

## **MARCEL DICK**

### **SYMPHONY FOR STRINGS (1964)**

**London Sinfonietta**

**David Atherton, conductor**

## **DONALD HARRIS**

### **STRING QUARTET (1965)**

**Composers String Quartet (Matthew Raimondi,**

**Anahid Ajemian, Jean Dupouy, Michael Rudiakov)**

### **LUDUS**

**St. Paul Chamber Orchestra**

**Sydney Hodkinson, conductor**

MARCEL DICK, (b. 1898, Miskolc, Hungary), has been a string specialist since childhood. He played first violin with the Budapest Opera and Philharmonic Orchestra and viola with the legendary Kolisch Quartet and Rosa Quartet in Vienna and, after moving to the United States, in the Stradivarius Quartet. He has also been principal violist with the Vienna Symphony (1923-34), the Detroit Symphony (1934-5) and the Cleveland Orchestra (1943-49). He joined the Cleveland Institute of Music in 1946 and is now chairman of its composition and theory department.

Dick's music has always been admired by the most distinguished members of the musical world. His *Symphony No. 1* was conducted by Dimitri Mitropoulos with the Cleveland Orchestra and George Szell invited him to conduct the same orchestra in first performances of his *Capriccio* and his *Adagio and Rondo*.

SYMPHONY FOR STRINGS was composed in 1964 and premiered by the Minnesota Orchestra under George Trautwein. About this music, Mr. Dick writes:

“Although they vary greatly in expression as well as techniques, the three movements all have one thing in common: at a certain point in each movement, all its features proceed in reverse order. They continue *in* their reflections, as it were, but never literally, for remembered events are sometimes distorted and sometimes, perhaps, beautified. An image, while creating its reflection, might still unfold under its own momentum in association with the mirrored one, into which it eventually dissolves. In this music, then, reflections manifest themselves as a distinct aspect of human experience.”

DONALD HARRIS is a composer who matches his musical talents with those of scholarship and administration. As vice president of the New England Conservatory, he supervises academic, staff and policy functions, as well as teaching in the composition and music literature departments. As a resident of France for 13 years prior to joining the Conservatory, he was music consultant to the United States Information Service. In addition to his day-to-day duties, he is preparing a biography of Alban Berg, making use of the composer's private correspondence with Arnold Schönberg.

Harris was born in St. Paul, Minnesota in 1931. He earned bachelor and master's degrees at the University of Michigan, where he studied composition with Ross Lee Finney.

His other principal teachers include Max Deutsch (in France) and Paul Wilkinson (in St. Paul), although he has also studied for brief periods with Boris Blacher (at Tanglewood), and Nadia Boulanger (in France). He has received Fulbright and Guggenheim fellowships and, among other composition awards, a Prince` Rainier (of Monaco) Prize.

STRING QUARTET (1965) was commissioned by Samuel Wechsler for performance at the Festival of Contemporary American Music at Tanglewood. Mr. Harris writes:

“The work is in one movement. It is based upon a juxtaposition of two tempi, wherein I have endeavored to let freely unfold the expressive potential of the four instruments. The work has a highly concentrated formal structure in which each instrument is employed both as a solo related only to itself and as part of a heterogeneous whole. While it cannot be easily subdivided into sections, it strives through closely related associative uses of its materials, to bring about a constant renewal of its texture and emotional content, thereby attaining cohesion. The work is dedicated to Ross Lee and Gretchen Finney.”

LUDUS (1966), a chamber concerto for 10 instruments, was commissioned by the St. Paul Chamber Orchestra. The composer writes:

“‘Ludus’ is the Latin word for ‘play’. By thus entitling the work, I wished to underline certain musical and personal relationships that are important to the composition as a whole. There are two principal elements: three tempi, all interrelated by a basic metrical common denominator; and many different complexes of regular and irregular note patterns. I strove, through rapid and constant alternation of these two factors, to achieve a variety of moods, of varying intensities, reminiscent of the many-faceted and quickly changing attitudes and gestures which characterize the imaginative play of a child. One should not, however, conclude that the thrust of the composition is child’s play, but an effort to transform the essential purity and spontaneity of child’s play into a well thought-out and logical musical construction.

“While in the process of composing LUDUS, I learned of the untimely death of Louise Wilkinson, wife of Paul Wilkinson, one of three composition teachers whose influence was decisive at one point of my career. Toward the middle of the composition, as an homage to Louise Wilkinson, appears a chorale, ‘in memoriam’.”

The COMPOSERS STRING QUARTET is recognized as one of the finest ensembles in the U.S.A. The quartet’s performances on records and in concerts have won it the highest critical acclaim. It may also be heard on CRI SD 257 and SD 265.

The ST. PAUL CHAMBER ORCHESTRA is the only residential chamber orchestra in the country. It is brand new, having made its first appearance in 1970, and runs on brand new ideas: it is almost aggressively a part of the community, playing for schools, libraries, civic centers, hospitals — and as a result is paying its own way by its own vigorous efforts. This is its first appearance on records.

The LONDON SINFONIETTA was formed by DAVID ATHERTON, now its musical director, and Nicholas Snowman, its general manager, with the declared aim to perform music written in the twentieth century. Since its first concert, in 1968, it has made a deep impression upon the musical scene, both in London and on the Continent. This CRI recording, along with CRI SD 275 (Shapey-Shifrin), marks its American debut on records.

The Sinfonietta's own string section was augmented for his recording by the addition of leading players from London's finest musical organizations. The players are:

Orchestra 1: Nona Liddell, Barry Wilde, Galina Solodchin, David Measham, Brian Hawkins, Ian Jewel, Christopher Van Kampen, Peter Willison, Robin McGee;

Orchestra 2: Hans Geiger, Brendan O'Reilly, Roy Gillard, Joan Atherton, Donald McVay, Margery Lempfert, Douglas Cummings, Anthony Pleeth, Daryl Runswick.

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