

WALLACE BERRY

STRING QUARTET No. 2

Composers String Quartet

(Matthew Raimondi, Anahid Ajemian, Jean Dupouy, Michael Rudiakov)

CANTO LIRICO

Bernard Zaslav, viola; Naomi Zaslav, piano

DUO

The Bryan and Keys Duo

Keith Bryan, flute; Karen Keys, piano

WALLACE BERRY (b. LaCrosse, Wisc. 1928) has established himself as an important music theorist, teacher, performer and composer. Berry's compositions, including works for orchestra, voice, piano, and various chamber ensembles, are published by Carl Fischer, Inc., Elkan-Vogel Company, Southern Music Publishing Company of New York, and Southern Music Company of San Antonio, Texas. His scholarly publications include two books published by Prentice-Hall and Appleton-Century-Crofts as well as articles for *Musical Quarterly*, *Perspectives of New Music*, and other journals. He is chairman of the Department of Music Theory at the University of Michigan and has performed extensively as pianist, including a 1967 appearance as soloist with Izler Solomon and the Indianapolis Symphony in his own concerto.

Berry studied composition with Halsey Stevens and, during a term as a Fulbright Fellow, with Nadia Boulanger in France. He received his Ph.D. at the University of Southern California in 1956, and held the position of lecturer in opera and composition there during the year 1956-57. In 1957 he joined the University of Michigan faculty where, in 1963, he received a distinguished faculty award citing him as "an impeccable musician, a gifted performer, and a superb teacher." His music has been performed in major centers in the U.S.A. and Europe. DUO for flute and piano, one of the works recorded here, received first prize in the 1970 competition of the Pittsburgh Flute Club. Berry is currently (1972) preparing an orchestral work, *Intonation*, commissioned for performance by the Philadelphia Orchestra under Thor Johnson.

About his music, the composer writes:

“In general, my music is preoccupied with traditional procedures of thematic statement, variation, and development within a tonal order. Except that there are somewhat analogous procedures in very broad, free applications, my works are not concerned with serial techniques. A primary interest is the search for means of affirming tonality i.e., palpable, coherent relationships

among the musical materials around established axes — by devices that are both expressive and interesting. I believe that these two adjectives denote qualities to which music has usually aspired and which, indeed, are fundamental to effective works.

“The form of the QUARTET is one of accelerating activity (but not intensity: climactic peaks are distributed throughout the progressive activity profile). There are recurrent interjections of materials recalled from early stages in this developing movement. The QUARTET's mood-world is one of restless disturbance which is, I think, never resolved, although there is quasi-tonal release in an overall plan of pitch orientation, here toward C. The allegro in which the accelerating levels of activity culminate, projects an ironic sense of tightly controlled disorder in which accuracy of rhythmic articulation is of the greatest importance. Although there are silences, they are not intended to punctuate the work in the manner of breaks between conventional movements; thus, the silences are closely circumscribed and the work is meant to be continuous in effect and uninterrupted in feeling.

“Of the two duos, CANTO LIRICO is, as might be expected, more lyric and more restrained, lacking anything comparable to the animated, brittle articulations of the inner portions of the flute work. But these two pieces are analogous in formal procedure and in both there is a conscious ordering of melodic and harmonic content toward established focal points: in CANTO, D; in the DUO for flute and piano, B-flat.”

Since its formation in 1965, the COMPOSERS STRING QUARTET has been steadily building its reputation for extraordinary musicianship and facility with even the most difficult modern works. It may also be heard on CRI playing music of Charles Whittenberg, four contest winners of the New England Conservatory composition contest and Donald Harris.

BERNARD ZASLAV, violist and NAOMI ZASLAV, pianist have, since 1961, been concertizing throughout the country. They have performed all of the available literature for their combination and a number of new works written especially for them by American composers. The Zaslavs gave the New York premiere of Wallace Berry's CANTO LIRICO at a Composers' Forum Concert at the Donnell Library on March 11, 1967. As a free-lance recording artist and former member of the Kohon String Quartet, the Composers Quartet, and present member of the Fine Arts Quartet, Mr. Zaslav's discography numbers to nearly sixty string quartets. The Zaslavs are both members of the music faculty at the University of Wisconsin — Milwaukee.

KEITH BRYAN, flutist, and KAREN KEYS, pianist, have established international reputations both as a duo and as soloists. Both graduated from the Eastman School and have appeared with orchestras and chamber groups in the U.S. and Europe. Mr. Bryan is a member of the music faculty at the University of Michigan.

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(Original liner notes from CRI LP jacket)