

WALLACE BERRY

TRIO

Alfio Pignotti, violin; Margaret Moores, cello; Dady Mehta, piano

WALLACE BERRY (b. LaCrosse, Wisconsin, 1928) studied at the University of Southern California (with Halsey Stevens), where he received his Ph.D. degree, and at the Paris Conservatory (with Nadia Boulanger), and is currently Professor of Music at the University of Michigan. His music is published by Carl Fischer, Theodore Presser, Peer, and Southern (of San Antonio), and his *STRING QUARTET NO. 2*, *CANTO LIRICO* for viola and piano and *DUO* for flute and piano are on CRI SD 282. He is author of *Form in Music* and *Structural Functions in Music*, co-author of *Eighteenth-Century Imitative Counterpoint*, and contributor to the journals *Musical Quarterly* and *Perspectives of New Music*, serving as a member of the editorial board of the latter. Berry was elected to the University of Michigan Society of Fellows, an honorary faculty organization, in 1975. He has had a long and continuing career as pianist, often in presentations of new music, including appearances as soloist in his *Piano Concerto* with Indiana University and University of Michigan symphony orchestras and with the Indianapolis Symphony under Izler Solomon. The composer writes:

“TRIO was written in the summer of 1970 in Richmond, Surrey, England. Its six short movements —I. Liberamente - lento, poi allegro moderato; II. Vivace; III. Pesante; IV. Movendo largamente; V. Deciso; VI. Lento — are concerned with terse statement of varied ideas: extremely free and fluctuant metric orders (in I, IV, VI) juxtaposed with contrasting rigid orders (in I, second part, and II). Prevailing tonal orientations are most apparent in the streams of longer and otherwise emphasized pitches underlying III and V, one the variant of the other. Such commonplace values as provocative coloration (particular devices of articulation and extremes of range), whimsical *scherzando* (as in II), and lyric warmth (in IV and VI, on whose *cantabile*, subdued tone the work ends), are elements openly embraced.”

Joseph McLellan, writing in the Washington Post after its Washington premiere at the Phillips Collection, called TRIO “as fine a demonstration of the expressive possibilities of contemporary music as I have heard in a long while. It is a concise work, . . . without a single routine passage or wasted gesture, fragmented and angular in its phrases, but as richly emotional in its three-way dialogue as anything from the Romantic period . . .”

ROBERT BASART

FANTASY

Janet Ketchum, flute; Nathan Schwartz, piano

ROBERT BASART (b. South Dakota, 1926) served in the Navy in World War II before entering Stanford University, where he took a degree in Economics. It was not until some two years afterwards that he began formal studies in music, graduating with an M.A. in composition from the University of California, Berkeley, in 1957. His principal teachers were Andrew Imbrie and Darius Milhaud. He has received Alfred Hertz and National Endowment for the Arts fellowships and a residence at Yaddo. In 1968 he became a member of the faculty at California State University, Hayward. He writes:

“FANTASY for flute and piano divides into two main sections, the latter being a kind of long epilogue to the first. The music is abstract and freely composed, variable in mood within the overall design. Although there is no program, a suggested characterization which I like — if it isn't taken too literally — is that the instruments behave like two rather

unpredictable individuals who are usually stimulated by one another's company, but are sometimes thoughtful and reflective, or even silent for awhile. The piece was written in Paris and Berkeley, completed in 1963.”

FREDERIC GOOSSEN

CLAUSULAE

TEMPLE MUSIC

Steinerius Duo (Myron Kartman, violin; William Henderson, piano)

FREDERIC GOOSSEN (b. St. Cloud, Minnesota, 1927) was educated at the University of Minnesota (Ph.D. 1954) and studied privately with Arthur Shepherd and Melville Smith. Since 1958, he has been a faculty member of the University of Alabama, where he became Professor of Music.

Goossen's catalog includes some 75 works in every medium except opera. They have been performed extensively throughout the United States, in Canada, Europe (East and West), and in Israel. He has received commissions from several American orchestras, and from schools, colleges, and musical organizations in various parts of the country. He lives in Tuscaloosa, Alabama. The composer writes:

“Both CLAUSULAE and TEMPLE MUSIC were written for the Steinerius Duo, who perform the works on this recording. CLAUSULAE, written in 1971, is a suite of seven brief pieces separated by definite breaks, or cadences, thus the title, which has no medieval significance. The movements are: Deliberato, Allegro vivo, Allegro, Andante, Allegro vivo e feroce, Andante, and Adagio. TEMPLE MUSIC, written in 1972 for the dedication of Temple Emanu-el in Tuscaloosa, Alabama, is a large work in three movements with the scope, if not the form, of a sonata. The slow second movement is brief, and serves as an introduction to the final fugue. The plan of TEMPLE MUSIC is modelled on that of Beethoven's *Piano Sonata, Op. 53*. The movements are titled Allegro non troppo, Moderato, and Pesante — Fugue: Allegro risoluto.

“The two works, though chromatic and dissonant in their essentially contrapuntal textures, are tonal. This is most noticeable in TEMPLE MUSIC, which employs a form of progressive tonality moving from the B-flat of the first movement through the F-centered slow movement to the fugue, which in turn progresses from D to G at the end.

“Throughout CLAUSULAE and TEMPLE MUSIC, a careful balance between the contributions of the two instruments is maintained. The works are, in the strictest possible sense, compositions for a duo.”

ALFIO PIGNOTTI has served as concertmaster of the New Orleans Philharmonic, the San Antonio Symphony, and the Chicago Little Symphony, and is presently (1977) Professor of Music at Eastern Michigan University. MARGARET MOORES is a former member of the Cincinnati Symphony Orchestra, and has performed as soloist with the Chicago and Florida Symphonies. DADY MEHTA has made numerous concert tours throughout Europe and the United States, and has been acclaimed for his interpretations of the classics as well as contemporary works by Copland, Sessions, Piston, and Ives, among others.

JANET KETCHUM LAWRENCE, who studied flute with Murray Panitz at Curtis Institute, has given recitals throughout the United States and appeared as soloist with the Philadelphia Orchestra. She is a member of the San Francisco Contemporary Music Players and the San Francisco Ballet Company. NATHAN SCHWARTZ is a member of the Francesco Trio (a recent Naumburg Award winner) and

has been associated with contemporary music for many years through performances with such organizations as the San Francisco Symphony and the New York and the San Francisco Composers' Forums. He teaches at Stanford University and the San Francisco Conservatory of Music.

The STEINERIOUS DUO joined together in 1970 and has since performed in New York, Philadelphia, among other Eastern and Southern cities, and has toured Western Europe appearing there in every major musical center. Allen Hughes wrote in the New York Times in 1971, "Debut is a Triumph for Steinerious Duo." The name STEINERIOUS is a combination of the Steinway piano and the 1728 Guarnerius Del Gesu violin which Mr. Kartman plays.

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Produced by Carter Harman

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