

**JOHN ANTHONY LENNON**  
**Voices for String Quartet (1982)**

**SHEILA SILVER**  
**String Quartet (1975)**

**John Anthony Lennon** (born in 1950) grew up in Mill Valley, California and received his B.A. from the University of San Francisco. He also attended the University of Michigan, from which he received both a M. Mus. and a D.M.A. in composition. In 1977, Lennon accepted an Assistant Professorship at the University of Tennessee, Knoxville, where he remains on the faculty today.

Lennon has been the recipient of a Guggenheim (Paris residence), the Rome prize, the Charles E. Ives Prize from the American Academy and Institute of Arts and Letters, a grant from the National Endowment for the Arts, Meet the Composer Grant, The American Composers Alliance Recording Award, the David Bates Prize of the East-West Artists Competition and the Delius Festival Award. Aside from the American Academy in Rome, he has held fellowships at Tanglewood, the Composers' Conference and the MacDowell Colony, the latter as a Norlin Foundation Fellow. While in Rome, he was a guest faculty member in music history at St. Mary's College.

Lennon is published by Columbia University Press, Dorn Publications, American Composers Alliance, and Michael Lorimer Publications (through Mel Bay Publications). His works are recorded on Bridge Records and the University of Michigan recording series; *Distances Within Me*, for saxophone and piano, may be heard on CRI SD 459.

*"Lennon's 'Voices' is expressionist, a short one-movement quartet well in the American heritage of Bartok, beautifully written for the instruments and effectively shaped . . ."*

—Charles Shere

The Tribune, *Oakland, California September 17, 1984*

*Voices* for string quartet was written in Paris in 1982 and dedicated to the John Simon Guggenheim Foundation. The title refers both to the concept of each line singing and to the term applied in harmony for different melodic lines within a homophonic or contrapuntal texture. The work is in one movement delineated by four solos, one for each instrument. Motivic material returns in varying manners lending a sense of rondo form, however, it is basically through-composed. Hopefully, the overall feeling is one of spontaneity and passion.

—**John Anthony Lennon**

**The Kronos Quartet** (David Harrington, violin; John Sherba, violin; Hank Dutt, viola; Joan Jeanrenaud, cello) is reknown for its stature as a leading interpreter of the music of our time. An intense dedication to advancing the evolution of the string quartet genre provokes Kronos to uncover insightful approaches to classical masterpieces, as well as to maintain a continuing involvement in the creation and development of contemporary works. The result is an ever-increasing repertoire whose scope—ranging from Bartok, Shostakovich and Berg to Terry Riley, John Cage and Philip Glass—provides a strangely contrasting symmetry of influences which mirrors the diverse artistic impulses of Kronos as a whole. A cohesive ensemble constantly striving to expose, examine and challenge, Kronos plays a major role in defining the future of this most intimate and revealing of genres—a role that demands the attention and participation of its audiences, and uniformly receives it.

Based in San Francisco, the geographic scope of the Kronos Quartet's activities matches that of its artistic range. In addition to its highly acclaimed concert series in San Francisco and Los Angeles, national touring activities find the Quartet performing in many locations throughout the United States. An active member of the international music community, active presence in America's colleges and universities, and has served as Artists-in-Residence at the University of California's Schoenberg Institute, and at Mills College in Oakland, among others.

The Kronos Quartet may be heard on CRI recordings performing the works of Dane Rudhyar on CRI SD 418, Warren Benson's *The Dream Net* on CRI SD 433 and the *String Quartet Set* of Lou Harrison on CRI SD 455 (also available on cassette on CRI ACS 6006, Music of Lou Harrison).

Born and raised in Seattle, Washington, **Sheila Silver** has studied in the United States and abroad. Her teachers have included Arthur Berger, Gyorgy Ligeti, Erhard Karkoschka, Jacob Druckman and Seymour Shifrin. She holds degrees from the University of California at Berkeley and Brandeis University. She is currently Assistant Professor of Music at SUNY, Stony Brook, where she has been a member of the faculty since 1979.

Recognition of Silver's work has included the "Prix de Paris" (1969), a Radcliffe Institute Fellowship (1977) and the "Prix de Rome" (1978). Silver's *String Quartet* received a prize in the "VI Internationaler Wettbewerb für Komponistinnen" (1976) and, as a result, was premiered by the Assmann Quartet in Mannheim, Germany. *String Quartet* was also a winner of the 1982 League-ISCM National Composers' Competition. This work is Silver's first on a CRI recording.

My *String Quartet*, written in 1974-75 and revised in 1980, is the earliest of my compositions which I still care to hear; in short, I think of it as Opus 1. Conceived in two movements, the first is a short and energetic allegro. The second, much longer, begins with a slow lyrical section developed in part from double string tremolos (inspired by Brahms' Cello and Piano Sonata in F Major) in which one string is always open so that a particularly vibrant resonance is established in the instruments. Gradually, after a playful pizzicato section, the music becomes faster and more aggressive. Phrases of a nervous, almost obsessive quality are juxtaposed with calmer, more lyrical ones. Eventually the alternation leads to a predominance of the jagged maniacal music until a long sustained climax is reached. Dissolution comes with a viola cadenza, followed by a tranquil coda reminiscent of the opening.

—**Sheila Silver**

The **Atlantic Quartet** (Linda Quan, violin; Evan Paris, violin; Lois Martin, viola; Chris Finckel, cello), as specialists in the literature of the 20th Century, enjoys the sponsorship of some of the most important organizations in the Contemporary Music field, including the Composers Guild of New York, the League of Composers-ISCM, and the Composers Guild of New Jersey. Through these and other affiliations the members of the Quartet have participated in the premiere performances of the work of over one hundred composers.

The Atlantic Quartet also devotes much time to the younger generation of American composers. Through seminars and workshops at Columbia and Princeton Universities and at the Composers' Conference at Wellesley, Massachusetts, the Quartet's activities have resulted in numerous compositions for string quartet, both written for and recorded by the Atlantic Quartet. This recording marks their debut on CRI.

*(original liner notes from CRI LP jacket)*