994) for trumpet and tape are both pieces in which Chasalow fuses the energy of jazz with the control of fully notated music. The exuberance and on-the-edge thrills of an improvised hard-bop solo (Chasalow mentions Eric Dolphy in particular) is a prominent characteristic of the bass clarinet solo in *In a Manner of Speaking*, which takes its title from the almost vocal quality of the bass clarinet as it rapidly changes register and timbre. This solo part is shot through with extensions of technique and timbre, ranging from simple trills to singing through the instrument, pushing its sound closer to that of the electronic music.

Out of Joint's improvising models were such trumpeters as Miles Davis, Dizzy Gillespie, and Chet Baker. As Chasalow relates, "The slow middle section is a meditation on Miles and Gil Evans's *Sketches of Spain*." As in *In a Manner of Speaking* the composer blends the instrument and tape parts so they seem like two strands of the same thread, sometimes diverging, at other times becoming one.

Chasalow wrote *In a Manner of Speaking* for bass clarinetist Guido Arbonelli, the soloist on this recording, who premiered it in 2001. *Out of Joint* was premiered by Giorgio Bargiani at a 1994 Nuova Consonanza concert in Rome.

Yes, I Really Did (1998), Chasalow's second piano trio, collects and recontextualizes musical events familiar to the composer and his audience from the Classical-Romantic chamber music tradition, specifically Beethoven. The title is Chasalow's confirmation of (or apology for?) the potential hubris of using the master's tricks. Near the beginning the start of a classical cadence, complete with trill, avoids landing on the expected chord, at the same time also avoiding establishing tonality as the going mode. What *is* evident is that the piece will be about misdirection—what Chasalow calls "the art of withholding" in reference to another influence, Johannes Brahms.

The rather static opening (marked with the performance direction "Think Beethoven"), whose main action is an ending, leads into a dotted-rhythm presto, again reminiscent of Beethoven (most strongly his *Grosse Fuge*). A triplet figure peeking out from behind the main melodic line in the presto sections becomes material for a scherzo section later in the piece. The slow section with the cadence returns as a kind of refrain ... or a kind of cadence.

Left to His Own Devices (1996) for recorded sound is actually a title stolen from a Milton Babbitt piece that was never written. That piece, for violin and the RCA synthesizer at the Columbia studio (the "device" of the title), was meant to be Babbitt's final work for the RCA machine. Unfortunately the studio was broken into and the synthesizer vandalized and permanently damaged before he could begin.

For his piece with Babbitt's title, Eric Chasalow created a "virtual" RCA synthesizer capable of mimicking the original, and used it to write a piece that weaves together recordings of Babbitt's wonderful voice with music that evokes Babbitt in its sonorities and modes. Babbitt's voice is used straightforwardly or manipulated: slower and faster without changing pitch; with changes in pitch, and with more radical transformation pushing it into the realm of the synthesized sound. Chasalow also uses quotes from Babbitt's instrumental music transcribed for the synthesizer. The result is a jovial, unsentimental homage. *Left to His Own Devices* was first heard at the Sonic Boom Festival in New York City in 1997.

Like *In a Manner of Speaking*, *Suspicious Motives* (1999) for flute, clarinet, violin, cello, and electronic sound, blurs the edges between the electronically generated and the acoustic sound, as well as the identities of the individual instruments within the ensemble. This is achieved, once again, by subtle and detailed concern for timbre, and also by shadings of dynamics, articulation, and complementary instrumental combinations. Self-contained musical gestures are often shared among several players, each taking a fragment, as though the tone of a single instrument is changing in mid-utterance.

The tape part, like the other instruments, fluctuates between integration and independence, ranging from imitation of acoustic sonorities to deliberately “electronic” sounds. The interplay among the acoustic instruments and tape, although of course exhaustively notated, generates an energy rivaling that of improvising jazz musicians playing off one another. The “suspicious motives” of the title, audible in various guises, are stolen from Davidovsky’s, and Chasalow’s own, music. *Suspicious Motives* was commissioned by the venerable new music group, Boston Musica Viva, and is dedicated to Mario Davidovsky. BMV premiered it in November 1999.

Crossing Boundaries (2000) was commissioned by Eric Chasalow’s alma mater, Bates College, in celebration of the millennium. The composer was asked for a piece in any medium that would “engage some aspect of the meaning of passing through this time.” Chasalow chose a multi-leveled approach to this idea. The bits of recorded voices throughout the piece come from several sources, which together form a virtual history of the composer’s own family as well as of his “extended family” of musicians working within the electronic music medium. The latter recordings are a part of the Video Archive of Electro-Acoustic Musicians, an initiative started by Chasalow and his wife, Barbara Cassidy, in 1996. Sources of some of the recorded music range from performances by Chasalow and musician friends to Beethoven to Jerome Kern. A Hebrew chant, heard at one point explicitly, “maintains a ghostly presence throughout the piece.”

Another aspect of the piece that deals specifically with motion through time is the composer’s use of layers of activity in different tempos. The composer writes, “[The piece] moves rhythmically from one large musical moment to the next one, usually reinforcing the phrasing of the text. From time to time a feeling of pulse does emerge, but this is often layered with some other pulse. In other places, just as we think we know what the “beat” is, it cuts off and we realize that what felt like fast music is actually very slow.” The piece is in three large sections plus a coda.

In the Works (1993, rev. 1994) for flute, clarinet, violin, cello, percussion, and piano, one of the two completely acoustic works on this disc, is another example of Chasalow’s grappling with the modes of jazz and improvisation within a new context. The composer sees this three-movement piece as seeking “the common ground between classical forms, such as sonata and rondo, and improvised jazz.” The first movement features (fully notated) solos, including the drum kit, in several of the instruments alternating with ensemble textures, a structure familiar in jazz as well as in pieces like Vivaldi’s concertos. The second, slow movement has the jazz-standard mainstay of the walking bass, here in pizzicato cello, over which lyrical statements by solo instruments unfold. The final movement is both rondo and verse-refrain: an atmospheric tutti texture without strong pulse alternating with a toccata-like duet that varies on each return.

In the Works was commissioned by the Fromm Foundation and was premiered by Parnassus in New York City in 1994.

Dream Songs (2001) was commissioned by the Boston Modern Orchestra Project (BMOP) for their 2001 Boston CyberArts Festival Symphony Hall concert. The group was looking for a piece for orchestra with electronic sound, a hybrid medium that has had a difficult but long history dating back to the early 1950s. The range and power of the symphony orchestra are so great that the attempt to add to it a pre-recorded part of equally complex electronic sounds is a formidable and unforgiving challenge. (It’s no wonder Varèse separated the two in his *Déserts*.)

Chasalow solved this dilemma by returning to the literary/spoken text as the basis for his pre-recorded music. The text-settings of the songs, using five poems from John Berryman's *The Dream Songs* (nos. 1, 48, 14, 22, and 77), are in some ways microcosms of Chasalow's approach to combining found sound (recordings that already exist) with new sound. In the foreground of each song is the text sung to a melody. Considering the tape part alone, which contains this sung melody, we hear manipulations of that recorded music, portions of spoken text, and electronic sound. This whole complex structure is then heard within a refined orchestral accompaniment of great sensitivity and intricate coloration, a commentary on and extension of the text's own color, mood, and meaning. There is motivic imitation throughout the work that gives it a cohesion through the many changes of mood and texture in both the poetry and the music.

Chasalow's decision to include the sung performance (by tenor William Hite) as part of the tape accompaniment is a musical one, but also is a concern for the poems' central character, Henry. Chasalow writes, "Henry, I decided, would never stand on stage and sing these texts to the world." The character as these poems unfold is sleeping, in a dream state; hence a distance between the source of the voice and the audience is appropriate.

And It Flew Upside Down (1994) for tape is a brief composition using pop music voices and "rich distorted sounds" as its basic materials. Chasalow takes these already complex sounds and manipulates them to create a soundscape that is reminiscent of early electronic music, particularly that created in the Columbia-Princeton Electronic Music Studio by his elder colleagues Davidovsky and Babbitt. This piece was commissioned by the Watertown (Massachusetts) Cultural Council and was first heard at the Watertown Free Public Library in May 1994.

—*Robert Kirzinger*

Robert Kirzinger is an associate annotator and editor for the Boston Symphony Orchestra and a contributor to *Fanfare Magazine*. He is also a composer.

Left to His Own Devices

to Milton Babbitt at 80

I am Milton Babbitt
the only composer from Jackson Mississippi (there was one other ...)
an old-fashioned academic twelve-tone serialist (Right)
Fine, I have no quarrel with that whatsoever

It became our tradition
It changed the whole atmosphere of how we thought about music in every respect
into new Regions of thought about Time in music, about Order in music

It was susceptible to such enormous personal extensions and embodied such powerful compositional notions of time in music and order in music that as I say I remain unreconstructed and did not have to be born again ...

You think about the piece, you think about the piece, you think *in* the piece, you think in the piece you're still not satisfied you know if you sat down to write it you'd be forcing it you'd probably never write the piece, and then it clicks and you feel "Yeah, that's what I want" and you start to compose

You think about the piece you think in the piece

you think you think you think you
youthinkaboutthepieceyouthinkaboutthepieceyouthinkintheieceyouthinkintheieceyouknowifyousatdowntowriteityou'd
dbeforcingityou'dprobablyneverwritethepieceandthenitclicksandyoufeel

back to my Firebird — No to my, Fireworks

you think you thinkabout you

you think about youthinkaboutthepiece

Fine! I have no quarrel with that whatsoever.

(fine ...)

you think about the piece you

Ha ha Oh, I remember it well

Well the joy of the electronic medium is of course that anything which can be perceived and differentiated can be structured — and now those aspects are not susceptible to change they're not susceptible to change

and now those aspects are not susceptible to change (it's a great and remarkable thing)

It was susceptible to such enormous personal extensions and embodied such powerful compositional notions of time in music and order in music

Quantitative Time

Of musical time

What's the effect of time

What's what's what's the
effect of time

Then you begin to concern yourself necessarily about quantitative time

What's the effect of time on timbral relations

Which make it possible for you to specify the temporal aspects of music, and therefore *All* of the aspects of music...

... how much time we had lost ...

I grew up playing the clarinet, playing the violin, playing popular music of all kinds, arranging it writing it

I don't like *kinds* of music

But musical literacy is so lightly regarded, so slightly rewarded, that our superfluousness is being virtually legislated. meant to diffuse and dismiss

This is one of those dreadful stories that one is hesitant to tell but it happens to be true (there are more than a few of us)

We have almost the paradoxical situation that very few people want to hear our music but very many want to write it

and again I think it's characteristic of our situation

So I grew up as a performing musician as most of us do in this country if we're going to end up trapped in music at all, I began composing when I was about four only because there was (a participant in the ongoing primary practice of contemporary musical creation) some blank music paper at the back of my violin exercise book,

you feel, yeah that's what I want, and you start to compose,

If you learn to control those oscillations you don't need any thing that has any kind of limitations
You'll understand why the synthesis of sound, the creation of sound electronically was understood to be possible (its a great and remarkable thing) just as soon as it was understood that you could record sound

You simply have oscillations, electronic oscillations
Indeed

Change change c h a n g e

nothing and no nothing resents more than someone who knows nothing the know-nothing knows plenty of nothing and nothing's plenty for him

We're talking again about a composer who goes to a medium with a complete mastery of this medium to convey to it every aspect of his musical conception.

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Crossing Boundaries

Part 1

It was 1913
(ah, back in those days)
a, 1910
1945 1969

(Hi Eric)
its getting Oh, it's getting a little bit of a buzz, uh, that's interesting, it's
Say something!

There was no tradition
1944
It was so fascinating

It was puzzling, it was in some ways the beginning of a totally different relationship.

I dreamed of ...
(Hebrew chant ... "shalom")

there was no way for me to connect this to tradition
I really immersed myself

By the early 1970s I was ready to ...
I wanted to project on her
And it really did teach one the futility of trying really to predict.

... unmusical bleeps and bleeps
Dear friend, did you hear what I heard?

I heard him hollering my name from the back and I knew I was in trouble
GET! DOWN!

(with little or no self-esteem)

It was that kind of paranoid philosophy
I didn't have a memory you cease to exist
yeah, yeah, yeah, be quiet
you get the credit and the blame.

Part 2

I wasn't really sure, where to go
I wanted no part of that world
and for that I'm grateful.

(whispering) oh! Oh, my! Oh, ok, oh my oh my.

It was 1913
I was ten years old, my sister six and my brother four.

When our usual bedtime arrived, we went to sleep as usual, but were awakened just after ten p.m. when father came home.

Oh, around 1955
After thinking it all over, I decided it was good for communication.

Part 3

My mother taught me to sing harmony.

No, no.
Are we there yet?
Yes we are.

but what appealed to me most of all was her limp helplessness.
and there wasn't any, real emotional attachment.
that's not your problem
and it was hanging on a string.

They get on the machine, and run those through the machine.

I keep, trying to, see my way through to the other side
a picture's worth a thousand words

No, No, no
Do something
Things got better is all I can say
well anyone with any common sense would do such and such
I use to worry about that a lot
Put a psychedelic cover on it, with all kinds of dirty pictures

You know, you want to be in control
and it burst into oscillations

and how did they do that? I wondered
it's, it's very, strange
you can turn it off, Eric.

It's getting very depressing, but that's New York for you
Why was I born—
I, I can't go back and pay that price

Lead me on!

I think, I think we've got it
you've about got it.

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Dream Songs

(Poems from *The Dream Songs* by John Berryman)

I. 1.

Huffy Henry hid the day,
unappeasable Henry sulked.
I see his point,—a trying to put things over.
It was the thought that they thought
they could *do* it made Henry wicked & away.
But he should have come out and talked.

All the world like a woolen lover
once did seem on Henry's side.
Then came a departure.
Thereafter nothing fell out as it might or ought.
I don't see how Henry, pried
open for all the world to see, survived.

What he has now to say is a long
wonder the world can bear & be.
Once in a sycamore I was glad
all at the top, and I sang.
Hard on the land wears the strong sea
and empty grows every bed.

II. 48.

He yelled at me in Greek,
my God!—It's not his language
and I'm no good at—his is Aramaic,
was—I am a monoglot of English
(American version) and, say pieces from
a baker's dozen others: where's the bread?

but rising in the Second Gospel, pal:
The seed goes down, god dies,
a rising happens,
some crust, and then occurs an eating. He said so,
a Greek idea,
troublesome to imaginary Jews,

like bitter Henry, full of the death of love,
Cawdor-uneasy, disambitious, mourning
the whole implausible necessary thing.
He dropped his voice & sybilled of
the death of the death of love.
I ought to get going.

III. 14.

Life, friends, is boring. We must not say so.
After all, the sky flashes, the great sea yearns,
we ourselves flash and yearn,
and moreover my mother told me as a boy
(repeatingly) 'Ever to confess you're bored
means you have no

Inner Resources.' I conclude now I have no
inner resources, because I am heavy bored.
Peoples bore me,
literature bores me, especially great literature,
Henry bores me, with his plights & gripes
as bad as achilles,

who loves people and valiant art, which bores me.
And the tranquil hills, & gin, look like a drag
and somehow a dog
has taken itself & its tail considerably away
into mountains or sea or sky, leaving
behind: me, wag.

IV. 22. Of 1826

I am the little man who smokes & smokes.
I am the girl who does know better but.
I am the king of the pool.
I am so wise I had my mouth sewn shut.
I am a government official and a goddamned fool.
I am a lady who takes jokes.

I am the enemy of the mind.
I am the auto salesman and love you.
I am a teenage cancer, with a plan.
I am the blackt-out man.
I am the woman powerful as a zoo.
I am two eyes screwed to my set, whose blind—

It is the Fourth of July.
Collect: while the dying man,
foregone by you creator, who forgives,
is gasping 'Thomas Jefferson still lives'
in vain, in vain, in vain.
I am Henry Pussy-cat! My whiskers fly.

V. 77.

Seedy Henry rose up shy in de world
& shaved & swung his barbells, duded Henry up
and p.a.'d poor thousands of persons on topics of grand
moment to Henry, ah to those less & none.
Wif a book of his in either hand
He is stript down to move on.

—Come away, Mr. Bones.

—Henry is tired of the winter,
& haircuts, & a squeamish comfy ruin-prone proud national
mind, & Spring (in the city so called).
Henry likes Fall.
Hé would be prepared to live in a world of Fáll
for ever, impenitent Henry.
But the snows and summers grieve & dream;

thése fierce & airy occupations, and love,
raved away so many of Henry's years
it is a wonder that, with in each hand
one of his own mad books and all,
ancient fires for eyes, his head full
& his heart full, he's making ready to move on.

Dream Song #s 1, 14, 22, 48, and 77 from THE DREAM SONGS by John Berryman. Copyright © 1969 by John Berryman. Copyright renewed 1997 by Kate Donahue Berryman. Reprinted by permission of Farrar, Straus and Giroux, LLC.

Eric Chasalow (b. 1955) has become most recognized for works that combine traditional instruments with computer-generated sound. He has been commissioned by many renowned performers and ensembles and his work is performed worldwide. Since it began in 1999, he has been involved with the biennial Boston CyberArts Festival, producing and curating the BEAMS Electronic Music Marathon. Since 1996, he has been co-archivist along with his wife, Barbara Cassidy, for the Video Archive of Electro-Acoustic Music, which contains oral histories from pioneers and significant practitioners of electro-acoustic music.

Mr. Chasalow is currently Professor of Music at Brandeis University and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio (www.brandeis.edu/departments/music). Chasalow has also served as a lecturer and resident at numerous other institutions, including his alma mater, Bates College; the University of Arizona; Harvard; Stanford; UC Berkeley; Bowdoin College; Brown University; the Mannes College of Music; and many others. He holds a D.M.A. from Columbia University, where his principal teacher was Mario Davidovsky and where he studied flute with Harvey Sollberger. Among his honors are awards from the Guggenheim Foundation, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. His music has won awards from the National Flute Association, the International Society for Contemporary Music (ISCM), and the G. Schirmer Young American's Art Song Competition.

Chasalow has received numerous commissions, including two from the Fromm Foundation at Harvard University, the ensemble Boston Musica Viva, the Pro Arte Chamber Orchestra of Boston, New York's Parnassus ensemble, Bates College, and many individual musicians. Recent premieres include *Due (Cinta)mani* for piano and tape, commissioned by Vicki Ray of the California E.A.R. Unit and premiered at her Los Angeles PianoSphere recital in November 2002, and *What is Danced... (and what is not)*, for harp and tape, commissioned by Lucia Bova of Rome and introduced at the Warsaw Autumn Festival in September 2002. His music is available from G. Schirmer, McGinnis & Marx (New York), Edition Bim (Switzerland), and on CDs from New World Records, ICMC, Intersound Net Records, SEAMUS, and RRRecords (www.emf.org).

Clarinetist **Guido Arbonelli** completed his studies at the Conservatory in Perugia with highest honors. He has concertized extensively in Europe and North and South America as a member of Italian and foreign orchestras and has taken part in concerts as a soloist with the Namaste Clarinet Quartet and other groups. More than 350 contemporary works using the whole clarinet family have been dedicated to him. Mr. Arbonelli has recorded for more than a dozen labels and fourteen radio stations worldwide. From 1984 to 1994 he won twelve first prizes in national and international competitions. In 1995 he won the International Gaudeamus Prize (Rotterdam). He is on the faculty at the Conservatory in Adria and is the author of teaching methods, arrangements, and compositions for clarinet.

Since its creation in 1992, the Boston-based **Auros Group for New Music** (Sarah Thornblade, violin; Jennifer Lucht, cello; Susan Gall, flute; William Kirkley, clarinet; Michael Adelson, conductor) has become one of New England's premier contemporary chamber music ensembles. Through diverse and challenging programming and acclaimed performances, the group's annual concert series has developed a large and enthusiastic following. What sets Auros apart from other contemporary music groups is its desire to incorporate extra-aural creative and artistic elements into the musical experience. With these additions, it is hoped that audiences will find Auros's presentations of new music more accessible, interesting, and enjoyable.

Keith Benjamin joined the University of Missouri, Kansas City, Conservatory of Music as professor of trumpet in 1989 with a Doctor of Musical Arts degree and a Performer's Certificate from the Eastman School of Music. While in New York, he was a member of the Rochester Philharmonic and held principal chairs in three other orchestras. Current orchestra positions include principal trumpet in the Colorado MahlerFest, and extra trumpet for the Saint Louis and Kansas City symphonies. In addition to orchestral playing, Dr. Benjamin is an active recitalist and chamber musician, and is first trumpet in the Missouri Brass Quintet. He has commissioned and premiered numerous works, including compositions by Samuel Adler, James Mobberley, Eugene O'Brien, and many others. Dr. Benjamin is a clinician for the Selmer/Bach companies.

The **Boston Modern Orchestra Project (BMOP)** is a highly acclaimed, full-size professional orchestra that performs innovative and thematic programs of modern music in Boston each year. Founded in 1996, the Boston Modern Orchestra Project's mission is to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience.

BMOP has quickly established itself as one of the city's most original, and most consistently excellent, musical groups. Through creative programming, audience outreach, and auxiliary recording projects, the orchestra has developed a dedicated and diverse following, as well as links to local cultural and social groups not served by other artistic institutions. A six-time winner of the ASCAP Award for Adventurous Programming of Orchestral Music, BMOP has been presented by the FleetBoston Celebrity Series, Tanglewood, and the Boston Cyberarts Festival, and has performed at such venues as Jordan Hall, Symphony Hall, New York's Miller Theater, and Weill Recital Hall at Carnegie Hall.

Currently a member of the Cabrini Quartet, cellist **Michael Finckel** has been a member and guest performer with numerous chamber ensembles including the Ysaye, Audubon, Atlantic, and Meridian string quartets, the Omega and Eberli Ensembles, and the New England Arts Ensemble. As an advocate for new music, he has performed with some of New York's leading contemporary music ensembles including the Group for Contemporary Music, The New York New Music Ensemble, Speculum Musicae, Steve Reich and Musicians, Ensemble Sospeso, The Contemporary Chamber Ensemble, and the American Composers Orchestra. He has participated in several hundred premiere performances and has recorded new works for Deutsche Grammophon, Vox/Candide, CRI, Vanguard, Phoenix, and ECM/Warner Bros. Currently on the faculties of the Hoff-Barthelsson Music School and Concordia College, he has taught cello and chamber music at Cornell and Princeton universities and at Bennington College. Since 1992 he has been music director of the Sage City Symphony in Vermont.

Pianist **Christopher Oldfather** has devoted himself to the performance of twentieth-century music for more than twenty years. He has been a member of Boston's Collage New Music since 1979 and New York City's Parnassus ensemble since 1997. Mr. Oldfather is also known for his work in chamber music and has performed with the Juilliard String Quartet. In 1986 he presented his recital debut in Carnegie Recital Hall. He is widely known for his expertise on the harpsichord, and is one of the leading interpreters of twentieth-century works for that instrument. As a soloist, he has appeared with the New York Philharmonic, the New World Symphony, and Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter's Duo for Violin and Piano with Robert Mann was nominated for two Grammy Awards in 1990. In more recent years, he has collaborated with the conductor Robert Craft, and can be heard on several of his recordings.

The dynamic Boston-based performing ensemble **Phantom Arts** (Geoffrey Burleson, piano; John Harrison, violin; David Russell, cello; Jean DeMart, flute; Gary Gorczyca, clarinet; Robert Schulz, percussion; Andrew Rindfleisch, conductor) is dedicated to the performance of twentieth-century American art music. With a focus on living composers, the ensemble commissions and presents works by both established and emerging artists. With a dedication to musical diversity, the musicians also direct their energy toward jazz, popular, and improvisational idioms. Their eclectic repertoire comprises a wide array of composers from Scott Joplin to Milton Babbitt to Frank Zappa. While maintaining a performance base in Boston, Phantom Arts travels throughout the United States and abroad, concertizing and recording, fostering interest and involvement in the diverse and growing American musical landscape.

Gil Rose is the founding Artistic Director of the Boston Modern Orchestra Project (BMOP). Known as a champion of new orchestral music, Mr. Rose has premiered dozens of new pieces and worked on recordings with such composers as Arthur Berger, Lee Hyla, Steven Mackey, Tod Machover, Bernard Rands, George Rochberg, and Gunther Schuller. Active as a guest conductor, Mr. Rose has led the West Bohemian Symphony Orchestra in the Czech Republic, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the American Composers Orchestra in New York, the Cleveland Chamber Symphony, and the Boston Symphony Orchestra Chamber Players. He was selected as a participant in the 1992 and 1995 Concours International de Jeunes Chefs d'Orchestre in Besançon, France.

Mr. Rose received his undergraduate training at the Cincinnati College Conservatory of Music. His Master of Fine Arts degree and Artist Diploma are from Carnegie Mellon University, where his teachers were Samuel Jones, Juan Pablo Izquierdo, and Robert Page. Mr. Rose continued his studies in seminars and master classes with Pierre Boulez, Otto Werner Mueller, Georg Tintner, and Max Rudolf.

Violinist **Andrea Schultz** has performed across the United States, Canada, Europe, Japan, and the Philippines. She currently performs and tours with a number of groups in New York City, including the Cabrini Quartet, New York Chamber Ensemble, Sequitur, the Orchestra of St. Luke's, and the Mark Morris Dance Group. She has also appeared as guest artist with the Apple Hill Chamber Players, Da Capo Chamber Players, Ensemble Sospeso, Ensemble 21, Cygnus, Mostly Mozart, and the Limon Dance Company. As violinist of the Eberli Ensemble, Ms. Schultz has been active in the commissioning and performance of new works, including features on WNYC's "Around New York" and National Public Radio's "St. Paul Sunday." Ms. Schultz is a summa cum laude graduate of Yale University, where she was awarded the Whexam Prize in Music. She received an M.M. and Artist Diploma from the Cleveland Institute of Music and a D.M.A. from SUNY Stony Brook.

SELECTED DISCOGRAPHY

Fast Forward. Amy Knoles and Arthur Jarvinen, percussion; tape. New World Records 80440-2.

First Quartet. Speculum Musicae String Quartet. New World Records 80440-2.

The Furies. Christine Schadeberg, soprano; tape. New World Records 80440-2.

The Fury of Rainstorms. New World Records 80440-2.

Hanging in the Balance. Fred Sherry, cello; tape. New World Records 80440-2.

Over the Edge. Patricia Spencer, flute; tape. New World Records 80440-2.

'Scuse Me. Marco Pavin, electric guitar. Intersound Net Records IS01-7, Fall 2001.

This Way Out. Included on International Computer Music Association (ICMA) 1992.

All tracks produced by Eric Chasalow except *In a Manner of Speaking* produced by Mario Zannini. Engineer: Bradley Michael (*In the Works*, *Suspicious Motives*, *Yes, I Really Did*); Joel Gordon, Matthew Packwood, assistant engineer (*Dream Songs*); Scott Gregory (*Out of Joint*); Mario Zannini (*In a Manner of Speaking*); Digital mastering: Dirk Sobotka, SoundByte Productions, Inc., NYC

In the Works recorded March 14, 1999, at the Slosberg Music Center, Brandeis University, Waltham, Massachusetts; *Out of Joint* recorded March 30, 1999, in Kansas City, Missouri; *In a Manner of Speaking* recorded February 2001 in Rome, Italy; *Suspicious Motives* recorded August 31, 2001, and *Yes, I Really Did* recorded August 4, 2002, at the Slosberg Music Center; *Dream Songs* recorded May 23, 2002, in Jordan Hall at the New England Conservatory of Music, Boston, Massachusetts. All tape music realized in the composer's home studio and the Brandeis Electro-Acoustic Music Studio (BEAMS).

Cover design: Bob Defrin Design, Inc., NYC

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Several of the electronic pieces could not have been realized without the voices and goodwill of the following composers, family, and friends: Milton Babbitt, Rena Baskin, Muriel, Carol and Ivan Chasalow, Mario Davidovsky, Charles Dodge, Max Mathews, Bill McGinnis, Jason, Rebecca, and Arielle Milstein, David Neuwirth, John Pierce, Mel Powell, Barry Schrader, and Ramon Sender.

My thanks to everyone who lent their voices and energy to the creation of *Dream Songs*: tenor William Hite; actors Ken Cheeseman, Marya Lowry, Lea Antolini, Jake Suffian, Timothy Carter, Laura Wickens, Malik El-Amin, James Miles; my father-in-law Raymond Cassidy; composers Dennis Miller, Martin Brody, Sam Nichols; engineers Brad Michael, Steve Colby; poets Don Share and Larissa Glasser.

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LEFT TO HIS OWN DEVICES
80601-2

1. *In a Manner of Speaking* (2000) 4:50
Guido Arbonelli, bass clarinet; tape

2. *Yes, I Really Did* (1998) 8:08
Christopher Oldfather, piano; Andrea Schultz, violin; Michael Finckel, cello

3. *Left to His Own Devices* (1996) 5:46
tape

4. *Suspicious Motives* (1999) 7:54
Auros Group for New Music: Susan Gall, flute; William Kirkley, clarinet; Sarah Thornblade, violin; Jennifer Lucht, cello; Michael Adelson, conductor; tape

5. *Crossing Boundaries* (2000) 9:41
tape

In the Works (1993, rev. 1994) 14:13

6. First movement 5:31

7. Second movement 2:57

8. Third movement 5:45

Phantom Arts: Jean DeMart, flute; Gary Gorczyca, clarinet; John Harrison, violin; David Russell, cello; Geoffrey Burleson, piano; Robert Schulz, percussion; Andrew Rindfleisch, conductor

9. *Out of Joint* (1994) 5:20
Keith Benjamin, trumpet; tape

Dream Songs (2001) 14:53
(texts by John Berryman)

10. I 3:33

11. II 1:49

12. III 2:45

13. IV 3:58

14. V 2:48

William Hite, tenor (tape); Boston Modern Orchestra Project; Gil Rose, conductor

15. *And It Flew Upside Down* (1994) 3:11
tape

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**NEW WORLD RECORDS
16 Penn Plaza #835
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TEL 212.290-1680 FAX 212.290-1685
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