

MARTIN BRESNICK

CONSPIRACIES (1979)

Robert Dick, flutist

THREE INTERMEZZI (1971)

Richard Bock, cellist

MARTIN BRESNICK (b. 1946, New York City) has won numerous prizes for his compositions. Among them are a Fulbright Fellowship, the Rome Prize Fellowship, a MacDowell Colony Fellowship, two N.E.A. grants, and, most recently, the Ancona Prize (Italy) for **CONSPIRACIES**. He studied composition principally with John Chowning, György Ligeti, and Gottfried von Einem. He has taught theory and composition at the San Francisco Conservatory of Music, Stanford University, and the Yale School of Music where he is (1981) Associate Professor of Composition. He writes:

"**CONSPIRACIES** is virtually a concerto for solo flute and flute orchestra. After a short passage that positions the music in its location in space, the soloist plays a series of cadenzas. These lead to the body of the work whose principal spirit is one of an almost athletic playing with the possibilities available to the flute, and their movements through the illusory space of music.

"The word conspiracies comes from the Latin *conspirare*, to blow together, harmonize, agree, plot (from con + spirare to breathe together). **CONSPIRACIES** can be played by five performers dispersed around a hall or in a pre-recorded version with only one 'live' soloist. One of the features of the work is a simulation of the movement of sound in space by panning (shifting the sound from player to player) and by 'Doppler effect' (frequency shift). On this recording, the flute parts were prerecorded just as they would sound in a real hall played by five flutists, and then mixed down to the final stereo version. Robert Dick plays all the parts.

"The virtuoso movements of **THREE INTERMEZZI**, though similar in thematic materials, are contrasting in character. Each movement reveals a different aspect of the cello's (and cellist's) personality; a dark intensity, a freer jazz-like spirit, and, finally, a movement that moves from a near parody of a conventional A-string solo, to a true technical tour-de-force. At the conclusion, the performer plays a duet with both left *and* right hands on the fingerboard.

"**CONSPIRACIES** and **THREE INTERMEZZI** are performed on this record by the musicians for whom they were written. These exceptional performers reveal the degree to which composition itself can be a social and collaborative act — a true conspiracy."

JEFFREY MUMFORD

LINEAR CYCLES II (1978)

Helmut Braunlich, violinist; Barbro Dahlman, pianist

QUARTET NO. 3 FOR STRINGS (1980)

New York String Quartet (William Fitzpatrick and Brian Dembow, violinists;

Robert Becker, violist; Stephen Erdody, cellist)

JEFFREY MUMFORD (b. 1955, Washington, D.C.) began his musical training with clarinet studies at age nine. He received his Bachelor's degree from the University of California (Irvine) and his Master's in composition from the University of California at San Diego. During this period, he was also among

the composer members of the Washington (D.C.) Contemporary Music Forum. His principal teachers were Peter Odegard, William Bolcom, Margaret Murata, Lawrence Moss, Charles Jones, Jean-Charles François, Bernard Rands and Elliott Carter. He has received grants from the ASCAP Foundation and Meet the Composer, in addition to the grants from the Martha Baird Rockefeller Fund for Music, and the Alice M. Ditson Fund of Columbia University that made this recording possible. He also won first prize in the 1979 Aspen Music Festival Composition Competition. He has received commissions from the Robert Evett Fund and from the clarinet-piano duo of William Powell and Zita Carno, contrabassist Bertam Turetzky, guitarist Sharon Isbin, and pianist Barbro Dahlman. His works have also been performed by the Group for Contemporary Music and the New Music Consort. He writes:

"The two works on this record were written during roughly the same period in Washington, D.C. I had to interrupt work on the QUARTET to fulfill a commission for a work for violin and piano, which became LINEAR CYCLES II. LINEAR CYCLES II was premiered by the performers on this record on February 20, 1978, at the Corcoran Gallery of Art in Washington, D.C., under the auspices of the Contemporary Music Forum. It is dedicated to Margaret Murata.

"LINEAR CYCLES II was among the first of my works to address what has come to be known as 'cyclic developmental' form. It is transparent in nature, often using techniques that are further elaborated in the QUARTET, specifically, the assignment of 'behavioral' constraints relative to instrumental characters.

"QUARTET NO. 3 FOR STRINGS was written in 1978, and revised in 1980. The idea of composing the work came largely from an enjoyable collaboration during the summer of 1977 in Aspen, Colorado, with the New York String Quartet. The work is dedicated to my teacher in composition at that time, Lawrence Moss.

"The QUARTET is based on two principal themes, a fragment of the second being presented first in the opening three measures. The first theme proper is subsequently presented in the cello's phrase starting in the fifth measure. The music is developed through a continual variation of these themes and their intervallic consequents, within the aforementioned behavioral constraints (for example, the other instruments are not allowed to act as capriciously as the viola). As the piece progresses, the listener is given several views of the same material through a lattice-work of simultaneous linear invention. These developmental activities proceed at varying speeds providing for widely differentiated textures."

RICHARD BOCK has been principal solo cellist with the American Symphony Orchestra under Leopold Stokowski, the Maggio Musicale Fiorentino under Riccardo Muti, the New York Pro Arte Chamber Orchestra under Raffael Adler and most recently with the Buffalo Philharmonic under Julius Rudel. He has toured with the Paul Winter Consort and Dave Brubeck. He maintains a lively interest in contemporary techniques of improvisation. ROBERT DICK has established himself as a leading interpreter of contemporary music for flute and as one of the finest flutists playing today. He has created an extraordinary range of new sounds for flutes: multiphonics, microtones, percussive sonorities and other extended timbres. These discoveries are presented in his book *The Other Flute: A Performance Manual of Contemporary Techniques* (Oxford University Press, 1975). He may also be heard on CRI SD 400 and SD 442. BARBRO DAHLMAN was educated in her native Sweden, with special studies in contemporary music, and has concertized extensively in Europe and the U.S.A. She is on the faculty of Washington, D.C.'s Selma M. Levine School of Music. HELMUT BRAUNLICH was educated in Salzburg and at Catholic University, Washington, D.C. He has served as concertmaster in several Washington orchestras and has given solo and ensemble concerts here and abroad. Both performers are members of the Contemporary Music Forum, Corcoran Gallery, in Washington.

The NEW YORK STRING QUARTET is one of the most successful of several that were formed at the Juilliard School under the coaching of Robert Mann, with appearances with such important organizations as the ISCM and New York's Continuum Retrospectives. It appears on CRI SD 387 in music of George Perle, but is not to be confused with an earlier group of the same name that appears on CRI SD 283.

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