

CRI SD 249

KARL KORTE: Matrix
New York Woodwind Quintet

RUTH CRAWFORD SEEGER: Suite for Wind Quintet
Lark Quintet

JULIAN ORBON: Partita No. 2
Members of the Group for Contemporary Music at Columbia University, Richard Dufallo,
conductor

KARL KORTE was born in Ossining, New York in 1928, and is a graduate of the Juilliard School. At present he is Associate Professor of Music and Composer-in-Residence at the State University of New York at Binghamton. In recent years Mr. Korte has received numerous grants and awards including a Fulbright Award and a Guggenheim Fellowship, and major grants from the Alice Ditson Fund and from the Research Foundation of the State University of New York. From 1961 to 1963, he took part in the Ford Foundation's Young Composers' Project and composed many compositions suitable for school and college use. Most of this music is now published and is widely performed.

Since 1964 there has been a marked change in his musical style and *MATRIX* (1968) along with his *SECOND QUARTET* (1965), *THIRD SYMPHONY* (1969), and a recently completed *STUDY FOR SAXOPHONE AND MAGNETIC TAPE*, all concern themselves with a rather free and personal approach to serialized pitch relationships. In these works the juxtaposition of divergent or even opposing musical events plays an important role—as Samuel Baron put it, “you turn a corner and discover yourself in a totally unexpected world.” In addition, *MATRIX* makes considerable use of metric modulation, as the composer felt that the expressive gestures associated with *rallantandi* and *accelerandi* would be unsuited to this work.

THE NEW YORK WOODWIND QUINTET is among the most honored contemporary groups, now “in residence” (1969) at the State University of New York at Binghamton. The members on this recording are: Samuel Baron, flute; Ronald Roseman, oboe; David Glazer, clarinet; Arthur Weisberg, bassoon; Albert Hamme, saxophone. Also Raymond DesRoches, percussion and Elizabeth Korte, pianist.

Other CRI records played by these and other similar groups are CRI 230 (Wourinen-Martino); 232 (Shapey-Perkins); 233 (Crumb-Wolpe); 245 (Putsche-Schafer-Weinberg).

THE SUITE FOR WOODWIND QUINTET was the last composition by Ruth Crawford Seeger before her death in 1953. Unlike some of her piano music of the 1920s (CRI 247) this music is neither theoretical nor aggressive. Each of its three movements is carefully, almost lovingly shaped, and allowed to blossom (the wild unison race in the middle of the first movement is a case in point). It makes, nevertheless, full use of the devices of dissonant counterpoint and is determinedly flexible in its metric procedures.

The composer, who was married to the musicologist, Charles Seeger, composed under the name of RUTH CRAWFORD. She came from Ohio and moved east when she was about 20. She was the first woman composer to win a Guggenheim Fellowship. Her piano music may be heard on CRI 247.

THE LARK QUINTET is one of the all-too-few virtuoso ensembles making a success in the area of contemporary music. Under the direction of its clarinetist, Arthur Bloom, it has appeared in person and in recording with excellent response. Other members of the group are John Wion, flute; Humbert Lucarelli, oboe; Howard T. Howard, horn; and Alan Brown, bassoon.

JULIAN ORBON was born in Aviles, Spain, of Cuban parents, in 1925. His father was a pianist, and Julian began his musical studies in Spain and continued them when he returned to Havana at the age of 14. A fairly prolific composer, he won a scholarship to study composition with Aaron Copland at Tanglewood when he was 21. Since then he has lived in Havana, Mexico and now (1969) lives as a political exile in New York. In 1960-62 he was Associate Professor in Mexico's National Conservatory and assistant to Carlos Chavez. His talents have been recognized by awards from the Latin-American Music Festival in Caracas (1954), the Fromm Foundation (1955), the Guggenheim Foundation (1958 and 1969) and, the award which makes his appearance on this record possible, the American Academy and National Institute of Arts and Letters (1968).

PARTITA No. 2 opposes the contrasting textures of the harpsichord and strings to achieve its distinctive atmosphere that may be recognized as Latin-American. It was commissioned for the Third International Musical Festival in Washington, D. C., where it had its first performance with Robert Parris at the harpsichord and Richard Dufallo conducting in 1965. Paul Hume of the Washington Post commented on its "splendor of sound" and its "lofty mood," and noted its "mingling a sense of improvisation with a constant sense of absolute security of means and intent." It is scored for string quartet, celesta, harmonium, vibraphone and harpsichord; it is a new version of the composer's PARTITA No. 1 for solo harpsichord.

The name *partita* is used here in the same sense it was used by Frescobaldi in the 17th century, to denote a set of variations. It consists of twelve variations and a coda on thematic material of improvisatory character. Throughout the composition, Mr. Orbon says he was thinking of the "spirit" of variation, as employed by the Spanish masters of the sixteenth century and others up to Webern's Op. 30, as distinct from the more academic variations of the classical schools.

THE GROUP FOR CONTEMPORARY MUSIC AT COLUMBIA UNIVERSITY was the first of the remarkable dozen of such groups in universities across the nation. The members on this recording are: Robert Miller, harmonium; Joan Tower O'Brien, celeste; Raymond DesRoches, vibraphone; Lewis Kaplan and Jeanne Benjamin, violins; Samuel Rhodes, viola; and Fred Sherry, cello.

RICHARD DUFALLO, 35, has already made a mark as conductor and clarinetist. He has led praiseworthy performances of contemporary music with the New York Philharmonic, the Buffalo Philharmonic, the Pittsburgh Symphony, and has performed as solo clarinetist with major orchestras here and abroad. This is his first recording for CRI.

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(Original Liner Notes from CRI LP Jacket)