

MILTON ADOLPHUS

Elegy (1936/1947)

H. Kiecki, *clarinet*; W. Ormicki, *conductor*

PAUL PISK

Three Ceremonial Rites (1958)

W. Ormicki, *conductor*

EDWIN GERSCHEFSKI

Fanfare, Fugato and Finale (1937)

Jan Krenz, *conductor*

ROBERT McBRIDE

Panorama of Mexico (1960)

March of the Be-Bops (1948)

Ladzistan Szostak, *conductor*

**The Polish National Radio Orchestra
Recorded by Polskie Nagrania**

MILTON ADOLPHUS was born in New York City in 1913. His musical activities, though extensive, were largely non-institutional, and he continues to be as active outside the music world as in it. For several years prior to 1936, he was busy playing piano in the leading stage and dance bands of the day; in December of that year he was appointed director of the Philadelphia Music Center. In 1938, he became a career employee of the Commonwealth of Pennsylvania, which encompassed the extra-curricular activity of musical director of a State Employees' Choral Society. He has also served as assistant organist of the Unitarian Church of Harrisburg, is chairman of the Peace Corps Service Council, and is deeply and actively involved in community, church and civic affairs.

His ELEGY, composed when he was 23, is listed as Op. 46 (it was revised in 1947 as Op. 81). Of the music, he writes, "I had no programmatic inspiration for the ELEGY. That there was an inspiration is undeniable though, because I have always been moved to recording in some fashion - musical or otherwise - whatever has impressed my sight or soul. One of the earliest of such impressions is Walt Whitman's poem, 'All is Truth', which concludes:

*And henceforth I will go celebrate anything I see or am
And sing and laugh and deny nothing."*

PAUL AMADEUS PISK was born in 1893 in Vienna and lived, studied and practiced his art there until 1936. In addition to his academic achievements, which include a diploma in conducting from the Vienna Conservatory and a Ph.D from the University of Vienna, he studied with Arnold Schoenberg. Despite this powerful incentive to delve into the 12-tone technique of composition, Pisk continued to compose along the basic principles of form and structure that apply in any style.

In 1936, already friendly with American composers, he moved to New York and became active in the work of the League of Composers. A year later he went to teach at the University of Redlands, in California, then, in 1951, to become Professor of Music at the University of Texas and now (1968) is visiting Professor of Music at Washington University, St. Louis. He has composed in various forms for orchestra, chorus, solo voice and chamber combinations; in addition to his composition, he lists a large number of musical editions and scholarly articles.

The first of Pisk's **THREE CEREMONIAL RITES** is a slow, solemn, marchlike piece in tripartite form, the middle section being introduced by solo woodwinds. The second is a highly stylized sarabande, although it is cast in the form of minuet and trio, complete with repetitions. The final rite is fast and strongly rhythmical; twice, as in a rondo form, a contrasting section, featuring a quiet oboe solo, interrupts the dance.

EDWIN GERSCHEFSKI was born in 1909 in Meriden, Conn., and remained a New Englander until his graduation from Yale; at that point he received simultaneous degrees in music and philosophy and departed for England to make use of his Charles Ditson fellowship. He specialized in piano with Tobias Matthay and later went to Italy to study that instrument with Artur Schnabel.

Back in the U. S. in 1937, the composer was commissioned several times, and in 1939 won the World's Fair award for band music. The next year he joined the faculty of the School of Music of Converse College in North Carolina, of which he became dean in 1945. His educational career includes twelve tours as composer-pianist for the Association of American Colleges, and he has held numerous clinics for music teachers. In 1960 he became head of the Music Department of the University of Georgia, and has engaged in a number of other teaching assignments throughout the country.

FANFARE, FUGATO AND FINALE was composed when Gerschefski was interested in dissonance within the confines of classical forms. Its movements are titled simply for the outstanding characteristics of the three main parts of the work. It has aroused considerable interest because the **FINALE** was derived by geometrically expanding the first movement of the composer's "Classic Symphony"; it was composed at the time when Gerschefski was studying with Josef Schillinger, famous for his mathematical approach to musical analysis and composition.

ROBERT McBRIDE was born in Tucson, Arizona in 1911, into a musical family where he soon became official clarinetist. As a young man, he played reed instruments in school, theatre and dance orchestras, thereby absorbing the strong feeling for popular rhythms and high spirits that characterizes his music. His study with Otto Luening moved him more into the area of serious composition and he began composing the numerous brief, breezy concert pieces for which he is famous. He moved east in 1935 to teach at Bennington College, and remained there for ten years, with time out to travel to Europe on a Guggenheim grant. Back home, he was active in the dance theatre and in film music, composing, among other sound tracks, the score for "The Man with My Face."

McBride says he is preoccupied with "practical" music, and has been so successful at it that he won a citation from the American Academy of Arts and Letters "for developing a new American idiom." Not long ago he returned to Tucson, where he now composes, teaches composition and occasionally plays the oboe.

PANORAMA OF MEXICO was composed for the 75th anniversary of the University of Arizona. It is a combination of the composer's "sound-impression" of Mexico and a collage of the popular music rhythms of that country. **MARCH OF THE BE-BOPS** was composed during the period when jazz was undergoing attack by the new disruptive music of that sobriquet. It is one of three McBride compositions that make use of be-bop influences for symphonic orchestras.

(Original liner notes from CRI LP jacket)