

DAVID STOCK

QUINTET FOR CLARINET AND STRINGS

**Allen Blustine, clarinet, with the Contemporary String Quartet
(Jeanne Benjamin, Thomas Kornacker, Jacob Glick, Christopher Finckel)**

M. WILLIAM KARLINS

VARIATIONS ON "OBITER DICTUM"

Joel Krosnick, amplified cello; Elizabeth Buccheri, piano; Thomas Siwe, percussion

ALLAN BLANK

ROTATION: A Study for Piano Gilbert Kalish, piano

DONALD MARTIN JENNI

MUSIQUE PRINTANIERE

Betty Bang Mather, flute; John Simms, piano

DAVID STOCK (b. Pittsburgh, Pa., 1939), studied composition at the Carnegie Institute of Technology with Nikolai Lopatnikoff and Alexei Haieff; at Brandeis University with Arthur Berger, and at Ecole Normale de Musique in Paris with Aimée Vaurebourg-Honneger. He has taught at the Cleveland Institute of Music, New England Conservatory, and Antioch College, where he was Chairman of the Music Department, and is currently (1974-75), in London on a Guggenheim Fellowship. His works have been performed by the Boston Musica Viva, the Pittsburgh Symphony, the Washington Theatre Chamber Players, the Cincinnati Contemporary Music Ensemble, Phyllis Bryn-Julson, Elsa Charlston, and many others.

QUINTET FOR CLARINET AND STRINGS was begun in the fall of 1965, and completed in December, 1966. The work is in three movements: *Variations, Cadenzas, Epilogue*, played without pause. Each movement utilizes the same basic materials, but with different approaches to rhythm and register. The demands on the performers are extraordinary, as instrumental virtuosity is one of the primary determinants of the shape and textures of the piece.

M. WILLIAM KARLINS (b. New York City, 1932) received his B.M. and M.M. at the Manhattan School of Music and his Ph.D. at the University of Iowa. Among his teachers were Stefan Wolpe, Frederick Piket, Vittorio Giannini, Philip Bezanson, Richard Hervig and Gunther Schuller. His music has been widely performed; his *Concert Music No. 5* was played by the Chicago Symphony Orchestra in December, 1973. He has taught at Western Illinois and Northwestern University, where he became Associate Professor of Composition and Theory in 1967.

About his music. Mr. Karlins writes:

"I composed VARIATIONS ON OBITER DICTUM early in 1965 for my good friend Joel Krosnick. It is the first of three pieces I composed for him. When it became evident that the VARIATIONS would be difficult to perform because of ensemble problems and the difficulty of the piano and percussion parts, Mr. Krosnick asked me for a solo cello piece. I then wrote my *Music for Cello Alone* in 1966 and

Music for Cello Alone No. 2 in 1969 which Mr. Krosnick has performed on many occasions.

"The piece is divided into a statement and six variations. The statement is the first 17 measures of my solo organ piece, *Obiter Dictum*, rearranged for piano and percussion. The first variation begins with the first entrance of the cello, while the fifth variation is the cadenza which is in two parts separated by a rest. The sixth variation acts as a kind of epilogue not only to the piece but especially to the cadenza."

Mr. Krosnick has the following to say about the piece:

"From the first moment of contact with VARIATIONS ON OBITER DICTUM, I felt a constant and intimate connection between the music and the expressive form it takes on the cello. I do not feel the presence of self-conscious cello writing. The instrument expresses with its gestures the dramatic intent of the music. There are no extra effects in Karlins' music; it is forthright, expressive and uniquely his. It meant a great deal to me to record the VARIATIONS: I accept them totally as being a natural part of my being an artist."

ALLAN BLANK (b. New York City 1925), currently (1974) on the faculty of Herbert H. Lehman College (CUNY): writes:

"ROTATION: A STUDY FOR PIANO (1959-1960) was premiered in 1961 by Julia Morgan at the Southeastern Composers' Conference, University of Alabama, where I was teaching at the time. The title of the work was chosen because it summarized, in retrospect, the following concerns: 1) the use of two interlocking minor thirds as the primary sonority and generator, 2) rhythms based on triplet formations of various sizes together with shifting binary and ternary divisions of phrase units, 3) a large retrograde binary design (ABBA) and 4) a complementary expressive character: the 'B' sections being lyrical and quiet (in two different ways) and the 'A' sections angular and assertive. The work was played a number of times by the late pianist, Howard Lebow, and it was included on an ISCM concert in New York in 1962."

Allan Blank's *THIRTEEN WAYS OF LOOKING AT A BLACKBIRD, POEM* and *TWO PARABLES BY FRANZ KAFKA* can be heard on CRI 250.

DONALD MARTIN JENNI (b. Wisconsin, 1937), is currently a member of the composition faculty of the School of Music, University of Iowa. His *CUCUMBER MUSIC* appears on CRI 324. Mr. Jenni writes:

"That the flute plays a focal role in so much of my recent work (*Four Play, R-Music, Asphodel, Cucumber Music, Eulalia's Rounds*, a5) results from a felicitous encounter with the brilliant young flutist and Fulbright Fellow, Kathryn Lukas. The first works to be influenced by that encounter are companion pieces, *Musica per flauto e clavicembalo* (flute and harpsichord) and *MUSIQUE PRINTANIERE* (flute and piano).

"Creating a heterophonic, mutually responsive relationship between the flute and piano was of particular compositional interest in the making of *Musique*—('printaniere' means both 'primeval' and 'having to do with springtime'). During the first half of this short, lyrical piece, the piano tessitura is limited to approximately the range of the flute. Only later do the two instruments explore extreme and opposite registers."

The CONTEMPORARY QUARTET is part of New York's notable Group for Contemporary Music, Inc., and its members are individually renowned performers. ALLEN BLUSTINE, GILBERT KALISH and JOEL KROSNICK are legendary figures on New York's contemporary music scene; in 1974, Krosnick became cellist of the Juilliard String Quartet. BETTY BANG MATHER and JOHN SIMMS are faculty members at the University of Iowa.

This recording of the *Karlins*, *Blank* and *Jenni* works was made possible by grants from the American Composers Alliance. The *Stock* recording was made possible by a grant from Antioch College.

Produced by Carter Harman

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(Original Liner Notes from CRI LP jacket)