

CRI SD 300

**Dodge/Arel/Boretz**

**Charles Dodge**

*Folia* (11:45)

Jeanne Benjamin, Michele Gallien, David Gilbert, Allen Blustine, George Haas, Donald Butterfield, Robert Miller, Raymond Des Roches, Richard Fitz; Jacques-Louis Monod, conductor

*Extensions* for Trumpet and Tape (8:05)

Ronald Anderson, trumpet; tape  
computed at the Columbia University Computer Center

**Bülent Arel**

*Mimiana II: Frieze* (11–13:00)

Realized at the Columbia-Princeton Electronic Music Center

**Benjamin Boretz**

*Group Variations* (for Computer) (11:45)

Realized at the Princeton University Computer Center

**Charles Dodge** (b Ames, Iowa, 1942) studied composition at the University of Iowa, Aspen, Tanglewood, and Columbia University. He numbers among his teachers Philip Bezanson, Darius Milhaud, Arthur Berger, Gunther Schuller, Chou Wen-chung, Jack Beeson, and Otto Luening. He studied electronic music with Vladimir Ussachevsky and computer music with Godfrey Winham.

Mr. Dodge won his first (of four) BMI Student Composer Awards and his first (of two) Bearns Prizes while still an undergraduate. In 1970, with his mastery of computer music already well along, he became assistant professor of music at Columbia University, and the same year his *Changes and Earth's Magnetic Field* appeared on Nonesuch Records. In 1971, he began research in computer-synthesized speech and vocal sounds at the Bell Telephone Laboratories, and continued to work there from 1972–73 on a Guggenheim Fellowship. In February 1974 he was visiting research musician at the University of California (San Diego) Center for Music Experiment.

*Folia* was commissioned by the Fromm Music Foundation and was premiered under Melvin Strauss at the Berkshire Music Center in 1965; it is dedicated to Paul Fromm. It has also been conducted by Ralph Shapey with the Contemporary Chamber Players of the University of Chicago, and by Mr. Dodge with New York's Group for Contemporary Music. Mr. Dodge writes:

“After an initial flurry of activity in the piano and percussion, *Folia* begins its evolution from a unified texture of sustained tones into extended solo and ensemble passages. In these, the possible diversities (of length-of-note, timbre, articulation, register, and varieties of pitch and non- and almost-pitch) are balanced with the possible unities within these sonic dimensions. The title, meaning layers, refers to the resulting texture. The tracing of paths back and forth between unity and diversity results in a series of ever-heightened climaxes, and then in the music that leads from the final climax to the end of the work.”

*Extensions for Trumpet and Tape* was commissioned by and dedicated to Ronald Anderson, and was first performed by him at a concert of the Group for Contemporary Music in the spring of 1973.

Mr. Dodge writes:

“The material for the trumpet and tape share a simple concept—equal interval divisions of pitch space—but diverge in their sonic surfaces. The trumpet part was freely composed with lyrical intent, using the pitch space of the octave and emphasizing its equal-interval divisions: tritones, thirds, and seconds.

“The pitch space of the tape part is the continuum between 30 and 12,000 hz. The tape part, which consists entirely of sine-wave glissandos, begins with sixteen equal-interval divisions of the pitch space. The sine-tones forming these divisions *glissand* to the intervallic mid-point of the pitch range, where the direction of the glissando is changed. With each change of direction, the number of tones (and thus the number of equal-interval divisions of the pitch-space) is doubled, until the last glissando, when the tape comprises 1024 tones.

“The trumpet and tape begin with successive solo statements of their respective materials. As the work evolves they overlap and the music ends as it began, with solo trumpet.

“The electronic portion was computed at the Columbia University Computer Center, using the Music 360 language, with digital-to-analogue conversion at the Nevis Laboratories.”

**Bülent Aral** (*b* Istanbul, Turkey, 1919) graduated from the State Conservatory of Ankara, with a diploma in composition, piano, and conducting. He taught harmony and counterpoint in the same conservatory and piano and history of music at the Teacher’s College in Ankara. He was one of the founders of the Helikon Society of Contemporary Arts, and was the regular conductor of the Helikon Chamber Orchestra for four years.

He studied sound engineering in Ankara under José Bernard and Willfried Garret of the Radio Diffusion Française, both members of the Club d’Essai of Paris. This collaboration marked the start of his interest in *musique concrète*, which later led him to electronic music. From 1951 until 1959 he worked at Radio Ankara as recording engineer and then as the musical director. In 1957 he pioneered in writing works for electronic music combined with conventional instruments, with his piece *Music for String Quartet and Oscillator*.

In 1959 he came to the United States as the recipient of a Rockefeller Research Grant for work at the Columbia-Princeton Electronic Music Center and in 1961 worked as an assistant to Vladimir Ussachevsky. The next year, he was a lecturer at Yale University, where he installed an electronic music studio. Back in Turkey between 1963 and 1965, he composed the score for a musical which ran in Istanbul for over a year. In 1969 he was appointed associate professor and director of the Electronic Music Studio at Yale and, in September 1971, he became professor of music and director of the Electronic Music Studio at the State University of New York at Stony Brook.

In 1974 he was completing a work for viols and electronic sounds commissioned by the New York Consort of Viols under a New York State Council of the Arts grant. He also received a National Endowment of the Arts grant in 1974, for completion of a large-scale piano work for the pianist Robert Miller.

He has composed symphonic works, chamber music, including *For Violin and Piano* (1966) recorded on CRI SD 264, and music for solo instruments. Of his many electronic works is *Stereo Electronic Music No. 2* recorded on CRI SD 268.

The composer writes:

“*Mimiana II: Frieze* was commissioned by the Mimi Garrard Dance Company. The choreography was completed some time before the musical score was composed. My general impression of the dance was of early Egyptian reliefs in which the human faces are seen in profile, while their torsos are facing outward. The dance gave me the feeling of a completely ritualistic procession consisting of slow and deliberate dancers’ movements. Except for a few contrasting short bursts of fast, active sequences, the dance never lost its hypnotic character.

“In the musical score, all the sounds are electronically produced. Coincidentally, the composition reflects some tonal feelings. From the middle part of the score, where the ‘pure sounds’ or sine waves are used, microtones are introduced and begin to give a descending character to the previously existing pitches by very gradually shifting the pitch structure downward—creating an intentionally blurred pitch relation.

“I restricted my sound colors and articulations only to those which would reflect the feeling of the dance. The *Mimiana II: Frieze* musical score was composed and realized at the Columbia-Princeton Electronic Music Center in 1969.”

**Benjamin Boretz** (*b* Brooklyn, 1934) began piano playing and composing in his preschool years and was involved in writing and philosophy as well as music in high school and college. He studied composition as a graduate student at Brandeis with Irving Fine and Arthur Berger; at Aspen with Darius Milhaud; at UCLA with Lukas Foss; and at Princeton with Roger Sessions and Milton Babbitt. Boretz wrote articles for seven years as music critic for *The Nation* (1962-1969); founded and edited, first with Arthur Berger, then with Edward T. Cone, and most recently with Elaine Baskin, the semi-annual review called *Perspectives of New Music*. He also was a founder of the American Society of University Composers. He has taught music since 1954 and currently is (1974) teaching at Bard College in Annandale-on-Hudson, New York.

While composing and teaching, he has also thought about music-theoretical, music-philosophical, and music-analytic matters, sometimes in literary form, and most conspicuously in a long essay entitled “Meta-Variations,” which has been published serially in *Perspectives*, and for which *Group Variations* was starting and focal point. Since completing the two versions of *Group Variations* (one for chamber orchestra, the other for computer), he has been working on a piece for chamber ensemble.

Mr. Boretz writes:

“The first (chamber orchestra) version of *Group Variations* was performed in 1967 and 1968 by the Group for Contemporary Music, under the direction of Charles Wuorinen. The computer version was begun in 1969, went through several intermediate versions, some of which were performed, and attained its present (presumably final) condition in 1973. During that time, the sound-synthesizing resources primarily used were those of Princeton University and Bell Telephone Laboratories; and the technical and auditory resources of Barry Vercoe, Hubert Howe, Richard L. Cann, Godfrey Winham, and J. K. Randall, among other musical habitués of the Princeton University Computer Center, were persistently exploited.

“For those whose auditory way into *Group Variations* might be improved by some extra-intuitive assistance, the following leads are offered: first, no matter what the prospect of computer-electronic performance tends to prepare you for, listen to *Group Variations* as polyphonic ensemble music, whose sonic surfaces are the fused images of networks of musical qualities, the sounds of such qualities rather than ‘sounds’ in some isolated, exotic, sense. A pervasive shaping focus for these images, amounting to a conceit of the piece, is that every sizable passage of *Group Variations*—including the ‘passage’ consisting of the whole piece—begins as if suddenly tuning into the middle of something, and ends as if suddenly tuning out of something new that had just previously begun. And, as each image is registered in the form of a phrase—or tune-stretch, give particular notice to what it subsequently becomes, as it merges, as a component part, into a still larger, single, complex image.

“Here another conceit of *Group Variations*, the musical resonance of an idea of complex congruence, may emerge: images of progressively larger time dimensions always fuse, in increasingly elaborate senses, into the same quality-network shape, so that wholes constantly retrieve and reincarnate the shapes of their component parts, and are subsequently themselves so retrieved and reincarnated. If, for a start, you listened to the image-chunks consisting first of the first four-attack stretch, then, of the first two such stretches, then, of the first two distinct stretch-type passages, and so on, you might get the feel of the process by which each trajectory ‘arrives’ at the same ‘place’ relative to its predecessors. Moreover, if you happened to identify the two stretch-types mentioned as complementary landscapes, the first conspicuously including places where several sounds attack together, and the second, places where single sounds attack several times in succession, many of the characteristics of the passages that ensue may come into sharper focus.

“Those interested in further guidance toward the specific depths of these particular surfaces (to paraphrase a phrase of Jim Randall’s) are referred to the final chapter of ‘Meta-Variations,’ and the score.”

**Jacques-Louis Monod** is widely respected as one of the finest conductors of today’s music. He has conducted major orchestras in Europe and Britain and first recordings of important works by Berg, Webern, Carter, and Schnabel. His most recent recording for CRI, Seymour Shifrin’s *Three Pieces for Orchestra*, won the Koussevitzky Recording Award.

This recording of *Folia* was made possible by grants from the Martha Baird Rockefeller Fund for Music, Inc., the Fromm Music Foundation, the Contemporary Music Society, and Joseph Machlls. The recordings of *Extensions*, *Mimiana II* and *Group Variations* were made possible by grants from the American Composers Alliance.

Produced by Carter Harman  
*Folia* and *Extensions* recorded by David Hancock

This is a composer-supervised recording.

*(Original liner notes from CRI LP jacket)*