

**JUILLIARD ORCHESTRA**  
Conducted by **CHRISTOPHER KEENE,**  
**PAUL ZUKOFSKY** and **JAMES DEPREIST**

**New World Records 80396**

**DAVID DIAMOND** Symphony No. 5  
**MILTON BABBITT** Relata I  
**VINCENT PERSICHETTI** Night Dances

**James DePreist** has been music director and conductor of the Oregon Symphony since 1980 and a distinguished guest conductor in America and abroad. Recent and future appearances include the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Bournemouth Symphony and the Lausanne Chamber Orchestra. In 1971, Antal Dorati chose DePreist to become his associate conductor with the National Symphony Orchestra. He later was named music director of the Quebec Symphony, from 1976 to 1983. In 1991, DePreist becomes principal conductor of the Malmo Symphony, one of Sweden's four largest orchestras. He is the nephew of the legendary contralto Marian Anderson.

**Paul Zukofsky** is director of the Juilliard 20th Century Ensemble. In addition to his activities at Juilliard, he is artistic director of "Summargarden" at the Museum of Modern Art, program coordinator of the "American Composer" series at the Kennedy Center, and music director of the Youth Symphony of Iceland. Music director of the Colonial Symphony of Madison, New Jersey from 1978 to 1987, he has also been director of the Zukofsky seminar in orchestra repertoire at the Reykjavik College of Music. A leading performer of American violin music, Zukofsky has performed world premieres of concerti by Sessions, Wuorinen, and Glass, and solo works by Babbitt, Cage, Carter, and Crumb.

Recognized as both a conductor and an arts administrator, **Christopher Keene** became general director of the New York City Opera in March 1989. Keene began his twenty-one-year association with the New York City Opera in 1969 when he joined the conducting staff as recipient of the first Julius Rudel Award. He was later named music director of the NYCO from 1982-1986. Keene was founder, and music director of the Long Island Philharmonic from 1979 to 1990 and has been music director for the Festival of Two Worlds in Spoleto and its American counterpart, the Spoleto Festival USA. He regularly conducts major orchestras in the United States and Europe, including the Philadelphia and Cleveland orchestras, the New York Philharmonic, the Berlin Radio Symphony, and the Hamburg Radio Orchestra.

**The Juilliard Orchestra** is comprised of over 100 students from around the world, and has performed in Lincoln Center, Carnegie Hall, the Kennedy Center, and on tour abroad. Its first tour of the Far East, in June 1987, included concerts in Japan, and Hong Kong, as well as in the People's Republic of China, where it was the first conservatory orchestra ever to visit and perform. October 1990 begins the Orchestra's fifth season of concerts at Avery Fisher Hall under the direction of distinguished guest conductors, showcasing student soloists selected through audition, in the Lawrence A. Wien Concert Series.

**The Juilliard American Music Recording Institute (JAMRI)** was created as an independent entity within The Juilliard School in November 1987. Through a regular release of recordings by the Juilliard Orchestra and guest conductors, it promotes the distribution and preservation of twentieth-century concert music by American composers. The JAMRI program seeks to build a recorded archive of distinguished American orchestral music. Projects are selected by an artistic committee of prominent musicians and are overseen by Juilliard's President, Joseph W. Polisi and the school's Dean, Bruce MacCombie. JAMRI's first joint project with New World Records was completed in 1988 and features Aaron Copland's *Connotations*, William Schuman's *In Praise of Shahn*, and Roger Sessions' *Suite from The Black Maskers* (80368). A second album, released in 1989, includes Jacob Druckman's *Chiaroscuro*, Joseph Schwantner's *Afartones of Infinity* and Stephen Albert's *Into Eclipse* (80381).

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Milton Babbitt, David Diamond, and Vincent Persichetti were all born within a year of each other. Throughout their careers they earned many of the same awards and honors, and have all taught at the same institution-The Juilliard School. But their compositional styles diverge widely, from the serial explorations of Babbitt, to the polytonal harmonies of Persichetti, and the chromatic-modal romanticism of Diamond. The three works on this recording fully display this diversity.

**Vincent Persichetti** was born in 1915 in Philadelphia and died there in 1987. He was the recipient of three Guggenheim Fellowships and grants from the National Foundation on the Arts and Humanities, and the National Institute of Arts and Letters. *Night Dances*, written in 1970, was commissioned by the New York State School of Music Association and was introduced during that organization's meeting at Kiamesha Lake, New York, on December 9, 1970, by the All-State Orchestra under Frederick Fennell.

Persichetti has said of this work (which he considered a companion piece to his Symphony No. 9):

Lines of poetry, floating about in my head, seemed to suggest a kind of music that flourished in the fertile climate of the Symphony. I believe these two companion pieces are linked spiritually, but subconsciously.

As in my three volumes of *Poems for Piano* (1939), each of the seven sections of this work reflects, or parallels, the mood of a single line recalled from a poem. After the last page of music in the score, I have listed the titles of the seven poems from which these lines came, but the music is a parallel of these specific lines only, and has nothing necessarily to do with the respective poems in their entirety (though my choice of title may have been influenced by that of the Sylvia Plath poem quoted in the penultimate section).

These *Night Dances* do have to do with what we all dream in a different reality from that of our waking thoughts. In dreams things appear, bidden or unbidden, as an underside of something made of a fabric that will hold together because it is part fantasy. These seven pieces form a crystal created by a melodic pair of dewdrops.

(Adapted from Program notes by Vincent Persichetti. Used by permission.)

**Milton Babbitt** (born in Philadelphia in 1916) was awarded a Pulitzer Prize Special Citation for his "life's work as a distinguished and seminal American Composer" in 1982, and a MacArthur Fellowship in 1986. *Relata I* was composed in 1965 and received its first performance by the Cleveland Orchestra, conducted by Gunther Schuller, in March 1966. It was commissioned by the Koussevitzky Music Foundation, and is dedicated to the memory of Serge and Natalie Koussevitzky.

The work is in one movement, with the numeral I signifying that it is the first of two orchestral compositions (*Relata II* was composed in 1968) so related that either may be performed independently or the two successively, performed as a single composition.

Babbitt has said of *Relata I*:

Although the work has no familiar pattern of dimensionally synchronous repetitions and there are no extended recurrences, the main body of the piece is perhaps heard as consisting of six broadly parallel sections. The shared source [of these sections] is a twelve pitch class series which rarely appears explicitly but is pervasively influential, acting at constantly varying distances from the musical surface. Within each of the sections, the first part employs the full orchestra, while the second employs small groups within the orchestra.

Outside of this main body stand the opening eight and closing six measures which, respectively, anticipate and recall the fundamental pitch and temporal materials and processes of the entire composition.

(Adapted from the notes of the Focus Festival at The Juilliard School.)

**David Diamond** (born in Rochester, New York in 1915) has received three Guggenheim Fellowships, the Prix de Rome, and in 1985 was granted the William Schuman Award for his life's work as a composer. Although sketches for the Fifth Symphony were set down as early as 1947, Diamond did not begin systematic work on the score until 1951 in Rome, and continued the composition sporadically until its completion in 1964 in Florence. The work was premiered by the New York Philharmonic Orchestra, conducted by Leonard Bernstein, on April 28, 1966.

Diamond has said of his symphony (in two movements):

The slow introduction to the first movement holds the important thematic materials of the Symphony. It opens with an unaccompanied English horn solo. There follows in plucked cellos and basses a pregnant motival idea, which becomes the principal theme of the Allegro section of this movement. The English horn melody is then expanded to fifteen bars by the strings. The pizzicato bass figure returns with a crescendo in which the timpani (two players) join, leading directly to the allegro section. This is a highly concentrated, but fully worked out sonata-allegro structure with three important thematic ideas....The two sets of timpani function importantly in this movement.

The second movement opens with a strongly articulated thematic idea in cellos and basses. This is immediately followed by a very long melody in the first violins derived from the third theme of the first movement. This theme consists of motives and figures to be utilized in the ensuing fugue....The fugue reaches its climax with the entry of the solo organ, then subsides to an Adagio (a coda) which ends in a long melody for solo cello amalgamating thematic ideas from both movements....The symphony is dedicated to Leonard Bernstein.

(Adapted from program notes by Edward Downes and David Diamond. © David Diamond/The Philharmonic-Symphony Society of New York, Inc., Edward Downes, program editor. Used by permission.)

## SELECTED DISCOGRAPHY

### **Milton Babbitt**

*Concerto for Piano and Orchestra*. Alan Feinberg, piano; American Composers Orchestra, Charles Wuorinen conducting. *The Head of the Bed*. Judith Bettina, soprano; Parnassus, Anthony Dorf conducting. New World 80346.

Piano music: *Three Compositions; Duet; Semi-Simple Variations; Partitions; Post-Partitions; Tableaux; Reflections; Canonical Form; Lagniappe*. Robert Taub, piano. Harmonia Mundi HMC 5160 LP), 90.5160 (CD).

*Sextets; The Joy of More Sextets*. Rolf Schulte, violin; Alan Feinberg, piano. New World 80364.

### **David Diamond**

*String Quartet No. 9*. Composers Quartet. CRI 216.

*Symphony No. 2; Symphony No. 4*. Seattle Symphony, Gerard Schwarz conducting. *Concerto for Small Orchestra*. New York Chamber Symphony, Gerard Schwarz conducting. Delos DE3093.

*Symphony No. 4*. The New York Philharmonic, Leonard Bernstein conducting. New World 80258.

### **Vincent Persichetti**

*Harmonium; Piano Quintet*. Darleen Kliever, soprano; New Art String Quartet; Lois McLeod, Vincent Persichetti, piano. Arizona State University JMP-102679.

*Love; Mass; Winter Cantata*. Mendelssohn Club of Philadelphia, Tamara Brooks conducting. New World 80316.

*Symphony No. 5 (Symphony for Strings)*. The Philadelphia Orchestra, Riccardo Muti conducting. *Concerto for Piano and Orchestra*. Robert Taub, piano; The Philadelphia Orchestra, Charles Dutoit conducting. New World 80370.

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Friday, R. *Analyses and Interpretations of Selected Songs of David Diamond*. diss., New York University, 1984.

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### **Vincent Persichetti**

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## **The Juilliard Orchestra**

### **Vincent Persichetti:**

*Night Dances*

(publ. Elkan-Vogel, Inc.)

- 1- Shadow dancers alive in your blood now  
(Carl Sandburg) (2:48)
  - 2- Their radiant spirals crease our outer night  
(Daniel Hoffman) (2:09)
  - 3- Sleep to dreamier sleep be wed  
(James Joyce) (3:54)
  - 4- The incendiary eve of deaths and entrances  
(Dylan Thomas) (2:57)
  - 5- The loneliness includes me unawares  
(Robert Frost) (2:47)
  - 6- Through the black amnesias of heaven  
(Sylvia Plath) (3:43)
  - 7- Where at midnight motion stays  
(Robert Fitzgerald) (2:59)
- James DePreist, conductor*

**8- Milton Babbitt:**

*Relata I* (14:48)  
(publ. Associated Music Publishers, Inc.)  
*Paul Zukofsky, conductor*

**David Diamond:**

*Symphony No. 5*  
(publ. Southern Music Publishing Co. Inc.)  
9- I. Adagio; allegro energico (9:31)  
10- II. Andante; Fuga; allegretto; adagio (11:01)  
*Christopher Keene, conductor*

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*Night Dances*

Producer: Elizabeth Ostrow

Engineers: John Newton, Tom Clark

Recorded November 16, 1989 at the Manhattan Center, New York

Editing: Brad Michel

*Relata I*

Producer: Joanna Nickrenz

Engineer: Robert Taibbi

Recorded February 3, 1990 at the Juilliard Theater, New York.

Editing: Marc Aubort

*Symphony No. 5*

Producer: Elizabeth Ostrow

Engineers: John Newton, Robert Taibbi

Recorded April 5, 1990 at the Juilliard Theater, New York

Editing: Brad Michel

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**NEW WORLD RECORDS**  
16 Penn Plaza #835  
NEW YORK, NY 10001-1820  
TEL 212.290-1680 FAX 212.290-1685  
Website: [www.newworldrecords.org](http://www.newworldrecords.org)  
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