

PAUL CRESTON: (1906-)
DANCE OVERTURE
The Oslo Philharmonic Orchestra
ALFREDO ANTONINI, conducting

HERBERT HAUFRECHT: (1909-)
SQUARE SET
(for String Orchestra)

WELLS HIVELY: (1902-1969)
SUMMER HOLIDAY
(Rive Gauche)
The Orchestra of the Accademia Nazionale di Santa Cecilia—Roma
ALFREDO ANTONINI, conducting

PEDRO SANJUAN: (1886-)
LA MACUMBA
(Ritual Symphony)
The Orchestra of the Accademia Nazionale di Santa Cecilia—Roma
ALFREDO ANTONINI, conducting

DISTINCTIVE though each one of these four musics is in choice and technical application of specific materials, they share a certain broad community of intention and approach. Each is *about* something in particular, each a very personal, in some degree quasi-programmatic, response by its composer to a definable complex of remembered or projected musical occasions. In each, the response is communicated with relative freedom from strict formal inhibitions, its pattern determined and articulated by rhythms that are strongly kinesthetic. Whether actually developed out of dance forms or not, all are compositions that carry strong implications of ordered dance movement.

SECURE in international reputation as among the important American composers of his generation, Paul Creston was born Joseph Gutteveggio, of Italo-American parents, in New York in 1906. Coming early to music, he began piano lessons at eight and went on to study with G. A. Randegger and Gaston Diethier, and to become an organ pupil of Pietro Yon. Since 1934, he has served as organist at the Church of St. Malachy, in New York, meanwhile finding time for activity as a lecturer, pianist, radio program-director, and researcher in harmonic evolution, liturgical music, the history of piano technique, musical therapy, and the psychology and philosophy of music. Entirely self-educated in harmony and compositional techniques, he has produced numerous works in virtually all instrumental and vocal forms, with his *Fifth Symphony* the most recent of his major creative preoccupations.

In 1938, he was a Guggenheim Fellow, and ten years later filled the Alchin Chair at the University of Southern California. In 1941, and again in 1943, he was the recipient of the National Association for American Composers and Conductors' award for outstanding composition. Also in 1943, he received an Alice M. Ditson award, and his *First Symphony* was selected by the New York Music Critics' Circle as the best new orchestral work of the year.

Dance Overture, completed in December, 1954, was commissioned for performance at the 1955 convention of the National Federation of Music Clubs, held in Miami. It is in the fullest sense an occasional piece, in which the composer has posed the problem of writing music that has its own integrity and at the same time serves to discharge his function as musician-laureate to a particular event in a particular milieu — a problem solved here by the pleasant device of developing out of a single basic theme successive idealizations of dance forms identified with the nations whose banners have been fixed in the sands of Florida. Thus *Dance Overture* is a four-step permutation of a basic musical idea into (1) a Spanish *bolero*; (2) an English country-dance; (3) a French *loure*; and (4), climactically, an American square-dance, with all, of course, colored by the personal accent of the composer.

Wells Hively: *Summer Holiday (Rive Gauche)*

Contemporary with Paul Creston, but of quite different background and experience, Wells Hively has ripened more slowly as a composer in self-sufficient forms. He studied at the Paris

Conservatoire, where he took composition from Max d'Ollone and piano from Marguerite Long; at the Conservatoire Royale in Brussels; and at the Juilliard School of Music, in New York. After his student days, he went on to teach, then became a composer and arranger for United Artists films, wrote a great deal of music for various radio shows, and turned his piano technique to account as accompanist for a number of well-known singers, including Lily Pons. Working with increasing seriousness at composition, he had works performed by the Cincinnati Symphony and the Chicago Symphony, and his *Tres Himnos*, which was presented by the Eastman-Rochester Symphony at the 1955 American Music Festival in Rochester, N. Y., has been recorded (Mercury).

Summer Holiday (Rive Gauche), which dates from 1944, derives its double title from two circumstances: It was composed during an actual summer holiday spent on the shores of upper Lake Michigan; and it is, more subjectively, intended as a “nostalgic and playful . . . recapturing of the happier moments of music-student days once wonderfully lived on the Left Bank (*Rive Gauche*) of the Seine . . . to pay tribute to a dreamlike phase of youth . . . full of insouciance and sentiment, carefree and naive – qualities still findable, even in Paris.” So the holiday and the nostalgia, the shores, of Lake Michigan and the Rive Gauche of the Seine, in effect become each other in the idea for the music, and are discussed there, with the repose-yet-excitement of retrospect, in a conversational, informally-ordered *Rondo*.

Herbert Haufrecht: *Square Set (for String Orchestra)*

He was born in New York in 1909, but his training and early career have given Herbert Haufrecht a musical personality that, for all its traditional background and flecks of youthful experiment, seems most characteristically one of a generalized, non-urban, American. After studying piano with his mother, he attended the Cleveland Institute of Music, working in theory and composition with Roger Sessions, Quincy Porter, and Herbert Elwell, and in piano with Severin Eisenberg. In 1930, he was ‘awarded a fellowship at the Juilliard School of Music, where, he studied composition with Rubin Goldmark. Afterwards, he taught piano, and worked with electronic composition at the Theremin Studios. Then, in 1936, he went to West Virginia as a Special Skills field representative for the Resettlement Administration. There he became intensely interested in folk music and in composition based on folk materials. On returning to

New York, he became a staff composer for the Federal Theatre Project. In 1940, he organized a folk-music festival at Phoenicia, N.Y., and his continuing interest in traditional songs and dances is manifest in some of his best-known compositions, both for the theatre and for various vocal and instrumental combinations, and in his arrangements as a music editor.

Square Set (for String Orchestra) has its oldest roots in the composer's West Virginia period, when part of his duties involved the organization of Saturday night square dances, with callers and the Riddle-banjo-guitar string band to be recruited.

The title refers to the traditional set of four couples basic to square dancing, and also to the customary unit of three dances that make a "set," including a jig and a reel, and (in this instance) a clog dance, which can be called a heavy-boot precursor of tap-dancing. *The Reel* has two themes, one a bustling rhythmic figure, the other more properly a tune (in fact, a rather thoroughly altered and subsumed folk versioning of *Ta-ra-ra-boom-de-ay!*) *The Clog Dance* is a vigorously accented episode, with the clog-beats indicated. *The Jig Tune*, according to the composer, was suggested by the concertina-accordion playing of a Mr. George Van Kleek, a blacksmith of Samsenville, N.Y. — harmonically simple, as concertina music necessarily is, and freely uneven in rhythm, with a phrase now compressed, a phrase now extended, as if the music were accommodating itself to the needs of humanly imprecise dancers.

Pedro Sanjuan: *La Macumba (Ritual Symphony)*

Castillian by breeding and childhood background, Pedro Sanjuan was educated musically at the Conservatory of Madrid and at the Paris Schola Cantorum, and after making his early career in Europe came to Cuba, where he taught and became founder of the Havana Philharmonic Orchestra, after appearing in this country and in Europe as a guest Conductor with major orchestras. In 1934, his *Liturgia Negra* was awarded the National Music Prize of Spain. In 1940, he came to the United States, and is now a citizen of this country, serving as professor of composition at Converse College, in Spartanburg, S.C., and as conductor of both the Spartanburg Symphony and the Greenville Symphony, meanwhile continuing active as a composer himself.

La Macumba (Ritual Symphony) was composed in 1949, on a grant-in-aid from the Carnegie Foundation and Converse College. In the subtitle, the operative word is “ritual”; as used here, the word “symphony” is not to be taken at its classical-formal valuation, but simply as signifying “a sonorous ensemble . . . and a unity among elements.” The main title refers to the *macumba* (otherwise, variably, *cabildo* or *bembé*) — the shrine where, from earliest colonial days, Afro-Cuban slaves, mostly transported from the west coast of Africa, participated in animistic and ecstatically magical non-Christian religious observances of the sort generally referred to the general heading of voodoo in this country, under the guidance of the *babalaò*, or priest. It is of these rites and especially the mysteries of *écue*, the spirit of noises and sounds that the composer treats in *La Macumba*, not, however, in terms of any literal transcriptions of tunes and rhythms, but in terms of his quite personal impressions of them. His composition is an evocation in contemporary terms of the incantations and dances and chants of this protean, exotic cult.

— Notes by JAMES HINTON, JR.

(Original liner notes from CRI LP jacket)