

PARNASSUS

ANTHONY KORF, conductor

MILTON BABBITT

PARAPHRASES

Parnassus; Anthony Korf, conductor

MILTON BABBITT (b. 1916, Philadelphia) was educated in the public schools of Jackson, Mississippi, and at New York and Princeton Universities. His primary teacher of musical composition was Roger Sessions, with whom he studied privately for three years.

He is William Shubael Conant Professor of Music at Princeton University, where he has taught since 1938, including three years as a member of the Mathematics faculty. He also is on the Composition Faculty of the Juilliard School, and has been a Visiting Professor at the Rubin Academy in Jerusalem. Babbitt has taught, conducted seminars and lectured internationally. He is a member of the American Academy and Institute of Arts and Letters, and a fellow of the American Academy of Arts and Sciences.

His honors include: two New York Music Critics Circle Citations (1949, 1964); National Institute of Arts and Letters Award (1959); Brandeis University Gold Medal (1970); National Music Award (1976); Pulitzer Prize Special Citation (1982). He has received honorary degrees from Middlebury College, New York University, Swarthmore College, New England Conservatory, and University of Glasgow.

The most recent recordings of his music are of his early *Three Compositions for Piano* (by Robert Taub on CRI) and *Composition for Viola and Piano* (by John Graham and Robert Black on CRI), and his recent *Solo Requiem* (by Bethany Beardslee on Nonesuch). He writes:

"PARAPHRASES, for ten instrumentalists, was completed in December 1979, and first performed by Parnassus, under Anthony Korf's direction, the following March.

"Of the work's multiple manifestations of the paraphrastic, in the senses of the glossed restatement, the reinterpretation, the clarification, the amplification, surely the most immediately evident is that which maintains between the first two large sections of this one-movement composition and the third, final section whose explicit foreground is paraphrased by the woodwinds in the first section and by the brasses in the second, thereby inducing a mutual paraphrasing between those two sections which is yet further enhanced by the brasses 'doubling' (yet otherwise autonomous) role in the first section being assumed analogously by the woodwinds in the second.

"Further, within and among the sections, there are successive, simultaneous, immediate, and proximate instances of paraphrasing, within and between instrumental lines and collections, individual and compounded musical dimensions, and the spatially and temporally delineated 'phrases'."

Parnassus performers and their instruments on PARAPHRASES are: Keith Underwood, flute; Nora Post, oboe and English horn; Robert Yamins, clarinet; Dennis Smylie, bass clarinet; Steven Diener, bassoon; David Wakefield, horn; Raymond Mase, trumpet; Ronald Borrer, trombone; David Braynard, tuba; Edmund Niemann, piano.

DONALD MARTINO

STRATA

Dennis Smylie, bass clarinetist

DONALD MARTINO (b. 1931, Plainfield, NJ) is Professor of Music at Harvard University. In 1974, he received the Pulitzer Prize for Music. He is the first of an increasing number of composers who have formed their own publishing companies, his being Dantalian, Inc. His music appears on CR1 212, 230, 240, and 374. He writes:

"STRATA was composed during a few days in the summer of 1966. Just as I was about to conclude the work, my very dear buddy and canine confidante, Muffin, passed away. This profoundly altered the outcome of my little improvisation, to which I then appended a lament and funeral march, fashioned from previously discarded sketches for the work.

"The title refers to one of this composition's principal technical procedures: the registral stratification of melodic fragments."

ANTHONY KORF

A FAREWELL

Parnassus; Anthony Korf, conductor

ANTHONY KORF (b. 1951, New York City) received his Master's Degree from the Manhattan School of Music in 1975. His orchestral and chamber compositions have earned recognition in the form of awards and commissions from many organizations including the American Composers Orchestra.

The director and conductor of Parnassus since 1975, he has appeared as guest conductor on many concert series. He has recorded for CRI, New World and Desto, and has also been active in recording production and music editing. This is his first appearance on CRI as composer.

A FAREWELL was completed in the fall of 1980 and given its first performance by The Group for Contemporary Music in collaboration with Parnassus on November 1, 1980. The composer writes:

"I sought instrumental combinations that inherently possessed the ability to convey harmony in a homogenous and well-balanced fashion, and symphonic winds seemed ideally suited to this purpose. As a result, the ensemble is organized into five choirs: 4 flutes (piccolo to bass), 4 clarinets (Eb to Contra-bass), 4 double reeds (2 oboes plus 2 bassoons), 4 conical bore brass (2 horns, baritone and tuba) and 4 straight bore brass (2 trumpets and tenor and bass trombone). The sole exception is the percussion, which is used principally for clarification and color.

"The piece is divided into sections which grow shorter toward the middle of the work. There, the abbreviated segments produce a sense of discontinuity as if the piece has lost its way. This process is then reversed in the second half so that the final section, featuring flutes in close canon, matches the opening section in length.

"Each instrumental choir is given a section in both halves of the piece to exert some special influence. Although the sections are of unequal duration, the combination of the two sections affords each choir an equal amount of time for solo activity.

"A FAREWELL is an elegy in memory of my aunt, Joan Pinder Morris."

Parnassus performers and their instruments on A FAREWELL are: Keith Underwood, flute; Sheryl Henze, flute and piccolo; Rie Schmidt, flute and alto flute; Patricia Spencer, flute, alto flute and bass flute; Nora Post, oboe; Gerard Reuter, oboe; William Blount, Eb and Bb clarinet; Laura Ardan, Bb and A clarinet; James Guzzardo, bass clarinet; Dennis Smylie, A clarinet and contra-bass clarinet; Steven Dibner, bassoon; Philip Gottling, bassoon; David Wakefield, horn; Scott Temple, horn; Raymond Mase, trumpet and flugelhorn; Chris Gekker, trumpet and flugelhorn; Ronald Borrer, trombone and euphonium; Jonathan Taylor, euphonium and trombone; Lawrence Benz, bass trombone; David Braynard, tuba; James Preiss, percussion.

Since its inception in 1975, PARNASSUS has earned a distinguished reputation as one of America's foremost virtuoso champions of contemporary chamber music. They have appeared as guest artists on many important new music series, and have toured extensively throughout the Northeast. Active in the commissioning of works by both celebrated and emerging composers, they are recorded on CRI SD 480 and New World Records.

(original liner notes from CRI LP jacket)