

**BRIAN FENNELLY**  
***WIND QUINTET***

**LAWRENCE MOSS**  
***AUDITIONS***

**PETER PINDAR STEARNS**  
***QUINTET FOR WINDS***

**Karl Kraber, flute; Charles Kuskin, oboe; Jerry Kirkbride, clarinet; Jane Taylor, bassoon; Barry Benjamin, horn**

BRIAN FENNELLY (b. Kingston, NY, 1937) studied engineering at Union College and after service in the Air Force studied music composition with Mel Powell at Yale (Mus. M., 1965) and theory with Allen Forte and others (Yale, Ph.D., 1968). His compositions comprise chamber and choral works written for such groups as the Aeolian Chamber Players and individual performers such as Paul Zukofsky, as well as electronic pieces including *SUNIATA* for 4- channel tape, played at the 1973 ISCM international festival, and *Evanescences* for tape and instruments (CR1 SD 322). In addition to being a composer, he is a writer on music and the editor of *Contemporary Music Newsletter*. He has taught at Union College and Yale and is now (1974) Associate Professor of Music at New York University.

WIND QUINTET was premiered at Tanglewood in August, 1967, with Gunther Schuller conducting. After revisions, the present version was introduced by the Dorian Quintet. It requires unusual virtuosity of both ensemble and individual players in its execution (e.g., in relating different speeds and coordinating rapidly changing speeds, or in the projection of different speeds simultaneously in the bassoon cadenza). The juxtaposition of disparate elements and overlapping of events create much of the excitement.

While there are neither separate movements nor traditional forms, there are several distinct, recognizably continuous sections with numerous interlocking references among them. The listener might best begin to sort them out by loosely dividing the work into four parts:

- 1) an introduction, which presents distinct instrumental patterns (the horn's dramatic flourish, the clarinet's regularity, the disjunct and rhythmically erratic oboe line, the bassoon's plaintive *cantabile*, and the *staccato* flute) is followed by a theme and accompaniment with freely coordinated counterpoint. An ensuing homorhythmic section with rapid tempo modulations closes with references to the beginning, and a short flute cadenza leads to a cantabile passage which dissolves as the instruments enter with independent lines at different speeds;
- 2) a horn cadenza, emerging from uncoordinated high sounds, is followed by a section with continual speed fluctuations; this leads directly to a central slow section, the dissolution of which, into a fast, loosely-coordinated passage, prepares the way for
- 3) an extensive bassoon cadenza which is twice interrupted by flute and clarinet and followed by a slow chordal section with *staccato* commentary. The next fast section is both a climax and a return, as oboe and horn gestures emerge;
- 4) recapitulatory passages are followed by an Elegy, at the end of which the sound of "breath only" signifies expiration of the material of the work.

While 12-tone in pitch organization (the introduction can be seen to assemble the set), the primary formal aspects of the quintet reside in the dramatic contrasts and overlapping of its sections and the development of its materials.

LAWRENCE MOSS (b. Los Angeles, 1927) has received two Guggenheim fellowships (to Florence) as well as a Morse fellowship (to Rome) and a Fulbright (to Vienna). At present (1974) he is Chairman of the Composition and Theory Department at the University of Maryland. *AUDITIONS* is the first of a series of works for tape and instruments, including alto saxophone, chorus and (work in progress) a theatre piece for oboe, soprano and tape. 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. Elegy and Timepiece are on CRI SD 307.

Mr. Moss writes:

"I meant by the title *AUDITIONS* various hearings of the same material, beginning with the noodling little figures suggestive of an orchestra warming up, and proceeding gradually to a few well-known solos which might more properly be the subject of an audition. Periodically the players blow the whistle on all this with various *multiphonics*, or chords performed by a single player. A few years ago these would have seemed impossible and even today they are, to say the least, difficult. Strangely enough, they exploit the sorts of sound that beginners sometimes make and are quickly taught to avoid. All of which I guess says something about the widening horizons of both technique and taste.

"The mood of the piece as a whole is rather light-hearted, but in the second movement (where the tape enters) it abruptly turns austere. The sound at this point recalled, to me at least, the elegaic opening of Stravinsky's *Symphonies of Wind Instruments*. This led me to dedicate the piece to that great man who had recently died, in 1971, when I finished the piece, just as he, a half-century earlier, had dedicated his Symphonies to the memory of Debussy. The tape part was realized in a small studio in my home designed by my good friend Joel Chadabe.

"*AUDITIONS* was composed under a Creative and Performing Arts Award of the University of Maryland, and received its premiere on January 28, 1973 by the Dorian Quintet under the auspices of the Chamber Music Society of Baltimore. I would like to express my appreciation to Randolph Rothschild, President of the Society, for helping to make this recording possible."

PETER PINDAR STEARNS (b. 1931, New York City) was raised in southern California. He began composing at the age of thirteen and received his first training in composition and theory from Leonard Stein in Los Angeles. In 1949 Mr. Stearns returned to New York where he continued his studies in composition with Bohuslav Martinů and theory with Felix Salzer at the Mannes Music School. Since 1957, Stearns has been a member of the Composition Department of Mannes College and has been chairman of that department since 1962. Mr. Stearns' works, which total close to two hundred, include 6 symphonies, 5 string quartets, many pieces for organ and music for other instrumental combinations and voices. They are widely performed.

*QUINTET FOR WINDS* was written in 1966. The work is in three movements and uses six permutations of a 12 note set. The original form of this set is first stated at the opening of the work by the oboe and horn in combination.

After a brief passage of fragmented motives, the first movement proceeds with a continuous display of broken sixteenth notes. The oboe, clarinet, flute and bassoon enter in turn, against a legato melodic figure in the horn. Gradually, those instruments engaged in the sixteenth note rhythms drop out to join the horn in this lyrical material until the running figure has disappeared entirely. The movement closes with a reminiscence of the opening.

The second movement is based entirely on retrograde forms of the set. The movement is composed of individual solos for each of the five instruments, accompanied by chords with occasional polyphonic passages. As the movement approaches its end, anticipations of the final movement are heard, *forte*. These fragmented incursions into the otherwise calm second movement appear with greater frequency and last longer, until the third movement in fact arrives.

The third movement is a bright, cheerful rondo, utilizing once again the original form of the set.

The DORIAN WOODWIND QUINTET was organized under a Fromm Foundation grant at Tanglewood in 1961. It plays 75 concerts a year in the US and Canada, and is in residence at Brooklyn College of the City University of New York. The group has made five European tours, and has concertized under the auspices of the Office of Cultural Presentation, Department of State, in Africa, India and the Near East.

Being concerned with expanding the woodwind repertoire, the Dorian Quintet has made use of grants from the Martha Baird Rockefeller Fund for Music, the National Endowment for the Arts, and the New York State Council on the Arts to commission new works by Luciano Berio, Henry Brant, Mario Davidovsky, Jacob Druckman, and Morton Subotnick, among others. The Quintet has also commissioned transcriptions by Henry Brant of works by Beethoven, Brahms and Bach.

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*(Original Liner Notes From CRI LP Jacket)*