

EXTENDED SAXOPHONE

featuring ALBERT REGNI, saxophone

BARTON McLEAN

DIMENSIONS III (for saxophone and tape)

DIMENSIONS IV (for saxophone and tape)

Regni with electronic tape

BARTON McLEAN (b. Poughkeepsie, N.Y., 1938) received his early training with Henry Cowell and his electronic music training at Indiana University under Michael Babcock, Jay Williams and Bruce Hemingway. He has spent the last eight years discovering ways to incorporate biological sounds, as well as various kinds of ethnic and “world” music into his own Western-trained style, producing a number of highly original approaches to these influences, many of which are on record. His recordings are available on CRI SD 335 (*SPIRALS* for electronic tape) and SD 407 (*DIMENSIONS II* for piano and tape with David Burge performing). Orion, Folkways and Advance. McLean currently directs the Electronic Music Center at the University of Texas. With his wife Priscilla (with whom he shares CRI SD 335, which was chosen by High Fidelity Magazine as one of CRI's "Dozen Best Albums"), he has performed throughout the United States and Europe as “The McLean Mix.”

In *DIMENSIONS III* and *IV* for saxophone and tape. McLean has blended the contrasting images of live and taped sounds, first by using saxophone sound events as tape sources, albeit modified through varying of tape speed, tape loops, synthesizer-generated modifications, etc.; and second, by blurring the distinction between tape and instrumental sounds by giving the live saxophone part a considerable number of electronic-sounding passages to play. These two works move away from the abstract pitch-rhythm world and toward a richer palette of basic human gestural and timbral sounds. *DIMENSIONS III* is a study in extreme emotional contrasts, including some hair-raising as well as sublime sound events for the saxophone. Its basic mood is one of human-vs.-machine in which, at the end, the performer is figuratively wiped out. *DIMENSIONS IV* is reflective, relying on evocative chords and effects. Each work in its own way evokes strong subconscious emotional responses by use of the saxophone, which is perhaps as richly endowed as any instrument with a human-gestural repertoire through its association with jazz.

DIMENSIONS III and *IV* were written for and dedicated to Albert Regni. The compositional process was a collaboration between Regni and McLean; Regni recorded new material, and McLean then reworked it to be recorded again. Both works went through several versions before both collaborators were satisfied.

KARL KORTE

SYMMETRICS

Regni, with the University of Texas Percussion Ensemble (Bruce Radek, Mark Singer, Steve Harris, Joe Clark); George Frock, conductor

KARL KORTE (b. Ossining, N.Y., 1928) is a graduate of the Juilliard School. Before assuming his present position of Professor of Composition at the University of Texas at Austin he taught at Arizona State University and the State University of New York at Binghamton. He has won numerous awards and prizes. Other recorded compositions by the composer can be heard on CRI (SD 249). *Nonesuch*, *Turnabout* (Vox) and *Golden Crest*. He writes:

“*SYMMETRICS* was composed in 1973 for the University of Texas Percussion Ensemble. The pitch material is derived from symmetric hexachords. The piece explores extended resources of the saxophone utilizing quarter-tones, 'false' fingerings, and multiphonics. One

of the several jazz 'licks' heard along the way is intended as a small tribute to jazz giant Lester Young.”

KEVIN HANLON

VARIATIONS (for saxophone and tape delays)

Regni and tape recorders

KEVIN HANLON (b. South Bend, Ind., 1953) studied music composition with Barton McLean, Samuel Adler and Warren Benson. Among the awards that he has received for composition are the Louis Lane Prize, the Amherst College Choral Composition Competition, the Sonavera International Tape Music Competition, the Joseph Bearns Prize, the BMI award to Student Composers and an ASCAP fellowship. Hanlon's works may also be found on the Folkways and Advance record labels. He writes:

“VARIATIONS for alto saxophone and tape delays is the first in a series of pieces involving live performers and tape delays. The tape delays are created by using a single tape which passes through two reel-to-reel stereo tape recorders, the first on 'record' the second on 'play.' Feeding the live sound into the first tape deck will cause the signal to be played back on the second tape deck a short time later. The amount of time-delay depends on how far apart the decks are from one another, and may thus be controlled precisely. As the first delay sounds, its signal may be rerouted back to the first tape deck and then to the second machine again, causing a second delay of the same material at twice the time distance from the initial sound.

In this particular composition, the soloist is transformed into a trio which at times must be tightly coordinated rhythmically. The title VARIATIONS applies to this work not only for its use of conventional variation procedure, but also because the tape delay process itself has in its very essence the reiteration and variety that is a characteristic of variation form.”

ALBERT REGNI received his B.M. from the Eastman School of Music and M.M. from the Manhattan School of Music. He has performed with the Metropolitan Opera Orchestra, Leningrad Philharmonic and the American Symphony, and with Leonard Bernstein, Pablo Casals, Pierre Boulez and Leopold Stokowski. He has had close affiliations with the New York Philharmonic, The Lincoln Center Chamber Music Society, The Contemporary Chamber Ensemble, Speculum-Musicae and The Marlboro Music Festival, and has been active in radio and television commercials and in music for films and television. Regni is currently (1980) Associate Professor of Saxophone at the University of Texas at Austin and may be heard on recordings for CRI (SD 313), Nonesuch, Columbia, RCA and CTI.

GEORGE FROCK is director of the percussion ensemble program at the University of Texas, and head of the Division of Conducting and Ensembles. In addition he is timpanist in the Austin Symphony Orchestra and serves as a member of the Premier Division of the Selmer Band Instrument Educational Board of Consultants.

THE UNIVERSITY OF TEXAS AT AUSTIN PERCUSSION ENSEMBLE has traveled throughout the Southwest, appearing in eight states as featured artists in contemporary music festivals and on the programs of leading state and national music organizations.

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