

ALUMNI OF THE NATIONAL ORCHESTRAL ASSOCIATION

The musicians who perform the works on this record are leading players from symphony, opera, ballet, television, radio and recording orchestras and chamber music ensembles, all of whom have one thing in common: they are all alumni of the National Orchestral Association.

The National Orchestral Association, which was founded in 1930, has been called "a training school for young musicians." Actually, it is much more than that. It fills the gap between the music conservatory and the professional orchestra by providing its members with a thorough training that introduces them to the innumerable technical and artistic problems that confront the symphony musician. This is accomplished through regular rehearsals under the direction of a seasoned conductor, assisted by distinguished professionals who serve as section coaches, and an annual series of concerts in New York's Carnegie Hall.

Each season, the orchestra studies approximately one hundred compositions, representing all periods of symphonic music, and including not only the standard repertoire but also little-known works from the past and the latest creations of contemporary composers. Thus, each player acquires complete familiarity with the symphonic classics plus the ability to learn new music quickly, even to perform complex works at sight. Added to this is experience of accompanying soloists of all types. In seasons past, the regular concerts have been supplemented with special concerto cycles, in which the participating soloists have included some of the greatest artists of our time.

All this training under fire equips the young instrumentalist to take his place in the professional world as a pre-seasoned member of the orchestral family. Conductors everywhere look to the National Orchestral Association whenever they are recruiting new players for their ensembles. Former members of the National Orchestral Association may be found in major symphony orchestras in the United States and Canada, as well as a few abroad, and many of them hold first-desk positions.

From 1930 to 1958, the Musical Director of the National Orchestral Association was the noted conductor, Leon Barzin. Looking for a successor to Mr. Barzin in 1958, the Association's directors appropriately chose an alumnus, John Barnett, as the new Musical Director.

A graduate of the Association's trumpet section and later of its conductor-training program, Mr. Barnett had earlier studied at the Manhattan School of Music. Later, he was awarded a conducting fellowship from the Philharmonic-Symphony Society of New York, which enabled him to study in Europe with Bruno Walter, Felix Weingartner, Nikolai Malko and Georges Enesco. His distinguished professional career has included engagements as Associate Music Director of the Los Angeles Philharmonic Orchestra, Music Director of the Hollywood Bowl and of the Pacific Coast Music Festival, Conductor of the Phoenix and San Diego Symphony Orchestras and, under a special grant from the U. S. State Department, founder and conductor of the bi-national Japan-America Philharmonic, which he took on a concert tour of Japan.

During the decade that he has been at the helm of the National Orchestral Association, he has maintained its high technical and artistic standards and has introduced on his programs a number of new and unfamiliar compositions—accomplishments which have earned critical acclaim for him and several educational awards for the Association. In addition to his work with the Association, Mr. Barnett serves as Music Director of the Philharmonic Symphony of Westchester and the Guild Opera Company of Los Angeles.

When **WALLINGFORD RIEGGER** died in 1961, less than a month short of his seventy-sixth birthday, he was considered by a number of musically knowledgeable authorities to be the dean of American composers, a title that must surely have struck fear in the heart of this simple, humble, whimsical yet immensely perceptive, versatile and inventive man.

Though he came from a musical family (his father was a violinist and his mother a pianist), and though he studied cello with Alwin Schroeder and theory with Percy Goetschius at the Institute of Musical Art (now the Juilliard School of Music) and continued his musical training at the Hochschule für Musik in Berlin, Riegger did not begin to compose seriously until he was thirty-five. Prior to that, he was active as a cellist and conductor in Germany and this country, and taught cello and theory at several American colleges, universities and music schools.

When he did decide to devote himself to composition, he was obliged, like so many other creative musicians, to support himself by other means. These included not only teaching but editing, proofreading, music copying, writing violin methods, and making several hundred choral arrangements. This was done under such pseudonyms as William Richards, Gerald Wilfring Gore, Leonard Gregg, Edwin Farrell, Walter Scotson, George Northrup and Edgar Long, some of them anagrams on his own name. As Wallingford Riegger, he composed four symphonies, a concerto for piano and wood winds, variations for piano and orchestra, many other works for orchestra and band, a quantity of chamber and choral music, some piano pieces, and a number of works for modern dance groups.

Riegger dabbled for a time, in atonality, and much of his music is marked by dissonance; yet he never lost sight of the fact that what he was creating was meant not to show off to his fellow composers but to be listened to by an audience.

MUSIC FOR BRASS CHOIR, OP. 45, which was written in 1949, was aptly named, for each section plays together as a unit most of the time, there being very few individual solo passages. The scoring is very full: four horns (though the composer indicated that all horn parts should be doubled throughout the work), ten trumpets, ten trombones, two tubas, kettledrums and cymbals. The music begins **Andante** and alternates several times between this rather broad tempo and a more animated, more rhythmic **Più mosso**. Ultimately, it settles on the faster tempo, at which point the principal theme is announced by the first trumpet. The pace slackens again for a new episode introduced by the tubas and taken up by the trumpets. With the return of the **Più mosso** comes more new material from the trumpets, and before long we are moving at double speed. Eventually, however, the first trumpet theme returns at its original tempo and, after a few further fluctuations, the work ends slowly and quietly.

PERSONNEL

TRUMPETS

Isidor Blank

Metropolitan Opera

Allan Dean

N. Y. Brass Quintet

John Ecker

American Brass Quintet

Frank Miller

Free Lance Musician

Fred Mills

N. Y. C. Opera

Richard San Filippo

Litle Orchestra Society

Garry Schauer

Free Lance Musician

James Smith

N. Y. Philharmonic

John Ware

N. Y. Philharmonic

Robert Weber

N. Y. C. Ballet

FRENCH HORNS

Edward Birdwell

American Brass Quintet

John Carabella

N. Y. Philharmonic

Richard Happe

N. Y. C. Opera

Paul Ingraham

N.Y. Brass Quintet

A. Robert Johnson

N. Y. Philharmonic

Lester Salomon

American Symphony

Morris Secon

Clarion Concerts

Arthur Sussman

Metropolitan Opera

TROMBONES

James Biddlecome

N. Y. Brass Quintet

Robert Biddlecome

American Brass Quintet

Per Brevig

American Symphony

John Clark

Metropolitan Opera

Arnold Fromme

American Brass Quintet

Edward Herman

N. Y. Philharmonic

Allen Ostrander

N. Y. Philharmonic

Charles Small

ABC Staff

Robert Wright

N. Y. C. Opera

TUBAS

Donald Butterfield

Radio City Music Hall

Herbert Wechselblatt

Metropolitan Opera

TIMPANI

Morris Goldenberg

Juilliard Faculty

Riegger composed **MOVEMENT FOR TWO TRUMPETS, TROMBONE AND PIANO, OP. 66**, in 1960, the year before his death. It was commissioned by the Julliard School of Music, an appropriate gesture, since Riegger had been in the first graduating class of the institution's immediate ancestor, the Institute of Musical Art. The work is dedicated to William Schuman, who was President of Julliard at the time.

This basically tonal work is short and lively with a good deal of syncopation. The end sections are concerned mainly with a two-note motive and a running passage in triplets; The brief middle section introduces some new but related material that is treated contrapuntally. Throughout the composition, each participating instrument enjoys an independent career; which is to say that the piano never acts as an accompanist but always as an active competitor in setting forth the musical material.

PERSONNEL

Allan Dean, John Eckert, trumpets

Robert Biddlecome, trombone; **Jascha Zayde**, piano

The NONET, OP. 49, dates from 1951. Though it is based on a tone row of G, A, G-flat, F, E-flat, E, B-flat, B, C, C-sharp, D, A flat, the work is not bound by serial procedures. It is however, dominated by a thematic fragment heard at the very opening. Its single movement begins with an introductory Lento, which leads to the main section, Allegro. Near the end, there is a recurrence of the Lento, but the music ends with a final statement, Allegro. The composition which is scored for two horns, three trumpets, three trombones and tuba, is marked throughout by strong rhythmic impulses. Sometimes the music is contrapuntal, and sometimes there are large blocks of dissonant chords. For the most part, the instruments are treated in homogeneous groups, and there is an unusual amount of intricate solo work for the tuba.

PERSONNEL

Robert Biddlecome

Trombone

Edward R. Birdwell

French Horn

Donald Butterfield

Tuba

Allan Dean

Trumpet

John W. Eckert

Trumpet

Arnold Fromme

Trombone

Edward Herman

Trombone

Paul W. Ingraham

French Horn

John R. Ware

Trumpet

ALVIN ETLER was born in Battle Creek, Iowa in 1913 and has been composing since the middle 1930's. He completed the first phase of his musical training at Western Reserve University in Cleveland, subsequently playing oboe in the Indianapolis Symphony Orchestra. The success of his earlier compositions, as evidenced by performances at major contemporary music festivals and two Guggenheim Fellowships, led to abandonment of his oboe-playing career, and to further study at Yale under Paul Hindemith. There were years of teaching at Yale, Cornell, the University of Illinois, and finally a professorship at Smith College—in the course of which, Mr. Etler tells us, he worked “insistently to call forth the best in himself as a composer, avidly noting all current trends, occasionally creating one or two of my own.”

Mr. Etlar speaks of himself as composer, as being "hopefully as informed as possible by the steady stylistic beacon lights of the times and as little as possible by the flicker of passing fashion and nomenclature."

Among the more than two dozen works in the Etlar catalogue, nearly half call upon wind instruments in either solo or ensemble capacity; perhaps the most successful of Mr. Etlar's recent scores has been the **CONCERTO FOR WIND QUINTET AND ORCHESTRA**, which was premiered by the New York Philharmonic in 1960 and subsequently recorded by the Louisville Orchestra (LOU 651).

The **CONCERTO FOR BRASS QUINTET, STRING ORCHESTRA AND PERCUSSION** was commissioned by the American Brass Quintet with a grant from the Martha Baird Rockefeller Fund for Music, Inc., and was completed at Amherst, Massachusetts in March, 1967. The composer has supplied the following notes:

"The work seeks to exploit the Brass Quintet as a virtuoso instrument against a contrasting background. There is, however, a parallel aim in the form of a dialogue or contest between the quintet and all or part of the conflicting orchestral forces. There are times when the entire ensemble combines to form an integrated orchestral fabric, as well as other times when a single brass instrument, or pair of instruments, is singled out. No effort is made to display a compendium of all the devices of which the instruments are capable—only those which serve the communicable musical purposes embodied in the work.

The forms that structure each of the movements are extremely simple. The first and last movements each begin with an announcement of two or three concise ideas. These are in turn altered in varying degrees, expanded, contracted, intensified, relaxed, contrasted or merged in accordance with the over-all predetermined shape and the projected impact. The second movement, in slow tempo, is a succession of extended phrases. The original proposal, made by the muted trombones, is in turn examined by the horn, the muted trumpets, muted trombones and trumpets together, the whole quintet, and finally recedes to the muted trombones. At times there are interstitial commentaries by the strings, though the percussion instruments are used very little in this movement."

The **CONCERTO** is scored for two trumpets, French horn, tenor trombone, and bass trombone with both F and E extensions, the full complement of strings, and in the percussion section of five players, four bongo drums, two timbales, three tom toms, snare drum, three timpani, tambourine, suspended cymbal, sizzle cymbal, glockenspiel, vibraphone, three brake drums, xylophone, four wood blocks, five temple bells, and claves. The three movements, are to be played with little or no pause between them.

STRINGS

VIOLINS

Fred Baron

Little Orchestra Society

Lillian Bertolino

Radio City Music Hall

Cesar Borgia

Free Lance Musician

Peter Buonconsiglio

Teachers College Faculty,

Columbia University

Gisella Ehrenworth

American Symphony

Marcella Eisenberg

Brooklyn Philharmonic

Martin Eshelman

N. Y. Philharmonic

Leon Goldstein

N. Y. C. Ballet

Paul Grotsky

American Symphony

Samuel Gurkin

Harkness Ballet

Lynn Hartman

Festival Orchestra

Ralph Hollander

American Symphony

Leon Kaplan

Metropolitan Opera

Meyer Katz

American Symphony :

Ray Kunicki

Little Orchestra Society

Harry Melnikoff

Free Lance Musician

Adelaide Moss

Little Orchestra Society

William Nowinski

N. Y. Philharmonic

Marilyn Riley

American National Opera

****Jerome Rosen**

Formerly Cleveland Symphony

Murray Schnee

N. Y. C. Ballet

Joseph Schor

Windham College Faculty

Esther Schure

New Jersey Symphony

Joseph Siegelman

N. Y. C. Ballet

Louis Simon

Bronx Community College Faculty

Elisha Tuttle

Free Lance Musician

Dominic Vaz

N. Y. C. Ballet

VIOLAS

Robert Benjamin

American Ballet Theater

Melvin Berger

String Supervisor

School System

Beatrice Brown

Conductor,

Scranton Philharmonic

Selwart Clarke

N. Y. C. Ballet

Sam DiPiazza

Radio City Music Hall

Harold Elitzik

Metropolitan Opera

Sam Farber

Radio City Music Hall

Edward GerberConductor, Philharmonic of N. Y. ***Arthur****Granick**

N. Y. C. Opera

Robert Weinrebe

N. Y. Philharmonic

CELLOS

Lorin Bernsohn

N. Y. Philharmonic

*Maurice Bialkin

NBC Staff

Avron Coleman

Bach Aria Group

Sidney Edwards

Bach Aria Group

George Feher

N.Y Philharmonic

Martin Lake

Symphony of the New World

Sam Reiner

American Opera Society

Leo Rosansky

Free Lance Musician

BASSES

James Candido

N. Y. Philharmonic

Lucille Dixon

Symphony of the New World

Claude Feldman

American Symphony

Mitchell May

Boston Opera

Jesse Paul Miller

Free Lance Musician

Orin O'Brien

June Rotenberg

American Ballet Theater

***David Walter**

Princeton Chamber Orchestra

TIMPANI

Morris Goldenberg

Juilliard Faculty

PERCUSSION

Gilbert Breines

Formerly Chicago Symphony

Arnold Goldberg

N.Y.C Ballet

Ronald Gould

N. Y. C. Ballet

Brad Spinney

Bell Telephone Hour

Howard Hirsch

Formerly Buffalo Symphony

**Concertmaster

*Section Leader

THE AMERICAN BRASS QUINTET

Gerard Schwarz

Trumpet

Edward R. Birdwell

French Horn

Robert Biddlecome

Trombone

John W. Eckert

Trumpet

Arnold Fromme

Trombone

SONIC SEQUENCE was expressly composed for inclusion on the enclosed record, and was completed in late October 1967. The work is dedicated to the American Brass Quintet. The piece is quite simply formed. There are solos for the French Horn at the beginning and at the end, as well as a third one which occupies the central portion. The patterns of sound that separate not only these solos but some of the phrases thereof as well all emanate from various relationships between the four tones—F, E flat, E, and F sharp—with which the horn opens the work. While the over-all tempo remains constant at 54 quarter notes per minute, a limited variety of implied metric units suggests an occasional change of pace.

—Notes by Paul Affelder

THE AMERICAN BRASS QUINTET recently returned from a concert tour of Europe. Their London concert was hailed as "a unique experience," and the Daily Telegraph said, "It is quite impossible to overpraise (their) playing." In Paris, Le Figaro called them "Brilliant, an extremely musical group" and the Amsterdam press found them, "a subtle virtuoso ensemble" and "an unforeseen sensation." The group participated in three European music festivals—The Spoleto Festival of Two Worlds (Italy), The Llandaff Festival (Wales) and the Zagreb International Contemporary Music Festival (Yugoslavia).

The American Brass Quintet was organized in 1957, and made its New York concert debut in 1960. It has since appeared in more than thirty New York recitals, on radio and television and on annual tours across the United States and Canada. Inspired by the rebirth of the use of brass in chamber music, the members have pioneered in research on early music performance practices and have published several modern editions of pre-Bach works for brass. They also maintain a strong interest in contemporary composition, performing and commissioning new works. Alvin Etler's **CONCERTO** and his **SONIC SEQUENCE** were composed for this quintet.

(Original liner notes from CRI LP jacket)