

**HARVEY SOLLBERGER DIVERTIMENTO for Flute, Cello and Piano**

Harvey Sollberger, flute; Fred Sherry, cello;

Charles Wuorinen, piano

**IMPROMPTU for Piano**

Charles Wuorinen, piano

**FRED LERDAHL**

**STRING TRIO**

Matthew Raimondi, violin; Jean Dupouy, viola;

Michael Rudiakov, cello **PIANO FANTASY**

Robert Miller, piano

HARVEY SOLLBERGER is one of the few composers who also excels as a performer. He is an outstanding player of contemporary music on the flute, co-director and co-founder of the Group for Contemporary Music and director of the Manhattan School's Contemporary Ensemble. He also teaches at Manhattan and Columbia University.

Mr. Sollberger studied composition with Philip Bezanson at the University of Iowa and with Otto Luening and Jack Beeson during his studies for his MA at Columbia. Among his badges of recognition are a Bearns Prize, an award of the American Academy of Arts and Letters, two Guggenheim Fellowships, and commissions from the Fromm Foundation and several grants in support of his activities as flutist. His *Chamber Variations* is on CRI SD 204, and he has appeared as conductor or flutist on no fewer than 13 CRI recordings. He lives with his wife, the flutist Sophie Sollberger, and their children in Cherry Valley, N.Y. He writes:

“My DIVERTIMENTO FOR FLUTE, CELLO AND PIANO was composed during the summer of 1970 for the Trio of the Group for Contemporary Music. It was first performed on Sept. 21, 1970 by that ensemble in Nicosia, Cyprus. The work is in seven movements, each quite different from the others as regards such factors as length, texture and continuity, though recurrent motives do surface occasionally. In composing the DIVERTIMENTO, I tried to create movements—some almost no more than moments—that could be heard as complete in themselves while yet functioning as integral components in the ensemble of movements which is the whole piece.

“As to its overall spirit or mood, I think that the epigraph by Wallace Stevens on the title page—‘that lucid souvenir of the past, the divertimento’—is a sufficient clue to my own attitude.

“I composed my *IMPROMPTU* for Piano to celebrate the virtuosity of my friend and colleague, Charles Wuorinen. The piece was finished in 1968 and first performed on March 18th of that year in a concert of the Group for Contemporary Music in New York.

“The *IMPROMPTU* is unique among my works of the past ten years in that it is the result of a continual compositional improvisation—in this it is unlike my other works which have involved varying degrees of precompositional determination of basic materials and their transformations. The compositional process embodied here, then, is perhaps akin to what Paul Klee, in speaking of his sketches, called ‘taking the time for a walk,’ the line here being an expanding and contracting one relative to the work’s thickening and thinning textures.

“In a way, this is how most of us begin as composers, soon learning from the results the need for a more self-consciously systematic and disciplined approach. And yet I have felt that, when more experienced, i.e., more in possession of a musical persona of one sort or another, a composer could fruitfully approach writing again in such a naive way. This I have attempted to do in the *IMPROMPTU*.

“In doing so I found that as I entered the world of the piece, everything from my predilection for certain sonorities to the work’s overall trajectory became apparent, not so much by will or design as by what seemed to be a process of ineluctable discovery, based on some inherent necessity in the music already composed to fully realize itself. In the absence of my predetermination of certain limits and constraints, the music seemed to call its own into being. This leaves us with the tantalizing question, who composed whom?”

FRED LERDAHL (b. Wisc. 1943), attended Lawrence University and got his Master of Fine Arts degree from Princeton in 1967. He won the Koussevitzky Composition Award in 1967 at Tanglewood, was composer-in-residence at the Marlboro Festival in 1967 and 1968, and a Fulbright Fellow in Germany in 1968-9. He taught at the University of California at Berkeley, 1970-72, and then became Assistant Professor of Music at Harvard. In 1971 he won the award of the National Institute-American Academy of Arts and Letters which made this recording possible.

Mr. Lerdahl writes:

“The *STRING TRIO* was composed in 1965-66 while I was a graduate student at Princeton. It received its premiere at Tanglewood in 1966; subsequently I revised it, and the Composers Quartet first performed the work in its final form at Princeton in 1967. In conceiving my *TRIO* I was influenced by Schoenberg’s *String Trio* in the writing for strings and in the formal conception of juxtaposing relatively short, highly contrasting sections within one large movement.

“The *PIANO FANTASY* was written in 1964 during my senior year at the Lawrence University Conservatory of Music in Appleton, Wisconsin. The previous summer, while at Tanglewood, I had heard music utilizing sounds produced inside the piano. In my *FANTASY* I attempted to incorporate these timbres integrally by restricting their function primarily to cadential articulation.

“These two compositions are the earliest by which I care to be represented. The pitch structures of both derive from the same semicombinatorial—but unordered—hexachord. In subsequent compositions I turned to other modes of pitch organization.”

The performers on this record are leaders among New York’s most skilled musicians who are able to play the most difficult new music. Messrs. Sollberger, Sherry, Wuorinen and Miller are members of the Group for Contemporary Music. Messrs. Raimondi, Dupouy and Rudiakov are members of the Composers String Quartet.

*(Original Liner Notes from CRI LP Jacket)*