

2 Orchestral CD's Orchestral Music Vol. XVI Soundspells CD135

MEYER KUPFERMAN



**TUBA CONCERTO • GOING HOME • STRUCTURES
PERCUSSION SYMPHONY • INTO THE BREACH**

CD 1

TUBA CONCERTO (1982, rev. 2002)

Meyer Kupferman's interest in the tuba, as an expressive solo-virtuosic instrument, began in the late 1970s. On a West Coast lecture tour around that time, he encountered Roger Bobo, who not only encouraged him but also premiered challenging ensemble works like *Saturnalis* (tuba and electric cello), *Three Sound Objects* (tuba, trumpet and piano) and *Kierkegaard* (four tubas) – all to impressive critical acclaim. Kupferman's Concerto for Tuba and Orchestra was completed in 1982. The score lay on the composer's shelf untouched for twenty years until it was revised in 2002. Maestro Paul Freeman was delighted to hear about the new version and offered the world premiere for the current season.

The first movement of Concerto for Tuba and Orchestra is designed as a dramatic incantation or a dramatic aria. The deep tuba melody at the opening repeats over and over again throughout the entire movement while gradually assuming new colors and variations. Its line always begins in the darkest bass before projecting into high lyrical episodes of considerable fire.

The second movement resembles a scherzo with the tuba playing the role of a colorful circus performer surrounded by balloons and elephants. A few short "kindergarten" tunes shape the dance-like character of the scene. The tuba, squeezing every bit of contrast possible with its many tricks and cadenzas, finally returns to the opening mood of the concerto. The deep melodic incantation of the first movement slowly emerges once more but this time rising to a powerful climax – only to descend into the darkest regions of its world.

Notes by Meyer Kupferman

GOING HOME '94 (1994)

...withdrawal and return...Nietzsche's tightrope walkers...Icarus...you can't go home... Music is naturally inflationary and yet how much more so was atonality. Kupferman's "infinities" is the most extensive cycle of related atonal works ever written, being based entirely on the same intervals. The Infinities cycle continued into the early '80s, around the time that *Going Home* was written. Kupferman did not fear treading musical terrain where no one had gone before and he became a master of atonal composition and atonal improvisation. *Going Home* is about returning to simpler and more familiar compositional means, but it is also about the deeper issues that attend a return.

The simplicity of the natural minor and harmonic minor scales are presented in a little "Kupferman bubble" at the beginning of the piece. (This bubble device can be heard in other Kupferman works like *Summer Music*.) The bubble is burst by the violent slashing chords over which Roberto Limón plays a snippet of the Infinities row. This establishes our position after the fall – our belatedness, our posteriority. This is not a return to Eden. The piece is not about avoidance or denial. We're going home and we're taking it all with us, in fact we have no choice but to take it all with us. Herein lies the drama and even the violence of the first movement. In the second movement a transformation occurs. The tune we heard in the bubble is teated in numerous surprising, magical ways. The last movement celebrates the transformation. It projects a joyful sense of taking flight and always landing safely.

I describe the "simpler means" to which Kupferman returns as natural minor and harmonic minor. I have not characterized the result. The tune sounds, by turn, Spanish, or Baroque. Kupferman is tapping into a rich tradition here –

Clear references to Baroque music appear in Hector Villa-Lobos' *Bachianas Brasileiras* Augustin Barrios' guitar music Fernando Sor's Gluck-like passages Enrique Granados'

Gluck-like passagework Manuel De Falla's Gluck-like passagework in *La Vie Breve*.

Falla also evokes the Spanish Renaissance in his harpsichord concerto, using the famous tune *De Los Alamos Vegno*. Likewise, Granados in his highly nostalgic *Madrigal* refers to the Renaissance in a manner similar to Ravel and Faure and their *Sarabands* and *Pavans*. There is the exquisite *Sarabande* for solo guitar by Poulenc. This phenomenon is not solely Franco-Iberic; one could also cite the Gluck-like passage in the last movement of Schubert's *Arpeggione Sonata*. Gluck is so often conjured because Gluck was already nostalgic for the Baroque.

The upshot here is that *Going Home* happens historically as well as individually. The Baroque is the era that immediately preceded the Enlightenment, the glaring rationality of which still disturbs us even from this distance. And I contend that the post World War II era was like a second American Enlightenment and we are now recovering from the excesses of Enlightenment II.

Kupferman's references to Spanish and Baroque music are certainly knowing allusions to these issues of time. Kupferman is unique in North America for his forays into what has come to be called the "magical realism" of figures like Borges and Gabriel Garcia Marquez. We have a magical realist on the shores of the Hudson River! The transformation that takes place in the second movement has to do with a willful denial of time in the magical realist tradition. It may have come to Kupferman simply by thinking about the guitar and everything that the guitar means. The guitar is home; the guitar is eternal. Listen also to Kupferman's *Echoes from Barcelona*, for solo guitar.

And there is another interesting element at play in this performance of *Going Home*. The ensemble consisted of three New York players and one Mexican player. Roberto Limón, who played the lead guitar, was ever fascinated by what he called the "New York" sound – an approach to time that he found distinct and refreshing. Likewise, we New York

players were enthralled with Roberto's exquisite tone and subtle rubato. Both the composition and the performance constitute mixtures of times on various levels.

Notes by William Anderson

INTO THE BREACH (2002)

An orchestral conception in four movements, the entire score of *Into the Breach* germinates from the opening two-bar trumpet solo – a set of minute syncopated motives, which are intrinsically explored in each movement. The challenge to me was a familiar one, very much like writing a big symphony, a form that I had promised myself I would no longer use, because I had run out of numbers and I was receiving letters from musicologists all over the world requesting information about a confusion of symphonic titles and numbers.

The first part is a brisk *con moto*, swept along by the energies of our tiny motivic figures. The chromaticism of the beginning gradually disappears, and we enter an area of tonality and melody, which approaches a breach in style. The movement closes on an expressive clarinet cadenza set against a quiet background of orchestral utterances.

The second movement, *adagio non troppo*, suggests a study in double counterpoint with one voice sustained and the other far more complex. This was a contrapuntal form I studied as a self-taught young and passionate composer, but I'm afraid I may have overdone it here. Once again we have a cadenza ending, this time with the English horn at the center.

The third movement, *allegro agitato*, is easily the most complex statement in the entire piece. The syncopated figures borrowed from the opening curtain raiser trumpet solo are converted into explosive ammunition for each choir of instruments. These toss back and forth between phrases, attacking the rhythms mercilessly. The alto saxophone is introduced as a quasi-soloist for most of the movement. Some jazz touches emerge as the woodwind voicings move more and more in block formation.

The finale, *adagio*, is a sustained slow movement, almost without a true pulse. The alto saxophone incants a wandering melody as if the player is walking in his sleep. It works its way into a powerful climax, which closes with a gentle flute cadenza. We might think we're at the end, but the bass clarinet and contra-bassoon recap the style of the opening in the area of the deepest bass range, which leads to a violin cadenza. ...at this we are truly in the breach...and I believe, all is slowly disappearing...sadly, even I can no longer feel or discern it's ultimate image...

Notes by Meyer Kupferman

CD2

PERCUSSION SYMPHONY ("... On Tibet and Tiannanman Square...") (1997)

Composed between 1995 and 1996, Percussion Symphony was dedicated to the memory of oppression in Tibet, where an entire indigenous culture was wiped out by the Chinese, and thoughts about Tiannanman Square, where a student uprising by the thousands was brutally attacked by Chinese armed tanks and soldiers. I felt a need to make a statement – protesting in the only way an artist can speak out – and hoped that the world eventually would find peace within its soul.

Percussion Symphony consists of two large movements. It is based upon an ensemble of six players and a conductor who, at the very end, is also a player. The entire work may be likened to two large paneled mosaics, with each movement divided into many tiny episodes, varying in rhythm and color. The rhythms of the first movement start very slowly and increase in speed and intensity. Here I was particularly interested in evolving an acutely expressive percussion style, almost as if I were writing for strings and gentle woodwinds.

This material builds until the climax, which is a *stretto-fuga* by six bass drums. A brief coda, *rubato espressivo*, begins as a trio for timpani, vibes and marimba, and fades away into "deep silence".

The second movement is introduced by an acerbic snare drum figure in the form of a march. The march is systematically directed into a six-part canon by six snare drums suggesting a wild, aggressive military parade. At the peak, the players and the audience scream out in their loudest voices, as if they have discovered a moment of horror. Slowly, quiet patterns enter the picture, like mourners in the battlefield. But then hope arises – engaging colors – tambourines, claves, bells and chimes, like a ritual of birth. Symphonic voicings take firm hold of an imitative design, as new canons and *stretti* emerge. A persistent panorama of cymbals precedes a closing episode of our six bass drums. The conductor now turns to the audience, holding an African squeeze-drum. He plays an inspired, improvised solo, which is enlarged by his own set of "mystical" variations. He signals the audience to participate in the closing ritual, and a deep, murmuring chant, almost inaudible, begins its haunting prayer. The sound is mesmerizing in the manner of a Tibetan chant. The bass drums reenter and evaporate completely.

Notes by Meyer Kupferman

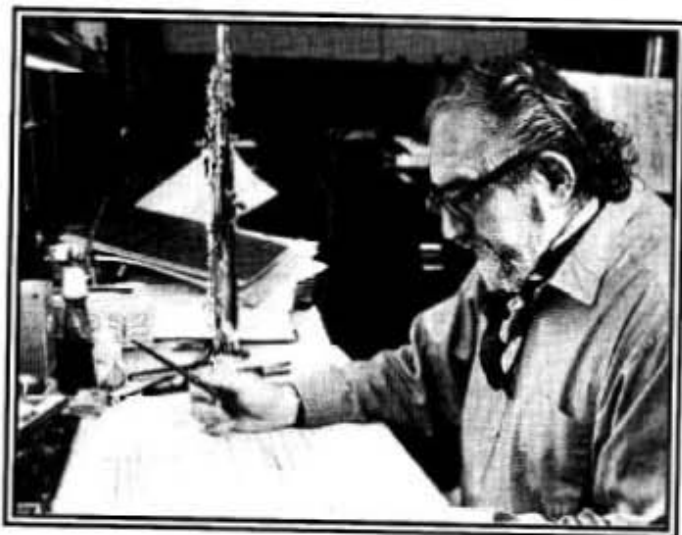
STRUCTURES (2001)

My dear friend Gilbert Kalish suggested that I write a work for the Stony Brook Players. I composed Structures as a work for chamber orchestra in 2001 while I was in the hospital, recuperating from a long illness. It was wonderful to have a project like this to distract me from the ever-present barrage of nurses, doctors, medications, terrible meals and boring television.

The work I conceived calls for four small ensembles (woodwinds, brass, percussion and strings) and keyboard. The percussion group begins the piece very quietly. Touches of brief woodwind and string colors come and go gently over

the drum patterns. As we reach the end of this introduction, atonal pitch patterns emerge in instruments like the marimba, the vibes, the xylophone, the bassoon and the rest of the entire ensemble, until we reach the first turning point of the piece (*Ritmico agitato*): A staccato figure is suddenly introduced. This creates a mischievous chatter on repeated notes and chords in the woodwinds, brass and strings, thus giving the winds the illusion of being a percussion ensemble by themselves. The new figure is expanded into a strong development until the next turning point (*Andantino quieto*): It is here that we come to the first lyrical episode of the piece, which engages a new tonality, both tonal and atonal at the same time. Next we reach the heart of the piece (*Ostinati quasi cadenza*), which offers a structure of ostinati figures to support a series of extended instrumental solos, like the English horn, the clarinet, the French horn, the trombone and, finally, the flute. The finale begins with the percussion again (*Ritmico agitato*): Here I have stolen figures from the opening areas of the piece and recomposed them. Insistent rhythmic patterns, hitting harder and harder, assert themselves through desperate energies ... "a composer's peek at his own structured image of life's beginnings ... ends ... with a rising fist..."

Notes by Meyer Kupferman



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's. 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 months rent-free concessions on all new leases. Through the Depression and nearly the next ten years 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 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. He has been awarded grants and fellowships from the Guggenheim Foundation, the Aaron Copland Fund, the Ford Foundation, the Rockefeller Foundation, the National Endowment of the Arts, the Library of Congress, the US State Department and the American Academy and Institute of Arts and Letters. He is a virtuoso clarinetist who has premiered over sixty solo and chamber works composed especially for him and his "Music By My Friends" ensemble. Mr. Kupferman is an unusually prolific composer and has an impressive output of work in all forms: 7 operas, 12 symphonies, 9 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 Sting 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.

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 Trilogy, which includes the famous "A Christmas Memory."

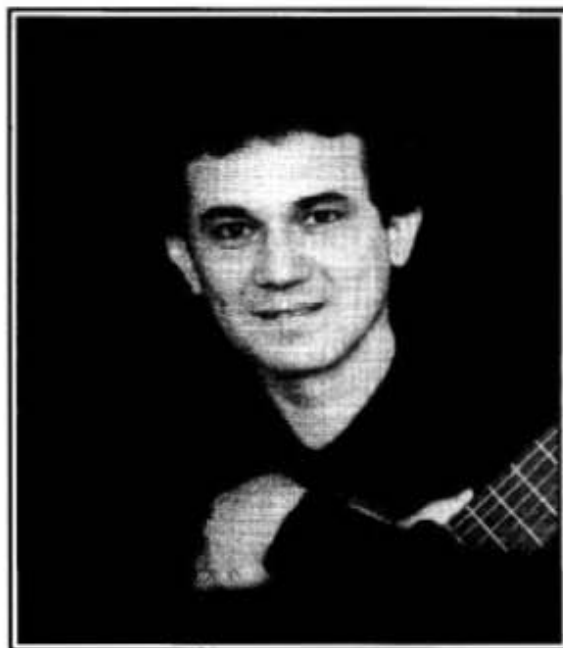
In the summer of 1990 the Lithuanian National Symphony recorded his "Jazz Symphony" and "Challenger" (Soundspells Productions CD 104). Mr. Kupferman made the heroic trip to Lithuania for that purpose during the time of the Russian blockade. In the 1991-92 season he celebrated his 65th year with the premiere of his seventh opera, "The Proscenium", and several piano complete retrospectives. 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" (1998) has already been released by Soundspells (CD124).

Recent commissions are his new "Chaconne Sonata" for flute and piano, written for Laurel Ann Maurer, "Pipe Dream Sonata" for solo guitar commissioned by Robert Phillips, "Ice Cream Concerto" and "Flavors of the Stars" both for the virtuoso ATRIL5 Contemporary Ensemble of Mexico, "Hot Hors D'Ouevres" 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 include 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 Biography by Valentine Fabian



ROBERTO LIMÓN, GUITAR

Born in Mexico City, Roberto Limón studied guitar with prestigious guitarists Manuel Lopez Ramos and Angel Romero. His musical studies were made with outstanding musical researcher Pedro Michaca.

Considered one of the most active and versatile guitarists, he has developed an intense activity throughout Mexico, the United States, Russia, Germany, Spain, Portugal, Puerto Rico, Costa Rica and Lithuania.

He has participated in the International Cervantino Festival, Chamber Music Festival of San Miguel Allende as well as "Mexico: A Work of Art", hosted in New York, San Antonio and Los Angeles, and "Mexico: An Open Book", which took place in Frankfurt.

As a soloist he has participated with The National Symphony Orchestra of Mexico, the St. Petersburg Orchestra, Mexico's National University Philharmonic, the San Antonio and San Diego Symphony and the Baja California Orchestra.

He is the founder of the Ensemble ATRIL 5, in which he experimented in contemporary music. His interest in chamber music has taken him to participate with various groups, including the Latinamerican String Quartet. He has been an enthusiastic promoter of Mexican music of the twentieth century, music he recorded within the series "Voz Viva de Mexico" edited by the National University of Mexico. Many composers have dedicated their works to him: Meyer Kupferman, Manuel Enriquez, Ernesto Cordero, Dimitri Dudin, and Ernesto Garcia de Leon.

In 1989 he was selected by the National Institute of Fine Arts of Mexico to become a lifetime member of the exclusive group of artists of this institution. In 1991 and 1993 he was awarded by the National Fund for the Arts for his work as a soloist and in chamber music. In 1994 he was invited by the National Council for the Arts to direct a Diploma in Classical Guitar in the Cultural Center of Tijuana. He later was a member of the distinguished Angel Romero Quartet.

At this time, besides his work as a soloist, he is also Artistic Director of the Festival Hispanoamericano de Guitarra and Director of the Orquesta de Baja California.

WILLIAM ANDERSON, GUITAR

William Anderson's reputation is derived from a great diversity of musical activities over the past 20 years – highly acclaimed performances with a great variety of ensembles and music festivals in the U. S. and abroad; a great number of arrangements and compositions; work with the pioneering chamber ensemble, Cygnus, which he founded in 1985; and many successful and daring ventures undertaken as Artistic Director of the Composers Guild of New Jersey.

David Denton in *Fanfare* exclaims: "Anderson's playing is of a very high order of dexterity, virtuosity and brilliance, and is indicative of the tremendous advances made in guitar technique over the past four decades."

At age 19 he began playing chamber music at the Tanglewood Music Festival, where he performed from 1981 through 1988. In 1982 he began studying with America's premiere guitar pioneer David Starobin, who introduced him to the music community in New York City. His first solo recital was presented by the League of Composers/ICSNM at Weill Hall, New York City (1990). He was also presented in recital by Music from Japan at the Asia Society (1993). He regularly appears in Washington, D.C. with the Theater Chamber Players at the Kennedy Center, performing both solo guitar and chamber music repertoire. Mr. Anderson has been a soloist in festivals and ensembles such as the Bang on a Can Festival, the Brooklyn Philharmonic, and Modern Works! He has been heard on radio broadcasts on WNYC, WKCR, WGBH, and National Public Radio, Polish National Radio, Radio Bremen, and others.

Mr. Anderson appears on numerous recordings, and has given recitals and radio broadcasts in Europe, Mexico, Japan and the U.S. With Cygnus, he has performed in Denmark, Holland, Poland, Russia, Mexico and California. Cygnus also offers a series of three concerts each season at Merkin Concert Hall in New York City, presenting important new works by America's best composers. Paul Griffiths, in the *New York Times*, recently praised Cygnus for its "excellent concert" last season. In the *New Music Connoisseur*, Leo Kraft wrote a review of a Cygnus performance in New York, saying, "If Mr. Anderson's aim was to show how the guitar can play a significant role in chamber music, he certainly succeeded." He teaches guitar at Sarah Lawrence College in New York.

OREN FADER, GUITAR

Oren Fader (www.orenfader.com) is active as a performer of classical guitar repertoire, both traditional and contemporary. Reviewing his solo New York recital, *Guitar Review* magazine stated: "His scholarship, technique, and intelligent musicianship are plainly evident and the beauty of his tone is consistently compelling."

He has performed in London, Tokyo, Munich, Amsterdam, Montreal, Maui, Russia, Mexico, and throughout the United States. Concerto performances include the Villa-Lobos Guitar Concerto with the Orpheus Chamber Players, Queensboro Orchestra, Manchester Music Festival Chamber Symphony and the Riverside Symphony. Recent chamber and orchestral performances include Music from Japan, Da Camera Houston, Poetica Musica, Sequitur, American Composers' Orchestra, Music at the Anthology, Absolute Ensemble, New World Symphony, Speculum Musicae, New Amsterdam Singers, Glimmerglass Opera, Brooklyn Philharmonic, Met Chamber Ensemble, New York City Ballet, and the New York Festival of Song. Festival performances include Aspen, Tanglewood, and Morelia (Mexico).

As a member of the Award-winning new music ensembles Cygnus, Fireworks, and Parnassus, he has premiered over 30 solo and chamber works with guitar, including compositions by Babbitt, Wuorinen, Machover, Biscardi, Currier, Naito, Pollock, and others. CRI recently released the Cygnus ensemble's first disc, featuring works written by the group.

Mr. Fader can be heard on over 20 recordings, in repertoire ranging from the 19th Century (Sor) to the late 20th (Carter). Recently completed recording projects include a new recording of an arrangement of "The Rite of Spring" performed by the Fireworks ensemble, and a guitar quartet by Meyer Kupferman. Mr. Fader's solo CD will be available in the Spring of 2003.

Mr. Fader received his undergraduate degree from SUNY Purchase and his Master of Music (Performance) degree from Florida State University. His major teachers include David Starobin and Bruce Holzman.

Since 1994 Mr. Fader has been on the guitar faculty and directed the Guitar Chamber Music program at the Manhattan School of Music.

MARC WOLF, GUITAR

Guitarist Marc Wolf studied classical guitar with David Starobin and William Anderson at Purchase College. He has performed in master classes with Manuel Baruecco, Dennis Cinelli, Fred Hand, Nicholas Goluses, Michael Lorimer, and others. He has performed in festivals, solo chamber and orchestral settings and on live radio broadcasts in the U.S., Canada, Europe and Japan. Recording credits include A&M Records, Ultimate and Furious Artisans. Mr. Wolf has premiered many new works with guitar including works by Richard-Cameron Wolfe, Robert Martin, Mark Rimple & Robert Fruehwald. Mr. Wolf performs regularly with flutist Linda Wetherill as the Wolf-Wetherill Duo.

EDWIN DIEFES, TUBA

Edwin Diefes grew up in Poughkeepsie, New York, the son of parents who own a music store. As a youth, he studied under Donald Butterfield, a renowned New York City freelancer, and spent his summers at the National Music Camp at Interlochen, Michigan. He received his Bachelor of Music



Degree from The Curtis Institute of Music in Philadelphia, and also attended the Juilliard School in New York.

He made his solo debut at the Museum of Modern Art in New York on their Summergarden Contemporary Music Series and has also performed as a soloist on the New World Chamber Music series and with the Syracuse Camerata. A frequent collaborator in chamber music, he has recorded the Music for Brass Instruments of Ingold Fahl with the New World Brass Quintet and has also appeared with the Philadelphia Brass Quintet at the Saratoga Chamber Music Series.

Equally at home in the back of an orchestra, he has performed throughout North and South America, Asia and Europe. He has toured with the Baltimore Symphony, the Philadelphia Orchestra, and the Orchestra International d'Italia and has performed with the New York Philharmonic. Formerly a member of the New World Symphony in Miami, Florida, he is currently the principal tubist with the Syracuse Symphony Orchestra. He lives in Marcellus, New York with his wife, daughter, two dogs, and three cats.

PAUL FREEMAN, CONDUCTOR

Paul Freeman has distinguished himself as one of the world's pre-eminent conductors. Much in demand, he has conducted over 100 orchestras in 28 different countries including the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, L'Orchestre de la Suisse Romande, and major orchestras in London, St. Petersburg, Moscow and Berlin. Maestro Freeman has served as the Music Director of Canada's Victoria Symphony, Principal Guest Conductor of the Helsinki Philharmonic and Associate Conductor of the Detroit and Dallas Symphony Orchestras. He is currently Music Director of the renowned Chicago Sinfonietta and simultaneously serves as Music Director and Chief Conductor of the Czech National Symphony Orchestra in Prague. With over 200 recordings to his credit, he has won numerous awards for his unique interpretations of the



classical, romantic, and modern repertoire. Dr. Freeman, who studied on a U.S. Fulbright Grant at the Hochschule in Berlin, holds a Ph.D. degree from the Eastman School of Music and L.H.D. degrees from Dominican University and Loyola University.

CZECH NATIONAL SYMPHONY ORCHESTRA

Since the Czech Republic's bloodless "Velvet Revolution" of 1989, the country has been riding a rapid wave of democratization, which has affected the music industry as well. Orchestras in order to survive must concern themselves with the procurement of foreign funds through recording contracts and overseas performances. These developments have necessitated the need for higher performance standards.

Out of this chaotic scene Jan Hasenöhrl, an outstanding solo trumpet player, sensed the acute need to reshape the Czech orchestral scene and, in 1993, invited the top musicians from

Prague's major orchestras to form a new orchestra, the Czech National Symphony Orchestra. The Orchestra gave its first concert, conducted by Vladimir Valek, in November 1993 in Prague's Rudolfinum Dvorak Hall. In 1994 the Czech music world's national treasure, Zdenek Kosler, was named chief conductor. The first recording was made at the beginning of April 1994. Maestro Kosler died in August 1995.

In January 1996 the brilliant American Conductor and Music Director of the Chicago Sinfonietta, Paul Freeman, was appointed Music Director and Chief Conductor. Under Maestro Freeman's leadership, the Czech National Symphony Orchestra has shown stunning development. Already he has made over 30 compact discs with the orchestra and has toured Italy and Great Britain. So successful was the November 1997 United Kingdom tour of 19 concerts under Paul Freeman and Libor Pesek that IMG Concert Management has recently signed a 5-year contract to tour the Czech National Symphony Orchestra in Europe, Asia, and America. Through its many recordings, concerts and television productions it is fast becoming one of the most important ensembles in the Czech Republic.

CHARLES DOWD, CONDUCTOR

Percussionist Charles Dowd has performed throughout the U.S.A. and in Germany, Canada and France. He has played in Carnegie Hall, RCA Studio "A" New York, Wilhelma Theatre Stuttgart, and with the Juilliard Orchestra, NSOA National Symphony New York, San Francisco Symphony and many others. For thirty years he was principal Timpanist with the Cabrillo Music Festival Orchestra in Santa Cruz, which won the ASCAP award for adventuresome programming of contemporary music for 18 consecutive years. Dowd is principal timpanist with the Grammy winning Oregon Bach Festival, and a Philip H. Knight Professor of Percussion at the University of Oregon School of Music.

THE OREGON PERCUSSION ENSEMBLE

The Oregon Percussion Ensemble is a consortium of percussionists specializing in the performance of modern classical percussion chamber music. In 1996 The Oregon Percussion Ensemble and Charles Dowd were nominated for the Laurel Leaf Award of the American Composers Alliance in New York City for distinguished achievement in fostering and encouraging American music. Now in its 29th season, the group is known for its performances of the music of Frank Zappa, John Cage, Lou Harrison, Edgard Varèse, Steve Reich, Iannis Xenakis, Edison Denisov, Meyer Kupferman, William Kraft and for premieres of cutting edge, avant-garde composers. Broadcast performances include WGBH Boston's "The Art of the States," heard in 40 countries, and an NPR national broadcast of a Dowd composition for Gamelan Suranadi Sari Indra Putra. Past performances include Percussive Arts Society International Conventions in Los Angeles and San Jose (by competitive audition), a 1992 John Cage memorial, a 1992 Lou Harrison 75th birthday tribute in Portland, Seattle, and Portland Percussion Festivals, and the 1984 International Society for Music Education at Silva Hall. The group has had touring performances in Palo Alto, San Jose, San Francisco, Los Angeles, Boise, Spokane, Seattle, Ellensburg, Portland and throughout the Northwest. All members of the ensemble are graduate or undergraduate percussionists majoring in music at the University of Oregon. Ensemble alumni hold graduate degrees from Juilliard, Eastman, Peabody, New England Conservatory, Manhattan and USC, and perform in opera houses and recording studios in the U.S., Canada and Europe.

Charles Dowd, Music Director and Conductor

African squeeze drum, vocals

David Constantine, Percussion I

Bells (glockenspiel), bell tree, cabasa, bass drum, snare drum, triangle, claves, vocals

Jordan Glenn, Percussion II

Vibraphone, gourd, bass drum, snare drum, triangle, tambourine, claves, vocals

Brian Gardiner, Percussion III

Chimes, tuned drums, bass drum, snare drum, triangle, gongs, tam-tam, cymbals, cowbell, vocals

Brenda Lauffenberger, Percussion IV

Xylophone, vibraslap, temple blocks, bongos, bass drum, snare drum, triangle, claves, vocals

Tracy Freeze (Assistant Principal Percussion), Percussion V

Marimba, bass drum, snare drum, triangle, ratchet, slide whistle, claves, tam-tam, vocals

W. Sean Wagoner (Principal Percussion), Percussion VI

Timpani, bass drum, snare drum, triangle, maracas, claves, vocals

MATT WARD, CONDUCTOR

Matt Ward has performed with groups such as the Boston Symphony, Albany Symphony, New World Symphony, New Music Consort and Associated Solo Artists. He is also the co-founder and one of the principal players in the percussion trio TimeTable. Mr. Ward has received a bachelor of music degree from the Manhattan School of Music where he studied with Duncan Patton and Chris Lamb. He has a masters degree from the State University at Stony Brook under the direction of Ray DesRoches and is currently enrolled in the school's DMA program. Both as a performer and conductor, Mr. Ward is very active in performing and commissioning new works from young composers. Through organizations such as Arts Connection, Flushing Council on the Arts, Young Audiences, and Marquis Studios, he has actively been working with elementary school children throughout New York City. He can be heard on the recording labels Argo, Newport Classics, and Winston Ma.

STONY BROOK CONTEMPORARY PLAYERS

The Stony Brook Contemporary Chamber Players was founded by Gil Kalish and Ray DesRoches in order to expose the students at SUNY Stony Brook to new music and to provide them with a way of working directly with living composers. Hailed by the New York Times as "a small army of musicians" who demonstrate "consistent accomplishment," the ensemble has commissioned over 60 pieces by some of the finest composers of our time, including Osvaldo Golijov, Wayne Peterson, Melinda Wagner, Bun-Ching Lam, Ralph Shapey, Donald Grantham, Steven Mackey, and Richard Feliciano. The ensemble performs on average 10 concerts a year of contemporary music and is in its 15th year of commissioning new works for its annual Premieres Concert.

Perry Goldstein, Music Supervisor

Gilbert Kalish, Director

Ray DesRoches, Co-Director

Matt Ward, Conductor

Jennifer Rhyne, flute

Scot Humes, clarinet

Sally Wall, oboe

Erin Taylor, bassoon

Luiza Raab, horn

Ben Lanz, trombone

Sunny Kuo, piano/celeste

Tammie Gallup, violin

Naho Tsutsui, violin

Emily Rideout, viola

Katie Schlaikjer, cello

Jenny Labonte, bass

I-Ju Chang, percussion

Russell Greenberg, percussion

Dylan Benson, timpani/percussion

David Hurtgen, sound engineer

2 Orchestral CD's
MEYER KUPFERMAN
 Orchestral Music, Vol. XVI

CD 1

TUBA CONCERTO (1982, rev. 2002)

Edwin Diefes, *tuba*
 Paul Freeman, *conductor*
 Czech National Symphony Orchestra
 [1] I. Ostinati [16:09]
 [2] II. Allegretto [11:40]

GOING HOME '94 (1994)

for guitar quartet
 Roberto Limón, *guitar*
 William Anderson, *guitar*
 Oren Fader, *guitar*
 Marc Wolf, *guitar*
 [3] I. Agitato [5:56]
 [4] II. Andante [7:36]
 [5] III. Con moto [6:09]

INTO THE BREACH (2002)

Jiri Hurnik, *concertmaster*
 Jiri Kulisev, *saxophone*
 Paul Freeman, *conductor*
 Czech National Symphony Orchestra
 [6] I. Con moto [8:12]
 [7] II. Adagio non troppo [4:41]
 [8] III. Allegro agitato [5:01]
 [9] IV. Adagio [6:04]

Total Duration: [1:11:54]

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CD 2

**PERCUSSION SYMPHONY ("...On Tibet and
 Tiannanman Square...") (1997)**

Charles Dowd, *conductor*
 The Oregon Percussion Ensemble
 [1] I. First Movement [7:21]
 [2] II. Second Movement [16:40]

[3] STRUCTURES (2001)

in one movement [19:06]
 Matt Ward, *conductor*
 Stony Brook Contemporary Players

Total Duration: [43:33]

Meyer Kupferman



Photo by: Howard Dratch

Producer: Meyer Kupferman; Cover art: "Tuba Mystery Man" (2002), acrylic on canvas by Meyer Kupferman; Cover photo: Charles Carlson; A&R supervision: Chris Vassiliades; Tuba Concerto and Into The Breach: Producers: Jiri Gemrot and Milan Slavicky; Going Home: Engineer: Jeremy Tressler; EontaSound Percussion Symphony: Producer: Charles Dowd; Engineer: Lance Miller; Structures: Music Supervisor: Perry Goldstein; Co-Director: Ray DesRoches; Engineer: David Hurlgen



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