



*MOON MUSIC*

*2000*

# NAMRUDK

Christina Ascher - Igor Begelman - Laszlo Varga - Anne Tedards

David Matthew - University of Oregon Percussion Ensemble - Charles Dowd

CD129

*Soundspells*

# A SOUL FOR THE MOON (1990)

(for mezzo-soprano solo with two pianos in echo)

A SOUL FOR THE MOON was part of my twelve-tone Cycle of Infinities, begun in 1961. The work, drawn from the same Infinities tone-row, was composed especially for Christina Ascher in 1990. It is based on a dramatic conception of a solo, storyless opera with an imaginary orchestra created by the sympathetic vibrations of two pianos in echo. The principal and only character addresses the gods as she dances from piano to piano and sings deep into the sounding board of each instrument, like a priestess or a witch conjuring the mysteries of the soul in the moonlight. An improvisatory musical image prevails over the entire work, which gradually embraces patterns of jazz and hazy memories of great jazz singers of the past – Eboli, Kundry, Ella Fitzgerald. ... The tastes of love and sensuality of insinuating, fleshy jazz licks evolve into climaxes of desperation. The imaginary woman of the text embodies the archaic dignity of the classical female figures, like Antigone, Electra, Medea and Cassandra. She is at once tragic and fanatical, and a woman who has been rejected and banished forever. She is haunted by an imaginary chorus of furies, repeating a jazz refrain over and over again, marking her final utterance before the gods.

## A SOUL FOR THE MOON

words by **Meyer Kupferman**

OH, YOU JEALOUS GOD!  
BOO BAH BOO BAH BOO BAH  
I HAVE WEPT FOR YOUR LOVE  
YOUR RAGING FIRES BURNING THROUGH DECADES OF FEAR AND BITTERNESS  
I HAVE ALWAYS WORSHIPPED YOUR UNFORGIVING POWER  
UNJUSTLY SENTENCED  
I HAVE BORNE THE CONSUMING LUST OF DEMONS IN YOUR WILD ANGER!  
FALLEN IDOLS TO REASSEMBLE  
IN REGRET AND FRUSTRATION  
BOO BAH BOO BAH  
B'DOO DLE DEE DAH OO WAH OO WAH VOO VAH VOO VAH VEY  
B'DOO DLE DEE DAH OO WAH OO WAH  
DAH OO WAH OO WAH  
DAH OO WAH OO WAH VOO VAH VOO VAH VEY  
REE BOP BEY VOO VAH VEY LA LOO LEE YEH YOO WEY  
BOO DAH BOO DEY  
WAH WAH WAH WAH WAH  
WAH WAH WAH  
B'DOO B'DOO B'DOO WAH WEY  
DOO B'DOO B'DOO WAH WEY  
DOO WAH OO WEY  
WAH WAH WAH  
B'DOO B'DOO B'DOO B'WEY WEY  
DOO B'DOO B'DOO WAH WEY  
DOO WAH OO WEY

WAH WAH WAH  
B'DOO B'DOOB'DAH WAH WAH WAH WAH  
BUT ONLY YOU HAVE NOT TASTED THE SWEETNESS OF MY TEARS

OH, YOU JEALOUS, JEALOUS GOD!  
TAKE MY BODY, BODY, BODY, BODY,  
AND ALL ITS SUCCULENT JUICES  
DRINK FROM MY TREMBLING FLESH  
OPEN ALL THE DEATHS AND ENTRANCES TO MY LONELY HEART  
ONCE MORE  
INHALE THE FRAGRANCE OF MY LIMBS  
CARESS THE PANTING ANIMAL OF MY BREAST  
SEEKING  
LET YOUR TONGUE DISCOVER THE LAST ARCAIC NOBILITY  
OF YOUR TIMELESS AFFECTIONS  
BOO BAH BOO BAH  
B'DOO BLE CEE CAH OO WAH OO WAH  
DAH OO WAH OO WAH  
DAH OO WAH OO WAH VOO VAH VOO VAH VEY  
B'DOO B'DEE DAH VOO VAH VEY  
REE BOP DOO DEE LEE O DEY  
VOO VAH VOO VAH VOO VEY  
ROO B'DOO B'DEE DEY O  
REE BOP DOO DEE LEE O LEY  
B'DOO BOO LEE O LEY  
AREE BOP DOO LOE DOE  
WAH WAH WAH WAH  
WAH WAH WAH



B'DOO DLE DEE DAH OO WAH OO WAH  
DAH OO WAH OO WAH  
DAH OO WAH OO WAH VOO WAH VEY  
BOO BAH BOO BAH BOO BAH

O, YOU JEALOUS GOD!  
MASTER OF FORGOTTEN DREAMS  
REMOVE THE DARK SILK BARRIER BETWEEN US  
BOO BAH BOO BAH  
KISS MY LIPS AS I LIE BACK UNDER THE WINTER SKY  
MAKE THE WIND DANCE OVER THE WHITE HILLS AND VALLEYS BELOW  
BOO BAH BOO BAH  
TEASE MY SADDENED SPIRIT INTO LIFE  
BUT DO NOT HURT ME  
LICK MY TOES  
BLESS EACH ONE  
CARESS THE UNRESISTING SMOOTHNESS OF MY LEGS  
AND EVEN MORE SLOWLY  
IN STEALTH AND SILENT PASSION  
TAKE PRISONER THESE MADDENING, QUIVERING THIGHS!  
BOO BAH BOO BAH  
VDOO DLE DEE DAH OO WEE

BOO BAH BOO BAH  
B'DOO DLE DEE DOO DLE DEY  
REE BOP OO WAH OO WAH VOO WAH VOO WAH VEY  
DOO WAH DOO WAH DOO WEY DOO WAH DOO WEY  
B'DOO DLE DEE DAH REE BOP BEY  
WAH WAH WAH WAH  
WAH WAH WAH  
BOO BAH BOO BAH BOO BAH

OH, YOU JEALOUS, JEALOUS GOD!  
DO NOT BARGAIN WITH ME!  
IT IS MY WISH NEVER TO FORGIVE,  
EVEN AT THE ULTIMATE MOMENT OF DEATH,  
THE HOLIEST OF YOUR SINS!  
YOU HAVE DEVoured THIS CARNAL IMAGE OF LOVE!  
TAKE MY BLEEDING HEART  
GENTLY  
AND IN DEEPEST CONSEQUENCE  
BLOW AWAY THE LAST FEATHER OF OUR REMAINING SENSUALITY  
BOO BAH BOO BAH BOO BAH  
BUT LEAVE MY SOUL FOR THE MOON  
BOO BAH BOO BAH BOO BAH.

## MOONFLOWERS, BABY! (1986)

MOONFLOWERS, BABY! was written as a jazz essay for solo clarinet in 1986. I premiered this new work the same year at New York University on a concert featuring new unaccompanied clarinet pieces by my composer friends. Three decades before *Moonflowers* I had already started to explore techniques, phrasing, notation and jazz influences that could incorporate into my own personal style. This - with works like *Sonata on Jazz Elements* (for piano solo), *Concerto for Cello and Jazz Band*, *Jazz Infinities Three* (for sax, bass and drums) and *Jazz Quartet* (for string quartet). I became more and more enamored of the possibilities of amalgamating jazz and symphonic nuances in the design and language of larger symphonic works, which ultimately led to my *Jazz Symphony* composed a few years after *Moonflowers*.

*Moonflowers* is a little jazz essay in a single movement, which includes a group of short episodes in various jazz tempi. The first marking, for example, is *Medium bounce and easygoing*. This is contrasted with a lyrical section marked *Slow blues tempo*, which is mostly a blues ballad in A Minor. It is at this point that I establish the idea of laying down a twelve-tone introductory environment that is gradually directed toward the more expressive tonal characteristics of a slow jazz tune. Over the years, I found that this blending of atonal and tonal approaches had much to offer my compositions.

Once the blues song is established, the music returns to its former rhythmic energy, and again dons the mantle of atonality. An extensive development section follows, which builds in rhythm, power and virtuosity. This leads to a dramatic jazz cadenza. Many traditional jazz articulations are employed throughout the entire piece, like *bends*, *glissandi*, *smears*, *growls* and *fall-offs*. Although no actual improvisation was employed, I deliberately set out to compose a piece that appeared to be governed by a quietly frenetic improvisatory style. A return to my slow blues ballad brings *Moonflowers* to a close on a whisper.

## LUNAR ARCANA (1947)

(for solo cello)

At the age of 21, I believe one could have said that I knew very little about the cello. This, in spite of the fact that I had three very close friends who were brilliant young cellists and were constantly encouraging me to write pieces for them. As a woodwind performer myself, the notion of composing a work for any unaccompanied string instrument never occurred to me when I was in my twenties. Yet, at the persistent urging of one of these young artists, I composed LUNAR ARCANA for unaccompanied cello in 1947. At that time, I found myself listening again and again to the Pablo Cassals recording of the Bach solo cello suites, which I found deeply moving. The Bach music, by itself, became my teacher, and the Cassals interpretation ignited my imagination. Clearly, although I was scared of the idea, I was determined to find out more about the resources of the instrument before plunging into a big solo cello piece.

I decided to follow a kind of Bach or Baroque structure and compose a suite in four movements. The first, marked *rubato adagio*, is an atonal prelude that centers around the notes E and C. These two pitches, alone and together, are established as a *pizzicato* and *arco* motive, leading to a handful of twelve-tone variations. The tiny second movement that follows, like an old-time cantata transition, works as a dramatic interlude that draws the music into a more tonal area. The intense third movement, marked *andante con moto*, is a fugue in two voices. Even though the movement is quite chromatic, the D Minor tonality is often suggested. The solo cello gradually builds to the D Minor *largamente* near the end, and takes on the grandeur of hypothetical voicings throughout its range. The fourth movement, marked *vivace molto*, is governed by fast, driving rhythms. Suddenly, the sparks fly! Hammer stroke triplet figures emphasize the ringing exuberance of the cello's open strings with an insistence that gains incredible momentum as it moves along. This movement is conceived as a *scherzo* that spins fearlessly through the enormous high and low registers of the cello at breakneck speed. Although there is an atonal / tonal mix evident in this agitated finale, the many D Minor hints and fragments ultimately emerge as a natural harmonic setting for the cello's potential virtuosity. Now, at age 74, I believe I can safely say that I do know a little something about the cello, and that, together, the two of us represent a wicked combination!

## A CRUCIBLE FOR THE MOON (1986)

It was a protest against war, and I felt I had to sing out in the only way I knew possible ... I imagined the relics of thousands of years, the stone shadows of the desert and the strange barren mountainous carvings as token pyramids to death and the destruction of man upon himself and all his children ... To compose with tears, better than ink, better than blood. It was all in 1986. It was born of memories of near-forgotten battles. A CRUCIBLE FOR THE MOON is for a soprano, an alto saxophonist, and a percussion ensemble of six players, and a phalanx of well over a hundred percussion instruments. I can't tell you exactly what started all this, but every day at that time, the news was terrible and unbelievable. The suffering in Asia, Europe, South America was merciless in its pathos. It seemed that anywhere one turned, the rituals of warfare were enacted again and again. I decided that wherever my piece would be performed, I would talk about my feelings to the public and try to bring them closer to my inner views of life and the spirit of creativity. I hope you find meaning in these words.

## **A CRUCIBLE FOR THE MOON** words by **Meyer Kupferman**

### **I.**

MOON-RED CANYON SKY  
SWEET WHISPER,  
TIME TO REMAIN  
STILL,  
SAVAGELY OPPORTUNE,  
SILENTLY, FLOATING UPON A PASSIONLESS CLOUD.

DESERT SHADOWS RISE  
WELCOMING LONELINESS  
AND THE INFINITIES OF STONE.

RETURNING CEREMONIES  
OF FLUTTERING, SUNSCORCHED WINGS  
SWOOPING OVER  
SHATTERED FRAGMENTS OF INNOCENCE.

PHANTOM SKY-SHIPS  
CAPSIZED INTO AN APPARITION  
OF DEFIANT MESSENGERS;  
DESCENDING SHADOWS  
MARKING CARELESS HISTORIES UPON THE SUN;  
AND GHOSTS  
WHO FLY ABOVE THE DANCING RIVERS  
IN CIRCLES  
CAST UPON THE WIND.  
HIGHER!

### **II.**

ARE THERE NO MEMORIES  
WITHOUT THE SPELLS OF BATTLE,  
WITHOUT THE RUST OF CENTURIES,  
WITHOUT THE WEAPONS OF MOLTEN EARTH-FIRE?

FEAR THEM!  
THE ANCIENT CHALLENGERS,  
GLAD IN SILVER,  
WAITING FOR THE ETERNAL TOURNAMENT  
TO BEGIN ONCE AGAIN!

I HEAR THE CRIES OF WAR  
WITHOUT VICTORY!  
ARE THERE NO MEMORIES  
WITHOUT SHAME?

### **III.**

SMOKE,  
DESECRATIONS OF THE SKY,  
BLACK STARS OVER DEEP INCANDESCENT TWILIGHT,  
PROVIDE THE RITUALS OF DESPAIR!

ANGRY FACES  
TURN LAST

TOWARDS THE SMILING CRUCIBLE OF THE MOON,  
DISGUIISING THEIR FINAL INEXORABLE VISIONS  
OF RETREAT  
AND SOON COLLIDING  
WITH NOTHING STRONGER  
THAN A FEW SOFT  
INDIFFERENT  
DEMIGODS

GIVE US THE ONE REALITY

OF TIME  
REMOVE THE SOLITUDE  
FROM THE COLD GREY SCAFFOLDING OF YOUR CITIES.  
SURRENDER THE MOON  
AND BURN AWAY  
THE LAST OF ITS VANISHING SHADOWS!

MOON-RED CANYON SKY,  
SWEET WHISPER,  
TIME TO REMAIN  
STILL.

## CHRISTINA ASCHER

CHRISTINA ASCHER, mezzo-soprano, was born in New York. She studied voice at the Oberlin Conservatory and at the Juilliard Music School. A grant from the Metropolitan Opera enabled her to further her studies. Miss Ascher has fulfilled opera contracts in Chicago, Dallas, Karlsruhe, Hamburg, Bonn, Berlin, Munich etc. As a dedicated, uncompromising and adventurous interpreter of modern music and modern music theatre Christina Ascher has made an international name for herself. Contemporary composers esteem her thorough, intelligent musicianship, the many colors of her unusually flexible, versatile voice, her feeling for text and drama, her total personal identification in performance and her ability to think creatively. It is not surprising that this artist and her extraordinary talents have very often been the inspiration for new compositions.

## LASZLO VARGA

Hungarian-American cellist LASZLO VARGA has an impressive international reputation as a cello soloist, recording artist and master teacher.

He served as Principal Cellist with the New York Philharmonic for 11 years under Mitropoulos, Bernstein and Bruno Walter. Mr. Varga has appeared as soloist with orchestras and in recitals across the United States, Europe, Japan, Australia, South America and the former Soviet Union. He was soloist, chamber cellist and master teacher at the Aspen, Chautauqua, Shreveport and other festivals for over forty-five years.

He is highly praised for his numerous recordings on the VOX, RCA, CHANDOS, COLUMBIA, DECCA, CRI, PERIOD and MUSICELLI labels. Mr. Varga is a pioneer of numerous premieres works for solo cello and is eagerly sought after by composers to present their works. He has recorded an entire CD album of the cello music of Meyer Kupferman on the Soundspells label (CD105), as well as Kupferman's "Concerto for Cello, Tape and Orchestra" on the VOX label.

Currently Professor at the Moores School of Music at the University of Houston, he was cellist with the Borodin Trio, Trio Concertante, Lerner and Canadian String Quartets and the Crown Chamber Players. He has taught at the Universities of Toronto, Stanford, San Francisco State and the University of California at Santa Cruz. Many of his former students hold positions in symphony orchestras and universities throughout the world.

As conductor, he led the Budapest Symphony, San Leandro Symphony and the Aspen and Shreveport Festival Orchestras as well as the Willoughby Symphony in Sydney, Australia. He directed the San Francisco State University Symphony for 25 years. He was founder - conductor of the "Virtuosi of New York" and "Virtuosi of San Francisco" chamber orchestras.

He formed the first Cello Quartet in America with cellists of the New York Philharmonic in the 1950's and spawned a world-wide movement of cello ensembles. His arrangements for solo cello and multiple cello are published by Musicelli Publications. Many of his editions were recorded by various ensembles in three continents.

## IGOR BEGELMAN

Clarinetist IGOR BEGELMAN'S virtuosity and imagination on his instrument has been praised by critics as "remarkable display of music making" (Daniel Webster, Philadelphia Inquirer, April 14, 1999) and has earned him an impressive list of awards, honors, including the Year 2000 Avery Fisher Career Grant, and concert engagements in the United States and abroad. Mr. Begelman has appeared as a soloist with the Houston Symphony, L'Orchestra de la Suisse Romande, Bienne Symphony Orchestra, Odense Symphony Orchestra and New Haven Symphony among others. He made his Paris debut in a solo recital at the Auditorium du Louvre and his New York debut at Carnegie Hall's Weill

Recital Hall. Mr. Begelman has also performed recitals in Western and Eastern Europe, Canada, Mexico, Japan and Israel. Active performer at Festivals in addition to numerous performances at Caramoor, he performed at Music in Ouray (CO), Delaware Music Festival and at Bowdoin Music Festival (ME, presenting world premiere of a new concerto by Ralph Shapey). Recent season's highlights included performances with Savannah Symphony, recital debuts in Philadelphia and at the Caramoor Festival among others. In most recent engagements Mr. Begelman was featured as the soloist with Greenwich, New Haven and Fairbanks Symphonies, Astral Chamber Orchestra as well as in recitals at Ravinia and Arts Club of Chicago. Equally accomplished as soloist and chamber musician, Mr. Begelman performed with the Chamber Music Society of Lincoln Center Young Artists Concerts and has appeared at numerous festivals throughout the world, including Marlboro, Caramoor, Tanglewood, Schleswig-Holstein (Germany), Music by the Red Sea (Israel) and Pacific Music Festival (Japan).

Mr. Begelman was recently awarded top prizes at the First Carl Nielsen International Clarinet Competition in Denmark and the 53rd Geneva International Competition in Switzerland. In addition, he has earned top prizes at the Koussevitsky Competition.

An avid proponent of new music, Mr. Begelman has premiered compositions by Anton Kuerti, Alex Krasotov, Meyer Kupferman, Elliot Schwartz, Ralph Shapey and Roland Tec.

Raised in Kiev, Ukraine, Igor Begelman came to the United States in 1989. He received his Master's degree from the Juilliard School of Music and a Bachelor's degree from the Manhattan School of Music where he remains the first and only recipient of the Leon Russianoff Memorial Scholarship. His major teachers include Charles Neidich and Stanley Drucker.

## ANNE TEDARDS

Soprano ANNE TEDARDS began her professional career as a soloist with the New York Pro Musica Antiqua, touring the United States extensively. Her debut as Marzelline in Beethoven's *Fidelio* at Ulmer Theater (Germany) launched her European operatic career. Other opera engagements include Stadttheaters Klagenfurt and Baden bei Wien, Theater Heilbronn, Princeton Opera Theater and the Washington Opera. Equally at home on the concert stage, Tedards has appeared as a soloist in Europe with the Vienna Symphony, Austrian Radio Orchestra, Vienna Choir Boys, Stuttgart Philharmonic, Ensemble Moderne (Berlin), and Ensemble Kontrapunkte (Vienna), and in the United States with the Washington Bach Consort, Baltimore Choral Arts Society, Oregon Repertory Singers, Amor Artis Orchestra (New York), Mid-Atlantic Chamber Orchestra and Seattle Philharmonic. Festival appearances include the Carinthian Summer Festival in Austria, Oregon Bach Festival, Viennese "Schubertiade" and the Festival Music Society of Indiana. Her chamber music experience includes performances Ensemble Moderne (Berlin), Ensemble Kontrapunkte (Vienna), Clemencic Ensemble, Ensemble Melkus, Wiener Bachsolisten, the Barocktrio Wien, the Orpheus Ensemble (Salzburg), the Chamber Ensemble of Notre Dame (Baltimore), and the Classical Consort (Seattle). Tedards is a recipient of the Mozart Prize at the "Francisco Vinas" International Voice Competition (Barcelona), First Prize in the "92nd Street Y" Orchestra Competition (New York), and winner of the National Association of Teachers of Singing Southeast Competition. Currently an Associate Professor at the University of Oregon, Tedards has studied voice with Emmy Joseph (New York), Jean Stawski (Munich) and Phyllis Bryn-Julson (Baltimore) and opera performance with Judith Raskin (New York). She has recorded for the Musical Heritage Society and Orfeo labels, and published a biography of the singer, Marian Anderson.



# MEYER KUPFERMAN

Meyer Kupferman's father, Elias Staff-Cooperman, was born in Romania in 1900. A runaway youth, he fled from his stepfather and traveled throughout Europe as a gypsy folk singer, street musician who played the accordion, wrestler, cook and baker. He was conscripted into the Austrian-Hungarian army and wounded in World War I. Elias settled in the United States with his sister Clara in the early 20'. He joined the baker's union while living in New York City and changed his name to Elias Kupferman, thus severing all connection with his hated stepfather. He married a young Russian émigré, Fanny Hoffman, whose family had been decimated by Cossack raids and pogroms in Nemirov, a little Jewish village moving on the "Pale" between Kiev, Odessa and Eastern Poland. Fanny's flight to America first brought her to the mid-west where she worked in the mills and factories of Kansas. Later she joined her aging aunt in New York where she found work as a seamstress. Fanny and Elias were introduced by some friends at a wedding where Elias was hired as singer and entertainer. They fell madly in love and were soon married.

Meyer Kupferman was born on July 3rd, 1926 in New York City. The little family soon moved to Brooklyn because there were more and better jobs available for bakers. Also landlords had lowered their rents on all apartments; they were, in fact, giving away three month rent-free concessions on all new leases through the Depression. During the next decade Kupferman's family moved to a new apartment each year. Thus as a child he had to attend a different school each year and make new friends as well as abandon old ones very often.

At age five he was given the violin, a study that was so premature and uncomfortable he has little memory of it. At age ten, almost as a joke or a dare while fooling around with his friends already in the school band, Meyer Kupferman began taking clarinet lessons. Music soon became an important part of his life and he became good at it. The idea of writing music grew more and more fascinating for him. Eventually he began teaching himself the piano, which provided a basis for his curiosity about composing and arranging music for his friends. As he grew older he worked as a young jazz musician in clubs and bars in the Coney Island area of Brooklyn. He lived through the "Big Band Era" which provided a source of rich stimulation for him as well as all budding musicians interested in composing or arranging jazz.

Although Meyer Kupferman was entirely self-taught in music composition he received his education in theory, chamber ensemble and orchestral music at the High School of Music and Art. He also studied at Queens College. Kupferman's father encouraged his son in music and taught him many East European, gypsy and Hebrew melodies. The flavor of these tunes not only stayed with Meyer Kupferman for the rest of his life but influenced his compositional style from time to time.

As a young composer still in his twenties Kupferman became Professor of Composition and Chamber Music at Sarah Lawrence College in 1951. He continued as a member of the faculty until his retirement forty three years later in 1994. During his tenure at Sarah Lawrence College he was chairman of the music department for five terms, conducted the orchestra, chorus and chamber improvisation ensemble, taught theory and music for film and wrote many experimental theatre and dance works for performing arts students at Sarah Lawrence.



Mr. Kupferman is an unusually prolific composer and has an impressive output of work in all forms: 7 operas, 12 symphonies, 8 ballets, 7 string quartets, 10 concertos and hundreds of chamber works. His strong interest in jazz has been abundantly shown by such "classical-jazz" compositions as Concerto for Cello and Jazz Band, Sonata on Jazz Elements, Tunnels of Love, Adjustable Tears, Jazz Infinities Three, Jazz String Quartet and Moonflowers, Baby!, a solo clarinet jazz work which has received international acclaim as a result of Charles Neidich's spectacular performances throughout the Soviet Union, Europe, Japan, and the USA, all these works an integral part of his "Cycle of Infinities" – a series of concert and jazz works evolved from the same 12-tone row begun in 1962. He has received commissions from the Hudson Valley Philharmonic for his Jazz Symphony in 1988 and Symphony No. 10, FDR in 1982, the Chappaqua Symphony for Wings of the Highest Tower, commemorating the Centennial of the U.S. Constitution, and the Nassau Symphony for his Double Clarinet Concerto. His cantata "Comicus Americanus" was commissioned by the Kansas City Philharmonic in 1970. The American Composers Orchestra premiered his Challenger in 1984 and the Pro Arte Orchestra of Boston recorded his Clarinet Concerto on CRI Recordings.

A forty-year retrospective of his keyboard music was performed during a nine concert tour by pianist Christopher Vassiliades. Some of his experimental works in tape-gestalt form include such pieces as Celestial City, Angel Footprints, Superflute and Illusions. Among his many film scores are such pictures as Black Like Me, Hallelujah the Hills, Blast of Silence and Truman Capote's film classic, *Trilogy*, which includes the famous "A Christmas Memory."

In the summer of 1990 the Lithuanian National Symphony recorded his "Jazz Symphony" and "Challenger" (Soundspells Productions CD 104). Mr. Kupferman made the heroic trip to Lithuania for that purpose during the time of the Russian blockade. In the 1991-92 season he celebrated his 65th year with the premiere of his seventh opera, "The Proscenium", and several piano retrospectives with pianists Morton Estrin, Kazuko Hayami, Svetlana Gorokhovich and Christopher Vassiliades. Kupferman's book, *Atonal Jazz*, a two-volume, in-depth study of new chromatic techniques in contemporary jazz was released in 1992 by Dorn Publications. His "Concerto for Guitar and Orchestra" was commissioned by the Orquesta de Baja California and premiered in Mexico in 1994 with Roberto Limón as guitar soloist and Eduardo Garcia Barrios, conductor. Kupferman's brand new "Concerto for 4 Guitars and Orchestra" (1988) has already been released by Soundspells (CD 124).

Recent commissions are his new "Chaconne Sonata" for flute and piano, written for Laurel Ann Maures, "Pipe Dream Sonata" for solo guitar commissioned by Robert Phillips, "Ice Cream Concerto" and "Flavors of the Stars" both for the virtuoso ATRIL<sup>5</sup> Contemporary Ensemble of Mexico, "Hot Hors D'Oeuvres" for the Hudson Valley Philharmonic and "Hexagon Skies" for guitar and orchestra commissioned by the Orquesta de Baja California and guitarist Roberto Limón. In 1976 Itzhak Perlman gave the New York premiere of Kupferman's "Fantasy Sonata" and Martha Graham created a new ballet based on the same violin score called "O Thou Desire," which her company took on a European tour the following year. During this period cellist Laszlo Varga premiered Kupferman's "Concerto for Cello, Tape and Orchestra" which he later recorded on a Vox CD (VoxBox CDX5158). Other recent commissions are his "A Faust Concerto" for french horn and chamber orchestra, "Moonfinger's Demon" for orchestra and "Acrobats of Apollo" for marimba, guitar and chamber orchestra, all three works composed for the Orquesta de Baja California, with Eduardo Garcia Barrios, conductor. Flutist Laurel Ann Maurer commissioned a work for the Utah Contemporary Chamber players for flute, clarinet and piano called "O North Star." Mr. Kupferman has also written a solo guitar piece for the Mexican guitarist, Roberto Limón, called "O Luna O Sol." The composer's latest project, "Percussion Symphony," was premiered by the Ithaca Percussion Ensemble in 1998, conducted by Gordon Stout.

Meyer Kupferman's most recent recordings are his Winter Symphony (1997) and his Concerto Brevis (1998) for flute and orchestra, both of which were recorded for Soundspells on CD125, by the Orchestre Philharmonique de Monte-Carlo with the composer conducting.

Kupferman Bio Notes by Valentine Fabian



# MOON MUSIC 2000

## by Meyer Kupferman

### I. A SOUL FOR THE MOON (1990)

for mezzo-soprano solo and two pianos in echo  
Christina Ascher, mezzo-soprano (15:14)

### II. MOONFLOWERS, BABY! (1986)

for solo clarinet  
Igor Begelman, clarinet (11:31)

### III. LUNAR ARCANA (1947) (15:46)

for unaccompanied cello  
Laszlo Varga, solo cello

1. Rubato adagio (4:00)
2. Drammatico (1:20)
3. Andante con moto (alla fuga) (4:55)
4. Vivace molto (5:31)

### IV. A CRUCIBLE FOR THE MOON (1986) (17:55)

for soprano solo, alto saxophone solo and percussion ensemble  
Anne Tedards, soprano; David Matthew, saxophone;  
The University of Oregon Percussion Ensemble;  
Charles Dowd, conductor

**Total duration: 61:07**



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Soundspells Productions

CD 129

DDD

Producer: Meyer Kupferman; Cover art: Oil painting: "The Little Drummer's Moon" (1973) by Meyer Kupferman; Cover Design: Charles Carlson; Recording for A SOUL FOR THE MOON: Tonhaus Stuttgart; Producer & balance engineer for A SOUL FOR THE MOON: Ditmar Will, Signum GmbH, Heidelberg, Germany; 1994 Signum Musikedition GmbH SIG X52-00. Recording engineer for MOONFLOWERS, BABY! and LUNAR ARCANA: John Yannelli; A CRUCIBLE FOR THE MOON was recorded by the University of Oregon Recording Studio; CD mastered & edited at Eonta Sound by Jeremy Tressler

The music and CDs of Meyer Kupferman are available at  
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