

## **Douglas Allanbrook**

*Twelve Preludes for All Seasons* (1970)

**Douglas Allanbrook, piano**

## **Edwin Dugger**

*In Opera's Shadow* (1983)

**Berkeley Contemporary Chamber Players**

**Michael Senturia, conducting**

**Douglas Allanbrook**, born in 1921 in Melrose, MA, began his musical studies at the age of eight and started composing at thirteen years old. He studied composition with Walter Piston at Harvard and with Nadia Boulanger at both the Longy School of Music and in Paris. Italian harpsichordist Ruggero Gerlin was his principal keyboard instructor. After military service as an infantryman in Italy during World War II, for which he was awarded the Bronze Star, Allanbrook graduated from Harvard College in 1948. He was a traveling fellow of Harvard in Paris from 1948 to 1950 and a Fulbright Fellow in Italy from 1950-52. He is currently on the faculty of St. John's College in Annapolis, MD where he has been since 1952, teaching all aspects of the liberal arts: Greek, French, philosophy, mathematics and music.

Allanbrook has written music in all genres, including 2 operas, 7 symphonies, piano and harpsichord works, numerous compositions for brass quintet, choral pieces, songs and a wealth of chamber music for various instrumentations. His orchestral works have been performed by the National Symphony, the Oakland Symphony, the Baltimore Symphony Orchestra, the Stuttgart Philharmonic, the Dublin Symphony and the radio orchestras of Munich, Berlin and Baden-Baden. He is a member of ASCAP and a Director of the Corporation of Yaddo. This recording is the debut of Allanbrook's work on CRI.

### *Notes on the Music*

*Twelve Preludes for All Seasons* (1970)

- 1) Slowly and fervently/for Gordon Binkerd
- 2) Molto moderato/for Elliott Zuckerman
- 3) Allegro molto for virtuosi/for Theodore Lettvin
- 4) Tempo di Habanera lento/for Virgil Thomson
- 5) Pastorale—Richmond Park/for Anne Crosby
- 6) Blurred and noble, fairly slow/for Thomas McDonald
- 7) Slow and contemplative/for Willard Trask
- 8) Fast and relentless/for Janet Frame
- 9) Elegant, precise and fairly slow/for Hortense Calisher
- 10) Pastorale, very moderate tempo, tender/for Hyde Solomon
- 11) Fast and brilliant/for Eva Brann
- 12) Fairly slow, like an improvisation: measured time, moderately fast/for Julie McDonald

These pieces were written during a long winter stay at Yaddo, an artist colony in Saratoga Springs, NY, in 1970. All of them are dedicated to friends: composers, painters, writers & philosophers. They are designed to be idiomatic to the sonorities of a modern grand piano and reflect the long history of sonorous music written for that instrument.

The preludes are in no way immediate portraits. Each one reflects something of the person to whom it is dedicated and is also meant as a tribute to that person. Two of them are pastorales; the painters to

whom they are dedicated painted pictures from nature. Some are ironic, two are demonic, and one recalls the twinkle fingers of a virtuoso pianist. They can be played separately or consecutively as one coherent whole. The use of the word "prelude" naturally recalls the preludes of Chopin and Debussy.  
—Douglas Allanbrook

**Edwin Dugger** (born in Poplar Bluff, Missouri on March 21, 1940) studied with Richard Hoffmann at the Oberlin Conservatory of Music and with Roger Sessions, Earl Kim and Milton Babbitt at Princeton University. In 1967 he was appointed to the faculty of the University of California, Berkeley, where he founded the Berkeley Contemporary Chamber Players, and the electronic music studio of which he is currently the director. He has received awards from the Naumburg and Guggenheim Foundations and commissions from the Fromm and Koussevitzky Music Foundations. Dugger's *Abwesenheiten und Wiedersehen*, performed by the Berkeley Contemporary Chamber Players, Johnathan Kuner, conducting, and *Intermezzi*, performed by the San Francisco Contemporary Music Players may be heard on CRI SD 378.

#### *Notes on the Music*

*In Opera's Shadow* was commissioned by the Columbia-Princeton Electronic Music Center and was premiered on February 16, 1983 by Parnassus, conducted by Anthony Karl in the MacMillan Theater of Columbia University. The work is for four-channel tape and twelve instruments.

*In Opera's Shadow* is divided into five movements with no break between the fourth and fifth movement: 1) Prelude; 2) Recitative, Aria and Duo; 3) Entr'acte; 4) Recitative, Ballet, Recitative; 5) Final Scene. Each movement is modeled after the small forms which occur in 18th and 19th century opera.

The pre-recorded portions of electronic sounds play a variety of roles in the composition. Sometimes they are in the foreground as a "soloist" as in movement two and the various recitatives. However, for the most part they play a collaborative role with the entire ensemble, moving in and out of the musical texture in much the same way that the voice is treated in a Strauss opera.

—Edwin Dugger

**Michael Senturia** is Professor of Music at the University of California, Berkeley, where he has been conductor of the University Symphony Orchestra since 1962. He has been instrumental in premiering contemporary works, including Sessions' *When Lilacs Last in the Dooryard Bloom'd*, Imbrie's *Prometheus* and Dugger's *Matsukaze*. Senturia conducted the University Chorus and Orchestra in Seymour Shifrin's *Chronicles* on CRI SD 504.

#### **The Berkeley Contemporary Chamber Players**

Robin Hansen, violin

George Thomson, viola

Jonathan Golove, 'cello

Jeff Wyneken, contrabass

Anita Breckbill, flute

Stephen Parkany, oboe

Evan Ziporyn, clarinet

Ken Whaley, bassoon

Teresa Penezic, French horn

Tracy Ross, trumpet

Steve Fitzsimons, trombone

Lisa Harrington, piano

This record was made possible by a grant from the American Academy and Institute of Arts and Letters. Four cash awards and a CRI recording are given annually to honor and encourage promising composers to help them continue their creative work. Douglas Allanbrook and Edwin Dugger were recipients of this award in 1982.

*(original liner notes from CRI LP jacket)*