

WALLINGFORD RIEGGER

STRING QUARTET NO. 2 (1948)

New Music Quartet (Broadus Erle, Matthew Raimondi, Walter Trampler, Claus Adam)

DONALD HARRIS

FANTASY for Violin and Piano (1957)

Paul Zukofsky, violin; Gilbert Kalish, piano

LAWRENCE MOSS

ELEGY (1969)

Paul Zukofsky, Romuald Teco, violins; Jean Dupouy, viola

TIMEPIECE (1970)

Paul Zukofsky, violin; Gilbert Kalish, piano; Raymond Des Roches, percussion

WALLINGFORD RIEGGER, one of America's most distinguished composers, was born in Atlanta, Georgia, in 1885, and died in New York in 1961. He received his musical education both in the United States and in Germany. His compositions have won many important awards, including the Elizabeth Coolidge Prize, the Paderewski Award, and in 1948 the New York Music Critics' Circle Award for his *Third Symphony*.

STRING QUARTET NO. 2 was composed in 1948. The composer described it as follows:

"The opening theme is stated in unison by the four instruments, after which there follows a rhythmic treatment of the same material, eventually leading into the subordinate theme, derived intervallically from the first. The movement follows the usual sonata form, ending abruptly with the two notes, A, B, played pizzicato.

"From these two notes is derived the theme of the second movement, beginning A-sharp, B, this movement in turn linked to the third through its final chord. This unifying procedure is repeated in regard to the finale, which begins with the closing chord of the third movement. The unifying devices do not end here. however, the two themes of the first movement have other work cut out for them. The first one is used in the course of the third movement as the climax of the entire work while the second serves a humbler function as sustained counterpoint, now above, now below, to a rather jocular theme in the finale."

Riegger's many recordings on CRI include his *Music for Brass Choir* (CRI SD 229) and his *Symphony No. 3* (CRI SD 284).

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.

The composer writes:

"FANTASY for Violin and Piano was composed in Paris during 1956, although it was actually completed in 1957. I had intended to compose a short composition for the violin of a virtuoso nature. Its structure was to be compact in spite of the rather free nature of the fantasy form, with the result that there are many juxtapositions of tempi and mood within a short time span. The composition is lyric and romantic in style and, as I recall, is one of my first attempts at composition utilizing the 12-tone system. It is dedicated to Max Deutsch, with whom I was studying at the time it was composed."

LAWRENCE MOSS (b. Los Angeles, 1927) started winning a series of distinguished awards for composition with a Fulbright Scholarship in 1953. This took him to Vienna. After a hitch in the Army as German translator, other awards took him to Florence, and Rome. Meanwhile, he received his Ph.D. (from U.S.C.) after studies with Leon Kirchner, and went on to join the teaching staffs at Mills, Yale and the University of Maryland where he now (1973) is Chairman of Composition and Theory. Widely recognized in the musical world, he has a long list of published compositions and performances. His *Four Scenes for Piano* and *Sonata for Violin and Piano* are recorded on CRI 186.

About his music. Moss writes:

"I began writing ELEGY in April, 1969, in Florence. At that time it was to be a straightforward trio for two violins and viola, following a request by Paul Zukofsky the previous summer in Tanglewood that I write something for him and two members of his quartet. Work proceeded, and then in May I received the terrible news that my only brother had died of a heart attack. In his mid-forties, with a wife and four children and a promising career as a judge, he had been cut down without warning. When I had recovered from the shock and returned to my music. I saw that the character of my trio was elegiac, and that furthermore the special plan of the piece, to have Paul remain on the stage while the other two strings slowly leave to continue playing in the wings, could be viewed as an allegory of the human condition — man left alone on the stage before the awful reality of death. Thus the piece, though written for Paul Zukofsky, is dedicated to my beloved brother Conrad: *in memoriam* 1923-1969. Its four movements are *Adagio espressivo e sostenuto*. *Fantasy*, *Song* and *Cadenzas*.

"As for the piece's musical substance, I think the A flat with which it begins, opening up in an ever widening wedge of sound, emerges as critically important, as well as the D a tritone above to which it continually returns. Although the music is impassioned, it is highly (though not serially!) ordered. For example, the opening lines in each instrument follow a durational as well as a pitch scheme quite carefully, their expressive content notwithstanding.

"I mentioned that the performers gradually leave the stage. The first departure is that of the second violin, in the middle of the second movement (*Fantasy*). While the first violin and viola obviously play long even ribbons of 16th-notes (*tranquillamente*, no vibrato) he moves to the right rear of the stage. Suddenly he interrupts their so-to-speak mundane conversation with a furious outburst. They gradually become infected with his wildness. Then, suddenly, things snap, the first violin strikes a C-E third which the others embroider, gradually returning to the mood of the opening.

"The viola walks off-stage to the left, followed by the second violin to the right, and there follows an interlude (*Song*) in which the two strings answer each other and the first violin, left alone stage center. Gradually a familiar tune emerges (*Ain't misbehavin'* — one of my brother's favorites) and this leads to a series of impassioned cadenzas by all the players. The mood of the opening returns but in more concentrated form. In effect, the first violin plays simultaneously all three parts of the opening while the others embroider with material drawn from other parts of the work. Peace is gradually attained as the music ends on a group of ethereal harmonics.

"TIMEPIECE was begun after finishing ELEGY, in January, 1970, in response to a request by my colleague Joel Berman at the University of Maryland. The name of the piece is in a sense the 'name of the game' — a game about time in the usual (chronological) sense as well as time flowing simultaneously at different rates, here symbolized by different qualities or moods: 'heroically' (violin), 'introspectively' (piano) and 'evenly' or simply neutrally (percussion). These qualities are superimposed upon each other, exchanged, and in time generate others—a lighter, more lyrical sound about half-way through and a wild outburst just before the end.

"Durational schemes are used here as in ELEGY, but more in terms of larger units (tempi) than individual note durations. I was also interested in relating the flow of metered tempo to improvised, graphically-notated time.

"I have been told that the mood of TIMEPIECE is quite French and 'impressionistic', which may possibly be true. At any rate it is a cooler, more relaxed piece than its predecessor, for obvious reasons. There is even a recall of the *Father of Us All* toward the end, not in a sense of collage, but as a reverent gesture towards where written-out improvisation might lead.

"TIMEPIECE was finished in April, 1970, and received its first performance at the University of Maryland by Joel Berman, Evelyn Garvey and Ronald Barnett, to whom it is affectionately dedicated."

The NEW MUSIC STRING QUARTET was a legend in its own lifetime, the equal of any score, with a special quality of delicacy and finesse that was lost when it disbanded in 1956. Of its members, Broadus Erle became leader of the Yale Quartet; Matthew Raimondi leader of the Composers Quartet; Claus Adam cellist of the Juilliard Quartet; and Walter Trampler known around the world as a leading viola soloist.

PAUL ZUKOFSKY, who appears on three out of the four compositions on this record, is a familiar name to connoisseurs of contemporary music. His combination of virtuosity, musicality and melting tone bring to difficult scores a special attractiveness. He is often teamed with GILBERT KALISH, a pianist of impressive attainments, and with ROMUALD TECO and JEAN DUPOUY, who are members of his New York String Quartet. All of them may be heard on CRI SD 283 (Crumb-Jones). Zukofsky is also matched with that sterling percussionist, RAYMOND DES ROCHES, who is also familiar to CRI audiences.

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Produced by Carter Harman

Moss and Harris recorded by David Hancock

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