

RAOUL PLESKOW

THREE MOVEMENTS FOR QUINTET

- of a November morning 1970 (1971)

**Rolf Schulte, violin; Allen Blustine, clarinet; Sophie Sollberger, flute;
Fred Sherry, cello; Robert Miller, piano; Charles Wuorinen, conductor**

EDWARD MILLER

THE FOLLY STONE (1966)

New York Brass Quintet (Robert Nagel, Paul Ingraham, Allan Dean, John Swallow, Thompson Hanks)

JOAN TOWER

PRELUDE FOR FIVE PLAYERS (1970)

Da Capo Chamber Players (Joan Tower, piano; Patricia Spencer, flute; Joel Lester, violin; Allen Blustine, clarinet; Helen Harbison, cello)

ELIE YARDEN

DIVERTIMENTO (1963)

**Contemporary Chamber Players of the University of Chicago (Marie Moulton, flute; Stanley Davis, clarinet; Roger Malitz, cello; Everett Zlatoff-Mirsky, viola; Joel Smirnoff, violin; Abraham Stockman, piano; John Cobb, piano; Elliott Golub, violin);
Ralph Shapey, conductor**

RAOUL PLESKOW was born in Vienna, in 1931 and educated in New York. He studied at the Juilliard School of Music, Queens College (B.A.) and Columbia (M.A.) and privately with Stefan Wolpe. Pleskow is (1972) Professor of Music at C. W. Post College of Long Island University. His compositions include a work for orchestra, several works for varied instrumental ensembles and pieces for solo instruments. His music is frequently performed and highly praised, both in the U.S. and Europe. His other works recorded by CRI are on CRI SD 253 and SD 293.

The composer writes:

“THREE MOVEMENTS FOR QUINTET was composed in the summer of 1971.

“The three short movements share the same pitch material, and each undergoes the rapid changes of texture, activity, ensemble setting and juxtaposition of contrasting musical events.

“The work received its first New York performance by the Aeolian Chamber Players at a concert in Carnegie Recital Hall. It was subsequently performed by the Da Capo Chamber Players and by members of the Group for Contemporary Music under the direction of Charles Wuorinen. The piece won the fifth annual Bowdoin Chamber Music Competition. It bears the inscription — "of a November morning 1970."

EDWARD MILLER (b. 1930 in Miami, Florida) has studied with Carlos Chavez, Isador Freed, Arnold Franchetti and Boris Blacher. Following 18 months of study in Germany under Fulbright fellowships, he taught at the Hartt College of Music. In 1967 he won a Guggenheim Fellowship, under which he lived in Rome. He has been teaching at Oberlin since the fall of 1971.

About THE FOLLY STONE, the composer writes:

“As the titles suggest, each movement represents my musical fantasies about a detail from one of Bosch's paintings. The main figure in THE CURE OF FOLLY is a seated man. His madness or "folly" is being cured by the surgical removal of a stone from his head. Having lived in the stark and grotesque atmosphere of my composition, I felt somewhat relieved when it was finished, and I was able to resume life in a sunnier, less monster-ridden world. I decided to name the entire piece after the first detail. In a sense, it represents my "folly" during those dark days. The operation seems to have been, at least temporarily, successful.

"The piece was completed in March, 1966. It has several obstacles for performers (the ensemble precision, the enormous gulps of air required in the low brass at the end of THE TEAM OF DEMONS, the switch from C to Bb piccolo trumpets for PARADISE, and sheer stamina in general) which are beautifully overcome in this recording."

JOAN TOWER (b. New York, 1938) attended Bennington College and Columbia University, where she is (1973) completing her doctorate in composition. Her works have been performed by the Buffalo Philharmonic and several contemporary chamber ensembles around the country as well as by herself, as pianist. Besides teaching and performing, she is active in the American Society of University Composers and other organizations devoted to the furtherance of contemporary music. She is on the faculty of Bard College.

About PRELUDE FOR FIVE PLAYERS, she writes:

“Aside from the instrumentation presented on this recording, another version of the PRELUDE is also scored for flute, oboe, clarinet, bassoon, and piano. The piece is divided into six sections which are differentiated by changes in tempo, texture, register and dynamics which, for the most part, are associated with various hierarchizations of a 12-tone set structure.”

ELIE YARDEN was born in 1923 in Philadelphia, attended the University of Pennsylvania, University of California at Los Angeles (in engineering), and the University of Chicago (in Oriental Languages and Literature). Returning to music, he studied composition with Stefan Wolpe at the Settlement Music School in Philadelphia. Mr. Yarden has been on the faculty of several Israeli music academies and at the University of Tel Aviv, and is currently (1973) on the faculty of Bard College. His most recent work, a chamber opera, *Eros and Psyche*, was premiered at the State University of New York in New Paltz in February of last year.

DIVERTIMENTO 1963 was commissioned for the Israel Chamber Music Association which stipulated flute, clarinet, two pianos, two violins, viola and cello. Its movements, of almost dancelike character, are loosely knitted together. In searching for models, Mr. Yarden went back to the minstrel-minnesingers of the Middle Ages. There he found songs built up of sequences ("descorts") which have an intricate arrangement of little phrases ("versicles") written and repeated in a complex order. In this work repeats are never made at the beginning of a section of a movement.

CHARLES WUORINEN is widely admired as composer, pianist and conductor. Here, he conducts members of his Group for Contemporary Music and the Speculum Musicae. His most recent appearance on CRI as conductor is on CRI SD 268, Varèse's *Déserts*.

THE NEW YORK BRASS QUINTET was organized in 1954 by Robert Nagel. It has built a fine reputation from its performances here and in Europe, its commissioning of new music for its instrumentation and its recordings. It may be heard on CRI numbers 125, 144, 167 and SD 205.

The DA CAPO CHAMBER PLAYERS have presented numerous concerts of new music since their organization in 1970. In 1973 they have scheduled a series of contemporary music concerts at Carnegie Recital Hall under a grant from the New York State Council on the Arts.

RALPH SHAPEY, gifted composer-conductor, organized the University of Chicago CONTEMPORARY CHAMBER PLAYERS in 1964, and has successfully led them through the succeeding years. The record containing his *Rituals for Orchestra* (CRI SD 275) won the 1972 Koussevitzky Recording Award.

This recording was made possible by grants from the Martha Baird Rockefeller Fund for Music, Inc. and the American Composers Alliance.

THIS IS A COMPOSER-SUPERVISED RECORDING

(Original liner notes from CRI LP jacket)