

"... My intention was to think of melody and motivic fragments - somewhat the way Robert Rauschenberg uses photographs in his painting - and superimpose this on a static sound world ... like images from another time. Situations repeat themselves with subtle changes rather than developing. A stasis develops between expectation and its realization. As in a dream, there is no release until we wake up, and not because the dream has ended."

M. F.

MORTON FELDMAN *The Viola in My Life*

ECM NEW SERIES

Marek Konstantynowicz, *viola*
Cikada Ensemble - Norwegian Radio Orchestra
Christian Eggen

- | | | |
|---|--|-------|
| 1 | The Viola in My Life I (August 24, 1970) | 9:11 |
| | for viola (solo), flute, violin, violoncello, piano and percussion | |
| 2 | The Viola in My Life II (October 7, 1970) | 10:18 |
| | for viola (solo), flute, clarinet, celesta, percussion, violin and violoncello | |
| 3 | The Viola in My Life III (October 12, 1970) | 5:07 |
| | for viola and piano | |
| 4 | The Viola in My Life IV (March 8, 1971) | 14:31 |
| | for viola and orchestra | |



Marek Konstantynowicz

Marek Konstantynowicz *viola*

Cikada Ensemble (I-III)

Kersti Walldén *flute*

Terje Lerstad *clarinet*

Bjørn Rabben *percussion*

Kenneth Karlsson *piano, celesta*

Odd Hannisdal *violin*

Morten Hannisdal *violoncello*

Norwegian Radio Orchestra (IV)

Christian Eggen *conductor*

Morton Feldman



Total time is **39:37**

Publisher : Universal Edition, Vienna

Recorded August 2001 (!) at NRK Studios, Oslo

Engineer : Morten Hermansen - Tonmeister : Halldor Krogh

Executive Producer : Manfred Eicher

© 2008 ECM Records GmbH

ECM NEW SERIES 1798 / 476 5777

"My music is just like Webern. Only a little bit longer."

Morton Feldman (1926-1987)

Morton Feldman's music is distinguished by a resilient fragility. *The Viola in My Life* – the first three parts of which were written for American violist Karen Phillips in 1970 – marked a break in compositional method. After a long period of working with indeterminacy and graphic notation, Cage's most gifted disciple fixed every parameter of *The Viola in My Life* – notes, timing, duration, dynamics – and still the feeling conveyed is of an exquisite tenuousness, as if the viola is a visitor to Feldman's musical universe, where sounds seem to be discovered in the quiet moment of their playing: "My intention was to think of melody and motivic fragments – somewhat in the way Robert Rauschenberg uses photographs in his painting – and superimpose this on a static sound world more characteristic of my music." 'Painting with sounds' is central to Feldman's music; he was a composer at least as close to the abstract painters – especially Rothko, Kline, Guston and Pollock – as to musical contemporaries. Here instrumental colour is differentiated in each piece in the cycle. *The Viola in My Life I* is scored for solo viola, flute, violin, cello, piano and percussion. The second piece replaces piano with celesta to luminous effect, and adds clarinet. The third contracts to leave viola and piano in empty space and the fourth – written in response to a commission for the Venice Biennale of 1971 – reprises and refracts melodic fragments from the first three parts, and allows the viola to hover above delicate orchestration. "The Viola in My Life" is the first ECM disc entirely devoted to the music of Morton Feldman.

Ecmrecords.com



The elegant simplicity of including just the four pieces that make up Morton Feldman's *The Viola in My Life* series is rather undermined by the total running time of this disc - fewer than 40 minutes of music is very poor value at full price. The pieces, composed in 1970 and 1971, do however include some of Feldman's most approachable and poetic music. The first two pieces are chamber-scale, with the solo viola accompanied by an ensemble of five or six players. *The Viola in My Life III* is scored for viola and piano, while the fourth and longest uses a full orchestra. Material first heard in the opening pieces returns later in different contexts, like some exercise in recovering lost memories, with the generally quiet-lapping, chiming sonorities always setting the unassertive viola line in sharp relief. This performance captures the dream-like exquisiteness of the sequence to perfection, and the recording offers just the right, detached perspective. It's certainly musically outstanding, if not exactly a bargain. Andrew Clements, *The Guardian*, March 21, 2008

\$\$\$

TECHNÉ

MORTON FELDMAN : *The Viola in My Life*

EXTRACTION: EXACT AUDIO COPY 0.95 BETA 3

DRIVE: PLEXTOR CD-R PREMIUM, READ OFFSET CORRECTION +30

READ MODE: SECURE WITH NO C2, ACCURATE STREAM, DISABLE CACHE

ENCODER: FLAC 1.2.1, SEPTEMBER 2007 RELEASE

FILES TAGGED THROUGH PROPER EAC ADDITIONAL COMMANDLINE: [-8 -V -T "ARTIST=%A" -T "TITLE=%T" -T "ALBUM=%G" -T "DATE=%Y" -T "TRACK-NUMBER=%N" -T "GENRE=%M" -T "COMMENT=EXACT AUDIO COPY 0.95 BETA 3 SECURE MODE / FLAC 1.2.1, LEVEL -8" %s]

COMPLETE ARTWORK INCLUDED IN .PNG AND .PDF LOSSLESS FORMATS

THIS RELEASE FEATURES A 28-PAGES, THREE-LANGUAGE BOOKLET

ORIGINAL SCANS AT 600 DPI.