

Mark Brunswick

SEPTET IN SEVEN MOVEMENTS (1957)

JULIUS BAKER (flute), MELVIN KAPLAN (oboe), ROBERT LISTOKAN (clarinet), RALPH FROELICH (horn), MORRIS NEWMAN (bassoon), YNEZ LYNCH (viola), ALEXANDER KOUGELL (?cello) — FRITZ JAHODA conducting

MARK BRUNSWICK'S Septet, composed in 1957, consists of seven movements: I. *Andante*; II. *Allegro non troppo*; III. *Lento*; IV. *Lento—piu moto—allegro vivace*; V. Largo: *Fantasia sopra "Christ lag in Todesbanden"*; VI. *Allegro scherzando*; VII. *Allegro molto energico*. Each movement, with the exception of the fifth, which is the center and fulfillment of the work, is extremely brief; each is its own completely realized world of texture and nuance. The thematic material is different and unrelated in each movement, except for a germ idea, which is stated by the horn toward the end of the *lento* in IV, and reappears, altered, in the *allegro vivace*, as well as in VI and VII. No. V, the *Fantasia*, creates an equilibrium in the series of brief movements by virtue of its greater length and continuity, and thus affirms a convincing keystone for that which precedes and follows it.

Mark Brunswick, born in New York City in 1902, studied composition with Rubin Goldmark, Ernest Bloch, and Nadia Boulanger. Associated for many years with Webern, Krenek, and their circle in Vienna, he was a member of the Board of the International Society for Contemporary Music there, and when he returned to New York he helped to reorganize the United States section. Since 1946 he has been Chairman of the Music Department of the City College of New York.

Miriam Gideon

LYRIC PIECE FOR STRING ORCHESTRA (1942)

IMPERIAL PHILHARMONIC ORCHESTRA, Tokyo —WILLIAM STRICKLAND conducting

MIRIAM GIDEON'S *Lyric piece* for String Orchestra was written in 1942, and represents a relatively early stage of the composer's style. It is in one movement, punctuated by dramatic episodes. There are four leading ideas: an *andante* opening — a sustained melodic line rising above intense supporting chords; an *allegro marcato* — jagged motives and hoarse, explosive accompanying chords; a *calmo* of undulating patterns; and a syncopated *molto marcato*. The last three sections alternate and combine in a kind of development, and the work closes with an abbreviated version of the initial *andante*.

The *Lyric Piece* received its first performance in 1944 with the London Philharmonic Orchestra, Hugo Weisgall conducting. It has subsequently been performed in Europe and the United States, both in the present orchestral form, and in the original version for string quartet.

Miriam Gideon, born in Greeley, Colorado in 1906, studied composition with Lazare Saminsky and Roger Sessions, and holds an M.A. degree in musicology from Columbia University. She has served on the music faculties of Brooklyn College, City College of New York, and the Cantors Institute of the Jewish Theological Seminary in New York, where she is teaching at present.

This recording of the Lyric Piece for String Orchestra was made possible through grant from the National Council of Women of the United States and the National Federation of Music Clubs.

Dika Newlin

PIANO TRIO, OP. 2 (1948) LONDON CZECH TRIO

LIZA MARKETTA (piano), JACK ROTHSTEIN (violin), KAREL HORITZ (’cello)

DIKA NEWLIN’S Trio for Piano, Violin, and ’cello was composed in 1948 and was first performed in 1952 at the International Society for Contemporary Music festival in Salzburg. Subsequently it has been played for the same Society in New York City, for the BBC in London, and elsewhere by the London Czech Trio, the performers in the present recording.

According to the composer, the Trio is cast in a kind of “portmanteau form,” like that sometimes used by Schoenberg—in his First String Quartet and Piano Concerto, for example—in which the middle movements are integrated into the elaboration or development section. The row on which the Trio is based is stated first in the piano: G, F, A, B, G#, D, C#, F#, E, C, Bb, Eb. The “exposition” consists of three main ideas: after the introduction: Tempo I—*moderato grazioso*—a slow, graceful waltz; Tempo II — *poco più lento* — a secondary theme more passionately lyric than the first; Tempo III — *con brio alla marcia* — a trenchant new theme, ending with heroic accents in the piano. Transformations of and additions to this material constitute the middle or development section, in the form of a *scherzo* with two trios, and an *adagio molto*. The recapitulation—and culmination of the work—begins imposingly with a combination of an augmentation of the *scherzo* theme in the ’cello, and the *adagio* theme in the piano, continuing with redistributions of this material, and ending *largo possibile* with a crashing twelve-tone chord.

Dika Newlin, born in Portland, Oregon in 1923, is at present Chairman of the Music Department at Drew University, Madison, N.J. Her music is of the Viennese School, inherited from her teacher, Arnold Schoenberg. Later she studied composition with Roger Sessions. Dika Newlin holds the first PhD. granted by Columbia University in musicology, and is also an accomplished pianist, her teachers being Rudolf Serkin and Artur Schnabel. The impressive list of her writings on music includes *Bruckner-Mahler-Schoenberg*, and a forthcoming biography of Schoenberg. Her translations include: René Leibowitz: *Schoenberg and his School*, Arnold Schoenberg: *Style and Idea*, and Josef Rufer: *The Works of Arnold Schoenberg*, as well as a biography of Mendelssohn by Eric Werner.

NOTES BY MIRIAM GIDEON

THE LONDON CZECH TRIO has been performing across the length and bread of Europe and the British isles since 1940, and their musical achievements since World War II have been capped by recitals at the Edinburgh International Festival and by Beethoven, Mozart, and Dvorák cycles at London's Royal Festival Hall. Among their major first performances in England have been works of Bohuslav Martinu, Dmitri Shostakovich, and Frank Martin.

FRITZ JAHODA, who conducts a group of New York's top virtuoso orchestral and chamber musicians in the Mark Brunswick Septet on this disc, has been Professor of Music at the City College of New York since 1946. Before coming to the U.S. in 1939, Jahoda was well known in his native Austria and in Germany as pianist, conductor, and chamber ensemble player.

WILLIAM STRICKLAND began his professional career as choirmaster and organist, but soon expanded into the conducting field, where much of his energies have gone into the commissioning and performance of contemporary music. Whether with the Nashville Symphony Orchestra, which he founded and conducted in the middle 1940's, or in the course of travels to Tokyo, Oslo, or Reykjavik, Strickland's pre-occupation with the music of today has manifested itself with convincing eloquence, and is attested to in permanent form on the many recordings he has done for CRI.

(Original liner notes from CRI LP jacket)