

## **Music of David Stock**

**The Pittsburgh New Music Ensemble, conducted by the composer**

### ***Triple Play* (1970)**

**David Tessmer, piccolo; Jan Fung, percussion; Jeffrey Mangone, bass**

### ***Scat* (1971)**

**Featuring Lynne Webber, soprano, and members of the Ensemble: David Tessmer, flute; Richard Page, bass clarinet; Raymond Eichenmuller, violin; Martin Bernstein, cello**

### ***The Philosopher's Stone* (1980)**

**Featuring Eric Rosenblith, violin, and members of the Ensemble: David Tessmer, flutes; Linda George, oboe, English horn; James Wilson, clarinet, bass clarinet; Ivan Engle, bassoon; Beverly Nero, piano; Jan Fung, Brian Del Signore, percussion; Martin Bernstein, cello; Jeffrey Mangone, bass**

**David Stock** (b. 1939, Pittsburgh, PA), founder and conductor of the Pittsburgh New Music Ensemble, has had his compositions performed throughout the United States and Europe, and has recorded on CM and Grenadine. He has served on the faculties of the University of Pittsburgh, Antioch College, the New England Conservatory, Carnegie-Mellon University, Brandeis University, and the Cleveland Institute of Music. He has received a Guggenheim Fellowship, four Fellowship Grants from the National Endowment for the Arts, two Fellowships from the Pennsylvania Council on the Arts, and grants and commissions from the Koussevitzky Foundation, the Ella Lyman Cabot Trust, the Paderewski Fund for Composers, the American Music Center, Boston Musica Viva, the Pittsburgh Symphony, San Andreas Fault, the Orchestra of Our Time, and the Pittsburgh Chamber Music Society for the Concord Quartet). Stock has served as a panelist for the National Endowment for the Arts and the Pennsylvania Council on the Arts, and as host of Da Capo, a weekly program on WOED-FM. He writes:

"*Triple Play* was written in 1970 for one of my students at the New England Conservatory who was a piccolo (not flute!) major. Initial sketches were for piccolo and double bass only, but when I added the percussion part, all the repressed jazz energy of my college days, long absent in my music, seemed to come pouring out. Many of my subsequent works, much to my surprise, have drawn on this element of jazz, although I was never a jazz player, but rather an arranger, song writer, and fan. I conducted the first performance at the New England Conservatory in the spring of 1970.

"The next project upon which I embarked was to be a work for soprano and a few instruments with the unique voice of Phyllis Bryn-Julson in mind. I asked Phyllis to suggest a text, but since none came forth immediately, I started composing, as I always have, by using the nonsense-syllables of scat singing. Before long, I discovered that I had, indeed, found my text.

"*Scat* was written in 1970-71 for the Boston Musica Viva, Richard Pittman, conductor, which gave the first performance. Because of the difficulties of the vocal line, I was unsure whether anyone other than Phyllis would be able to perform it, but I am delighted that at least two other outstanding sopranos, Elsa Charlston (who premiered it) and Lynne Webber, have mastered the part. The voice is treated as a slightly-more-than-equal partner to the instruments.

"*The Philosophers Stone* was written in 1979-80 on a Fellowship/Grant from the National Endowment for the Arts, as a vehicle for Eric Rosenblith. The premiere, with the present forces, took place in Pittsburgh in March 1982.

"In the medieval world of alchemy, scholars sought the philosopher's stone, which would transform base metals into gold. In reality of course, it was the human soul they sought to transform."

**Lynne Webber**, a resident of Pittsburgh, has made a specialty of difficult new music, winning extraordinary praise wherever she has appeared. This is her first CRI recording; she has also recorded for New World Records.

Born in Vienna, **Eric Rosenblith** made his debut in Paris at the age of fifteen. He studied with Jacques Thibaud, Carl Flesch, and Bronislaw Huberman. Since then he has concertized extensively throughout the world. He is chairman of the String Department at the New England Conservatory of Music.

**The Pittsburgh New Music Ensemble** is a group of five to fifteen musicians dedicated to the proposition that music is a living art, not a museum exhibit. The group has performed a wide variety of contemporary music with over thirty premieres, among them many works written especially for its unique talents, as well as 20th century classics. Formed in 1976, the Ensemble has given concerts in Philadelphia, Washington, DC, New York City, and elsewhere, and received a 1983 Nonesuch Award.

*(original liner notes from CRI LP jacket)*