

CHARLES WUORINEN

TUBA CONCERTO

**David Braynard, tuba soloist; Group for Contemporary Music
Charles Wuorinen, conductor**

CHARLES WUORINEN (b. 1938, New York) won the Pulitzer Prize in 1970 for *Time's Encomium*. He is Chairman of the Board of the American Composers Orchestra, and has appeared as conductor or pianist with numerous orchestras, including the New York Philharmonic, the Chicago Symphony, and the Cleveland Orchestra; his works are widely performed, and are recorded on CRI SD 149, 230, 231, 239, 306, 410, 441, 459 and 463. He writes:

“The TUBA CONCERTO was written in 1970 for Donald Butterfield. It contains four main instrumental strands: the soloist and three homogeneous choirs — four flutes, four horns, and four double reeds (oboes and bassoons). These are supplemented by a battery of twelve drums which serve to summarize the rhythmic activity of the other instruments. The soloist's role is as the initiating voice in the four-part polyphony, and what he says in single notes becomes then ramified and multiplied into many notes of the three instrumental choirs. The underlying polyphony spans the whole work, which is divided into three movements. The piece shows a tendency to accelerate throughout, though this process is neither regular nor linear. The piece is also strongly centric, although this characteristic is still derived from the twelve-tone set governing the whole composition.”

The TUBA CONCERTO was premiered March 7, 1971 at the Gallery of Music in Our Time series, 92nd Street YWHA in New York City, with Butterfield as soloist and Wuorinen conducting.

GLENN LIEBERMAN

DIALECTIC

New Music Consort (Susan Jean Barrett, oboist; David Stanton, clarinetist; Madeleine Shapiro, cellist; Claire Heldrich, percussionist); Glenn Lieberman, conductor

GLENN LIEBERMAN (b. 1947, Brooklyn, N.Y.) received his BM and MM from Manhattan School of Music where he studied composition with Charles Wuorinen and Howard Rovics. He has had numerous commissions, and his music has been performed by such organizations as The Group For Contemporary Music, Parnassus, and The New Jersey Philharmonic. Among the awards and honors he has received are grants from The American Music Center, The Martha Baird Rockefeller Fund for Music, The Creative Artists Public Assistance Program (CAPS), as well as MacDowell and Yaddo Fellowships. He is currently employed by the Manhattan School of Music, and lives in New York City. This is his first CRI recording.

The opening of DIALECTIC (1978) reveals to the listener the two contradictory ideas which provide a basis for the overall structure of the work. A juxtaposition of loud-dense music and quiet-thin music is introduced in bars 1-7, and from this point on development occurs within five major sections, each defined by its treatment of these two conflicting elements.

Approximately a third of the pitch material for DIALECTIC is derived from the 10-note series D, B, B-flat, E-flat, C, A-flat, A, C-sharp, F, E; and the 12-note series C, D, C-sharp, F-sharp, B-flat, A-flat, A, G, B, E, E-flat, F, while another third uses no serial technique. The remainder is based on the final chorale from the *Saint John Passion* of J.S. Bach. It is in the fifth and final section that the Bach chorale aids in the elimination of tension and the resolution of conflict.

DIALECTIC was written for The New Music Consort and was premiered by them on May 24, 1978 at Columbia University.

MUSIC FOR TEN STRINGED INSTRUMENTS

New York String Ensemble (Claudio Bloom, Katherine Cash, Shem Guibory, Joel Lester, Dale Stuckenbruck, Linda Quan, violinists; David Sills, Miriam Dye Corey, violists; Marion Lutzke, cellist; Guillermo Zucla, bassist); Paul Zukofsky, conductor

The composer writes: "MUSIC FOR TEN STRINGED INSTRUMENTS (1978) deals with the interaction between tonal and atonal elements. As the work progressed, I began to perceive the two systems as the boundaries of a spectrum wherein consonance could be continually redefined by delicate shifts of degree. Although each player is allowed the individuality of a separate part, combinations of instruments join together throughout the piece either to reinforce a small musical idea, or become part of a large musical idea."

The New York String Ensemble, for whom the piece was written, premiered MUSIC FOR TEN STRINGED INSTRUMENTS at Carnegie Recital Hall on January 10, 1980, and Joseph Horowitz of *The New York Times*, called it "engrossing."

The New Music Consort, Claire Heldrich and Madeleine Shapiro, Directors, was formed in 1974 by sixteen outstanding instrumentalists who are dedicated to the performance of 20th century music on the highest level of excellence. The Consort has performed over 200 works of all genres, 30 of which were written for the ensemble. The Consort presents an annual series in Carnegie Recital Hall under the auspices of the Carnegie Hall Corporation, which introduces six young composers a year to New York audiences along with works by eminent 20th century masters. The group has received three touring grants from the National Endowment for the Arts as well as an NEA Recording Grant. During the 1981-82 season, the New Music Consort held the chair of Distinguished Visiting Professor at Middlebury College, Vermont, and received a Nonesuch Commission Award.

The New York String Ensemble is a string orchestra that has enjoyed a remarkable artistic and functional growth since it was founded in 1977 by composer Larry Lockwood. Hailed by *New York Times* critic Joseph Horowitz as "skillful" and "invigorating," the group has performed in most of New York's major halls. In addition to its performances of the repertoire for string orchestra, the Ensemble has produced concerts of symphonies, oratorios, and operas.

(original liner notes from CRI LP jacket)