

TISON STREET

STRING QUINTET 1974

**Concord Quartet (Mark Sokol, Andrew Jennings, John Kochanowski, Norman Fischer)
with Marcus Thompson, viola**

TISON STREET (b. Boston, 1943) studied composition with Leon Kirchner and David Del Tredici at Harvard. He was awarded the Naumburg Recording Award, which resulted in the recording of the *STRING QUARTET 1972* (CRI SD 305), a National Institute-American Academy of Arts and Letters Award, that made this recording possible, and the Rome Prize. More recently, he has received the Massachusetts Arts and Humanities Foundation Award and a commission from the Koussevitzky Music Foundation. At present he divides his time between Boston and New York working as a free-lance violinist and composer. He writes:

“The *STRING QUINTET 1974* was conceived, generally, as a kind of rondo-brillante where bravura string playing of great velocity would be wedded to virtuosic contrapuntal writing. In form the work is basically a continual alternation between *ricercar* sections and *chaconne* sections with a *canzone* — a moment of tranquil contemplation — set in the center. The last third of the piece is a grand finale in which the elements of these sections, previously kept separate, are combined and put into new juxtapositions. The combination of *ricercar* and *chaconne* is the catalyst for an enormous climax. Later on the *canzone* is recalled, accompanied by distant memory-fragments of the *ricercar*; finally a brief coda in *stretto* brings the quintet to a rapid close.

“The work was commissioned by the Fromm Foundation in conjunction with the Berkshire Music Center at Tanglewood and was first performed there at the summer festival in 1974. It was written the previous winter at the American Academy in Rome.”

HENRI LAZAROF

CADENCE V

James Galway, flute, with pre-recorded tape

HENRI LAZAROF (b. Sofia, Bulgaria, 1932) is Professor of Music at UCLA where he also serves as the Artistic Director of its Festival of Contemporary Music. He began his musical studies in Sofia, and continued them at the New Conservatory of Music in Jerusalem, the Music Academy *Santa Cecilia* in Rome, and at Brandeis University in this country. Among awards and commissions he has received are the Boston Arts Festival Prize — First Prize; International Competition of Monaco — First International Prize; City of Milan — La Scala Award; and grants from the Ford Foundation and the National Endowment for the Arts. His works have been performed in many of the major music centers of the world. Recent performances include premieres by the Berlin Philharmonic Orchestra, the New Philharmonia Orchestra of London and the Utah Symphony Orchestra. His chamber works have been heard in New York, Tokyo, London, Paris and throughout the U.S. He writes:

“*CADENCE V* was written for and is dedicated to James Galway. The soloist uses the C, alto and bass flutes, and the tape consists of pre-recorded C, alto and bass flutes on 2 or 4 channels. *CADENCE V* is in one continuous movement with its different sections clearly delineated by the diverse use of the flutes.”

LOREN RUSH

STRING QUARTET IN C SHARP MINOR

San Francisco Contemporary Music Players (Roy Malan, violin; Robert Galbraith, violin and viola; Nancy Ellis, viola; Robert Sayre, cello) conducted by Jean-Louis LeRoux

LOREN RUSH (b. Los Angeles, 1935) began the study of piano at the age of six and gradually extended his instrumental studies to include bassoon, contrabass, percussion and koto. His principal teacher of composition was Robert Erickson, with whom he spent six intensive years of study. He has also studied composition with Charles Cushing, William Denny, Andrew Imbrie, Wendell Otey, Seymour Shifrin, Leland Smith, Karlheinz Stockhausen, and computer music with John Chowning. His academic studies include San Francisco State University, the University of California at Berkeley, and Stanford University where he received a doctoral degree in 1969.

He has been awarded a number of fellowships and prizes including the University of California's Prix de Paris, the Rome Prize of the American Academy in Rome, an Institute of Arts and Letters Award, a Guggenheim Fellowship, and grants from the National Endowment for the Arts. His music has been performed by the Ars-Nova Ensemble of Paris, the Boston Symphony Orchestra, members of the New York Philharmonic, Die Reihe Ensemble of Vienna, the Rome Symphony Orchestra, the San Francisco Contemporary Music Players, and the San Francisco Symphony Orchestra.

Currently (1977) Loren Rush is a co-director of the Center for Computer Research in Music and Acoustics at Stanford where, with funding support from the National Science Foundation and the National Endowment for the Arts, musicians with a variety of backgrounds, including computer science, psychology, electrical engineering and music composition, use the large computer system of the Stanford Artificial Intelligence Laboratory as both a research tool and a musical instrument. He writes:

“String Quartet in C# Minor is dedicated to my friend and teacher Robert Erickson. It was begun in Point Richmond, a village near San Francisco, in the winter of 1959-60, my final year as graduate student at the University of California, Berkeley, and completed in Bois Colombes, a village near Paris, in the spring of 1961, my first year as recipient of the University of California's Prix de Paris fellowship. In 1971 it received the Prince Pierre of Monaco Award from a jury chaired by Nadia Boulanger.

“This string quartet was written for an imaginary ensemble of virtuoso string players. That is, the virtuosi did exist and I had heard them play, but they weren't playing in the same quartet. It is in one movement which is the result of five individually characterized sections. In the large central section the second violinist changes to viola with the lowest string tuned down a minor third. The quartet is expressed in a highly chromatic environment in which the chromaticism is structured throughout by tonal reference.

“Fifteen years were to pass from its completion until artists of the extreme levels of virtuosity and sensitivity necessary to perform this work were to find it and each other. The STRING QUARTET IN C# MINOR was premiered on October 7, 1976, by Roy Malan, Robert Galbraith, Nancy Ellis and Robert Sayre, members of the San Francisco Contemporary Music Players, with Jean-Louis Le Roux, conductor, at the San Francisco Museum of Modern Art. Two weeks later, at the First Unitarian Church of Berkeley, these artists were joined by the admirable recording engineer George Craig to make this recording, which was completed in one session.”

The CONCORD STRING QUARTET has established itself as an outstanding performer of all kinds of music, new and old. It has been in residence at Dartmouth College since 1973. It may be heard on CRI SD 305, 323, 332, 337 and 369. MARCUS THOMPSON, a Juilliard colleague, makes his home base in New York.

JAMES GALWAY is known around the world as one of the great flutists of the day. He may be heard on CRI SD 373.

The SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS makes a point of playing new music the way it would play the classics — musically. Its players are drawn from the ranks of the city's major symphony and opera orchestras, who play new music for pleasure. It is headed by Jean-Louis LeRoux, who is a leading oboist, and Marcella DeCray, internationally acclaimed harpist.

(original liner notes from CRI LP jacket)