

## William Bland (b. 1947)

TOTAL TIME:  
52:13

- |          |   |         |
|----------|---|---------|
| <b>1</b> | <b>warm country night</b> (1985)<br>Harrie Starreveld, flute René Eckhardt, piano   | (10:02) |
| <b>2</b> | <b>Rhapsody for Cello and Piano</b> (1985)<br>Sharon Robinson, Cello Margo Garrett, piano   | (9:01)  |
| <b>3</b> | <b>Quartet for Flute, Clarinet, Violin and Piano</b> (1983)   | (13:50) |
| <b>3</b> | <b>Moto Perpetuo</b> (7:30)   |         |
| <b>4</b> | <b>Adagio</b> (6:14)<br>Harrie Starreveld, flute Charles Neidich, clarinet<br>Curtis Macomber, violin René Eckhardt, piano  |         |
| <b>5</b> | <b>Rhapsody on an Original Theme</b> (1977)<br>René Eckhardt, piano   | (8:56)  |
| <b>6</b> | <b>2nd Trio – Elegy and Consolation</b><br><b>'above the clouds, midnight passes'</b> (1987)<br>Daniel Phillips, violin Steven Doane, cello<br>Alan Feinberg, piano | (10:04) |

© and © 1989 Bridge Records, Inc.  
Mfg. in USA by Bridge Records, Inc.

### *Notes by the composer:*

"warm country night" was written for flautist Harrie Starreveld in 1985. It is an impressionistic evocation in which both the flute and piano combine lyric and virtuosic qualities into a flowing transformed aural imagery, suggested by the title.

"Rhapsody, for Cello and Piano" was completed in 1985 and is a one-movement work subdivided into three sections: an Introduction, an extended melodic fantasy, and a rhythmic Coda, all of which develop similar melodic and harmonic motives, while changing in musical character. The lyric, at times elegiac, nature of the melodic language is rooted in a harmonic structure based in a triadic, though extended, tonality.

I have meant for the freedom and intensity of the cello part to directly reflect the playing and character of Sharon Robinson, for whom the piece was written, and is gratefully dedicated.

The "Quartet, for Flute, Clarinet, Violin, and Piano" was written during 1983 on commission from the Chamber Music Society of Lincoln Center, Charles Wadsworth, director. The overall conceptual and musical unity of the Quartet is contained within the counterbalance of the two large contrasting movements: the first, a "moto perpetuo," the second an "Adagio." These movements compare and contrast two concepts: "strength," throughout the work's first movement; and "beauty" in the second, particularly as this relates to our physical environment.

In both movements, the theme is presented first with full quartet accompaniment, and is then transformed: in the first movement through

a series of melodic statements, accompanied instrumental solos, and interludes with a concluding Coda; and in the "Adagio" within a framework of sonata form.

**"Rhapsody, on an Original Theme,"** written in 1977 for pianist Jay Gottlieb, is a transcendental etude constructed on the intervallic elements of the theme, which is stated immediately. This theme appears in rhapsodically varied forms throughout several changes in piano texture, concluding with a recapitulatory variation.

The following poem was written as a program note to accompany the premiere:

Rhapsodic,  
thematic,  
clearly chaotic,  
hand, and hands –  
This song demands  
the sudden lyric electric painted 'within', and also  
speed, and speeds.

The **"2nd Trio, for Violin, Cello, and Piano—Elegy and Consolation—'above the clouds, midnight passes'"** was written in 1987, in memory of two friends who had recently died; the composer Ronald Roxbury, and a personal friend, Irma Torres. The subtitle is borrowed from a lithograph by Max Ernst, and serves as a metaphor for personal faith, both religious and transcendental.

Like the Cello Rhapsody, this one-movement trio is subdivided into three sections; an Introduction, an extended melodic elegy with solos for

each instrument, and a tranquil Coda, which serves as the Consolation.

Both the emotional musical language and the style of instrumental writing are firmly Romantic, which seemed expressively appropriate for my personal memories of my friends.

---

This recording is dedicated to my mother, Edith, who, late one night, a long time ago, through her diligence and love, – saved my life.

—WKB

## William Bland

William Bland, born in West Virginia in 1947, attended the Peabody Conservatory in Baltimore, graduating with a Doctor of Musical Arts in composition (1973). His teachers included Ernst Krenek, Benjamin Lees, Richard Rodney Bennett, and Earle Brown.

Mr. Bland's catalog includes an extensive number of solo and chamber compositions, including: *Six Pieces for Guitar*, *Two Songs and Four Characteristic Etudes on Spanish Subjects* (1974-80); *Two Duos* for flute and guitar (1975, 1989); and *Trio* for flute, bass clarinet, and piano (1989). Large scale works include: *An Impression by Rothko*, for 27 instruments (1975); *An Impression by Lorca on his poem "The King of Harlem"* for solo percussion and 17 performers (1977); *Variation on a Theme by J. S. Bach* for 16-part amplified chorus, spatially placed (1975); and *Concerto for Amplified Guitar and Orchestra* in one movement (1981-83). William Bland's music has been recorded on Vox Turnabout and Bridge Records.

Mr. Bland has also written extensively about music for performance and recording, and was a contributor to the New Grove and American Grove Dictionaries of Music. He currently lives in West Virginia, where in addition to composition, he works in the community as an organist/choir director, teacher, performer, and director of community musical productions.

**Producer: David Starobin**

**Engineer: Paul Zinman**

**Associate Producer: Michael Calvert**

**Managing Director: Becky Starobin**

**Cover Drawing of William Bland: P. Craig Russell**

**Design: Brighton Typography, Ltd.**

**Musical excerpt from "Rhapsody on an Original Theme"**

**Recorded at Mastersound Astoria, June 1988, and December 1988**

**Piano: Steinway, Hamburg**

**All compositions are ASCAP; for further information regarding the music of William Bland, contact Bridge Records, Inc.**

Handwritten musical score for two staves. The notation is dense, featuring many accidentals (sharps, flats, naturals) and dynamic markings. The upper staff includes markings such as *ffz* and *fffz*. The lower staff includes markings such as *ffz* and *fffz*. The music is written in a style that suggests a complex, possibly contemporary or experimental, composition. There are also some markings like *tr* and *tr* above notes in the upper staff.

Handwritten musical score for two staves. The notation is dense, featuring many accidentals (sharps, flats, naturals) and dynamic markings. The upper staff includes markings such as *ffz* and *fffz*. The lower staff includes markings such as *ffz* and *fffz*. The music is written in a style that suggests a complex, possibly contemporary or experimental, composition. There are also some markings like *tr* and *tr* above notes in the upper staff.

(Ritornello →) *ff-fff (cresc.)*