

**SAMUEL BARON plays**  
**20<sup>th</sup> CENTURY AMERICAN MUSIC FOR SOLO FLUTE**

**WALLINGFORD RIEGGER Suite for Flute Alone, Op. 8 (1929)**  
**URSULA MAMLOCK Variations for Solo Flute (1961)**  
**MEYER KUPFERMAN Line Fantasy from Infinities One (1961)**  
**GEORGE PERLE Monody No. 1 (1960)**  
**FRANK WIGGLESWORTH Lake Music (1946)**  
**DONALD MARTINO Quodlibets for Flute (1954)**  
**ALAN HOVHANESS Sonata for Flute, Op. 118 (1964)**

SAMUEL BARON — Brooklyn-born and Juilliard-trained flutist and conductor — is currently represented by some three dozen LP recordings in one capacity or the other, and in repertoire covering the gamut from Gabrieli canzonas (as conductor of the New York Brass Ensemble) and works of Telemann, Vivaldi, Mozart, Beethoven, and Spohr to such 20th century masters and near-masters as Carl Nielsen, Samuel Barber, Alan Hovhaness, Heitor Villa-Lobos, Ezra Laderman (on CRI 130), and Stefan Wolpe. The Fine Arts Quartet and New York Woodwind Quintet (with which Mr. Baron has been associated since 1948) recorded for Concert-Disc his arrangement of the Bach *Art of Fugue*. Other prominent performing groups with which Samuel Baron has been associated have included the New York City Symphony, the New York City Opera Orchestra, and the Minneapolis Symphony Orchestra. However, since settling permanently in New York after completing his Minneapolis stint in 1953, Mr. Baron has concentrated increasingly on solo and chamber work (the latter chiefly with the New York Woodwind Quintet, and the Bach Aria Group), and on conducting chamber groups in baroque and advanced contemporary repertoire. Mr. Baron also holds teaching positions with the rank of Assistant Professor at the Yale University School of Music and at the State University of New York at Stony Brook.

The present disc which Samuel Baron has recorded for CRI reflects the wide variety of his stylistic sympathies in terms of American repertoire — offering as it does the sensual sounds of Hovhaness and Wigglesworth, the structurally-oriented works of Riegger, Mamlok, and Martino, and the super-brilliant virtuosity displayed in the music of Perle and Kupferman. The last, in particular, explores new and unusual capabilities for this most ancient of wind instruments.

WALLINGFORD RIEGGER (1885-1961) is known to the music listening public at large through only a scattered handful out of the 75-odd opus numbers comprising the body of work composed during the three-score-and-fifteen years of his lifetime. The powerful Third Symphony won the 1947-48 New York Music Critics Circle Award. The spectacularly scored and highly dissonant Music for Brass Choir from the same period and the Concerto for Piano and Woodwinds (CRI 130) scored solid successes in terms of their specialized performance media. The short orchestral pieces — *New Dance, Romanza, and Dance Rhythms*, all written in immediately accessible idiom — gained a measure of public popularity. But at this writing, Riegger's total stature as a composer has yet to be fully assessed — and part of the problem lies undoubtedly in the fact that Riegger — sometimes by choice and sometimes by force of circumstance — was something of a multiple personality in his creative work, a composer who could turn out a solid, academic and rather innocuous Canon and Fugue for Strings in 1939 (CRI 177), but at the same time turn out the aforementioned Music for Brass Choir; and a decade before come up with such daring pieces as the *Study in Sonority* for 10 Violins or multiple thereof, or the *Dichotomy* for chamber orchestra. In works like *Dichotomy*, the Third Symphony, and Variations for violin and orchestra and for piano and orchestra respectively, Riegger worked out his own very personal (and distinctively American) use of serial techniques.

The Suite for Flute Alone was written for, and dedicated to the celebrated flutist, Georges Barère, and comes in the composer's catalog after the *Study in Sonority* and before *Dichotomy*. Its four movements fall in style somewhere between the post-impressionist idiom of certain of Riegger's early works and the bolder fourths-oriented, pan-

tonal manner of the later pieces. It is in the final *Allegro ironico* movement, with its swiftly fluctuating time signatures, that the Riegger musical fingerprints manifest themselves most clearly.

URSULA MAMLOK (b. 1928) came to the United States as a teen ager via an enforced stopover in Ecuador. Chief among her teachers were George Szell, Erich Itor Kahn, Roger Sessions, Stefan Wolpe, and Ralph Shapey. She also studied piano with Eduard Steuermann, Max Lanner, and Wolfgang Rose. Among the most successful of her works have been *Stray Birds*, a setting of Tagore for soprano, flute, and 'cello; Concert Piece for 4; and a String Quartet.

Of her Variations for Solo Flute, composed in 1961, Miss Mamlok notes that it is the first of her works to employ 12-tone serial technique. She speaks further of the music's structure:

“The theme and first three variations consist of a row and its retrograde. The theme becomes divided through this procedure into two symmetrical parts, the second being a mirror of the first. The transformation of the various elements takes place gradually. At first only the rhythmic shapes are altered, the pitch order remaining intact. As the work progresses, however, only segments of the original row are used. The final variation (12th) restores the rhythmic contour of the initial theme; but the row itself has taken a different form, this in order to transform the character of the opening statement.”

MEYER KUPFERMAN (b. 1926) is a native New Yorker, self-taught in composition, who first came to general notice in 1953 through the meteoric success of his Little Symphony. Since 1951 he has been teaching chamber music and composition at Sarah Lawrence College and has built up an extended catalog of works in varied forms and media, including four symphonies, a Concerto for Six Instruments, Sonata on Jazz Elements, Variations for Piano, as well as two operas — *Dragonfoot Girl* and *Doctor Faustus Lights the Lights*. The Fourth Symphony has been recorded as part of the Louisville Orchestra's First Edition series, while the Serenus label has issued a half-dozen other Kupferman works, including the Sonata on Jazz Elements, Fourth Quartet, Lyric Symphony, and Variations for Orchestra.

*Line Fantasy* comes from the first of a Cycle of Infinities composed in 1961. Samuel Baron gave the world premiere of *Infinities One* at Carnegie Recital Hall in New York on January 12, 1961. The *Line Fantasy* — fifth of the eight pieces comprising *Infinities One* is described by Mr. Kupferman as being “in two principal sections, a slow linear introduction featuring an unusual type of flute glissando, then a fast florid movement in alternating 6/8 - 2/8 time.”

GEORGE PERLE (h. 1915) is a native of Bayonne, New Jersey, and at this writing holds a music professorship at Queens College, New York City. Besides a catalog of works that includes three symphonies, the Louisville-commissioned Rhapsody for Orchestra, five string quartets, two wind quintets, and a String Quintet (CRI 148), Mr. Perle has written extensively on various aspects of serial music — his major publication being the book *Serial Composition and Atonality*.

Mr. Perle comments as follows on the Monody No. 1 recorded here: “The Monody for unaccompanied flute, composed in 1960, is one of a series of works for unaccompanied melodic, or mainly melodic, instruments, a genre which has held a special interest for me throughout my creative career, and which includes, in addition to this Monody, numerous works for viola, clarinet, 'cello, violin, double bass, and bassoon. In his article, *The Music of George Perle* (ACA Bulletin, September 1962), Henry Weinberg quotes these remarks of mine concerning these pieces:

“They are “freely” or “intuitively” conceived in a twelve-tone idiom that combines various serial procedures with melodically generated tone-centers, intervallic cells, symmetrical formations, etc. A rhythmic concept, or rather ideal, toward which I progressed in these and several other works was that of a beat variable in duration but at the same time as tangible and coherent as the beat in classical music, and of an integration between the larger rhythmic dimensions and the minimal metric units'.”

FRANK WIGGLESWORTH (b. 1918) pursued his composition studies mainly with Otto Luening at Columbia University; and in 1944 received an Alice M. Ditson Fellowship. In 1951 he was awarded both a National Institute of Arts and Letters grant and a Prix de Rome. In recent years, besides teaching at Queens College and the New School in New York, Mr. Wigglesworth has headed the Composers' Forum concerts devoted to the presentation of new works by younger composers. His own roster of works includes a New England Concerto for Violin, two symphonies, *Telesis* for orchestra, a Brass Quintet, a Viola Sonata and numerous other chamber works. His vocal works include songs, an *Alleluia* for women's choir, and a Mass.

“*Lake Music*,” Mr. Wigglesworth tells us, “was written in 1947 for the first of the New Music Edition Concerts given in New York, the concert in question being devoted wholly to solo flute music performed by René LeRoy. The title of the piece is meant to reflect the same kind of serenity that quiet lake views convey—in this instance that of Squam Lake, New Hampshire.”

DONALD MARTINO (b. 1931) received his first musical training in his home city of Plainfield, New Jersey, and his advanced studies were with Ernst Bacon, Milton Babbitt, and Roger Sessions, as well as with Luigi Dallapiccola in the course of a Fulbright Grant to Florence (1954-56). Mr. Martino is presently Associate Professor of Music at the Yale University School of Music, and during the 1960's he has emerged as one of the most brilliant of the younger generation of American composers. He has been the recipient of numerous awards and commissions and his major works include a Piano Concerto commissioned by the New Haven Symphony Orchestra, *Contemplations* for Orchestra, commissioned by the Paderewski Fund of Boston, a dozen chamber works, including a Concerto for Wind Quintet and *Parisonatina al' dodecafonia* for solo 'cello, written for Aldo Parisot.

*Quodlibets* for flute is one of Mr. Martino's earlier works, and is cast in three movements: *Studio* (Adagio-Allegretto), *Arietta* (Larghetto), and *Burla* (Allegro). “Like my recent works,” notes Mr. Martino, “it is highly chromatic but unlike them it does not employ the 12-tone system and since it was written in a single day, it is almost completely intuitive.”

ALAN HOVHANESS (b. 1911) grew up in the suburbs of Boston, the son of an Armenian farmer and a Scottish mother. His music training was received wholly in a Boston milieu, at the New England Conservatory and the Berkshire Music Center in Tanglewood. After a decade of relative obscurity, during which Hovhaness developed his distinctive musical language, based on a synthesis of Oriental and Western musical usages, there came the years of dramatic national and international recognition, during which he composed a dozen symphonies, *Meditation on Orpheus* (CRI 134) and *Mysterious Mountain*, plus a host of choral pieces —permeated not only with the musical flavor of the Near and Far East, but with its mystic and pantheistic spirit, as well.

The Sonata for Flute, composed in 1964, reflects Hovhaness' travels a few years before through Japan and India. Mr. Hovhaness describes his Sonata as composed in three modes, or ragas. “The first movement, *Andante*, with its central tone, A, is composed on A, B-flat, C, D-flat, E, F, G-sharp, with microtonal slides between G-sharp and A, C and D-flat. The *Allegro* second movement in the meter 3/8-3/4-3/8-4/4 is composed on the six tones, C, D-flat, E, F-sharp, A, B, with C as its central tone. The *Adagio* third movement with its center on E is composed on the seven tones E, F, G-flat, A, B, C, D-flat. Microtonal slides sometimes occur between G-flat—F—E.”

(original liner notes from CRI LP jacket)