

JOHN CORIGLIANO
Concerto for Clarinet and orchestra

New World Records 80309

SAMUEL BARBER
Third Essay for orchestra, Opus 47

A Talk With John Corigliano

by Phillip Ramey

John Corigliano is one of the most conspicuously eclectic composers of the present day. His scores often contain numerous disparate elements, which can run a gamut from conventional chords, simple, tonal part-writing, and regular metrics to polytonal and tone-cluster structures, twelve-tone rows, violent offbeat accents, and dissonant avant-garde color effects. There might also be a section that sounds like eighteenth-century drawing-room music, or a quotation from Giovanni Gabrieli, or a German chorale-manque. "Ff. I have my own style, I'm not aware of it," says Corigliano; and, with an unerring sense of theater, he has employed eclecticism as a substitute. "I don't think of style as the basic unifying factor in music, as many composers do today," Corigliano once told me. "I feel very strongly that a composer has a right to do anything he feels is appropriate, and that stylistic consistency is not what makes a piece impressive."

Corigliano was born in New York on February 16, 1938. He began to play the piano as a child. Both his parents were musical, his mother a pianist and his father a violinist who for many years was the concertmaster of the New York Philharmonic. Corigliano remembers that until he was fifteen years old classical music did not especially interest him, but when he heard a recording of Aaron Copland's *Billy the Kid* he was intrigued and began listening to recordings of orchestral music while following the scores. He partly credits his instrumental expertise to this practice.

From 1955 to 1960 Corigliano studied composition in New York at Columbia College with Otto Luening and at the Manhattan School of Music with Vittorio Giannini. Subsequently he worked as music director of radio station WBAI, as an assistant director of the New York Philharmonic's televised Young People's Concerts for twelve years, on various other television specials, and as director of the Corfu Music Festival. In 1961 the first of his compositions that he now acknowledges, *Kaleidoscope* for two pianos (1959), was played at the Spoleto Festival, and the next year saw the premiere of *What I Expected Was...* for chorus, brass, and percussion (1962) at Tanglewood. Corigliano's Sonata for Violin and Piano (1963) won first prize in the 1964 Spoleto Festival Chamber Music Competition, unanimously awarded by a jury that included Samuel Barber, Walter Piston, and Gian-Carlo Menotti. His Piano Concerto (1968) was introduced in San Antonio at the inaugural concert of the 1968 HemisFair by the late Hilde Somer, and the following year Corigliano had his first performance by a major orchestra when the Chicago Symphony programmed the Concerto with pianist Sheldon Shkolnik. Since then his compositions have been played by many leading orchestras, among them the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, the San Francisco Symphony, the Toronto Symphony, and the National Symphony. In 1975 the Oboe Concerto (1975) was premiered by Bert Lucarelli and the American Symphony Orchestra at Carnegie Hall, and in 1976 the hour-long *Dylan Thomas Trilogy* for chorus, soloists, and orchestra (1961-76) was given at Washington Cathedral and pianist James Tocco played the premiere of the *Etude Fantasy* (1976) at the Kennedy Center. The Louisville Orchestra under Sidney Harth gave the first

performance of *Tournaments Overture* early in 1980, and a few months later Corigliano completed the music score for Ken Russell's film *Altered States*. His latest work (1980) is the *Pied Piper Fantasy* for flute and orchestra, commissioned by flutist James Galway. For the 1983 centenary celebration of the Metropolitan Opera, Corigliano is writing on commission (with librettist William M. Hoffman) an opera buffa based on the third book of the Beaumarchais *Figaro* trilogy.

The Concerto for Clarinet and Orchestra was composed in the summer and fall of 1977, one of a series of works for solo orchestral instruments commissioned by the New York Philharmonic for its principal players with a gift from Francis Goelet. The Philharmonic gave the world premiere under Leonard Bernstein, with soloist Stanley Drucker, on December 6, 1977. The work is dedicated to Bernstein and Drucker.

Phillip Ramey: More than many composers today, you seem to be concentrating on the orchestra.

John Corigliano: Most of my recent commissions have been for orchestral pieces. But then, writing for orchestra is a very natural thing for me, perhaps because I grew up with the sound of an orchestra in my head. My father was concertmaster of the New York Philharmonic for twenty-three years, and so, as a child, I heard many of their concerts and often sat in on rehearsals. It was probably inevitable that as a composer I should be fascinated by the orchestra.

P.R.: In the last several years your orchestral scores, especially the concertos, have been programmed with considerable frequency and have almost always been warmly received by both audiences and critics. That's a bit of a phenomenon, especially at a time when orchestras in this country are playing so little new music.

J.C.: I'm certain the "phenomenon" has something to do with the fact that I care deeply about communicating with my audiences. For quite a while now too many composers have seemed not much interested in communication, particularly with big audiences, and this has tended to give modern music a bad name. There's obviously something wrong when large numbers of people race for the exit signs when they see the name of a contemporary composer on a symphony program. That's the fault of ignorant and reactionary audiences, you might say, and that is partly true. But I also wonder about those composers I just mentioned--the ones who write music that has little or no reference to an audience.

P.R.: You mean overly cerebral composers, often of serial and/or post-Webern persuasion.

J.C.: Yes. Overly technical and overly serious. I don't understand composers with what I call an eternity complex, people who ignore today's audiences and think of themselves as misunderstood prophets whose masterpieces will be seen as such in a century or so. That, I think, reveals a basic contempt for audiences. A Pulitzer Prize-winning composer once told me he felt that a concert is a private communication through public means. No wonder the concertgoing public is offended when confronted by the music of a man with such an attitude. Of course, he will justify his failure in the concert hall by saying, "They don't understand my music." The pose of the misunderstood artist has been fashionable for quite awhile, and it is tiresome and old-fashioned. I wish to be *understood*, and I think it is the job of every composer to reach out to his audience with all means at his disposal. Communication should always be a primary goal.

P.R.: I wonder if such an ideal doesn't carry a built-in-danger of lowered standards.

J.C.: It may. You have to be careful. But there is just no reason why a composer shouldn't be able to reach large audiences in a worthwhile way, even if he uses advanced techniques. Beethoven and Wagner, among others, managed to do it. If a piece is put together with care for detail and, at the same time, with attention to the overall shape, and if the composer takes note that most listeners will not hear most of his technical procedures but will be able to follow that shape, then there is a good chance the music will communicate. That is the sort of thing I've concentrated on.

P.R.: Referring to the new eclecticism, the new accessibility (which is almost certainly a reaction to overly intellectual music), how would you answer those who may feel that a person following that path should be aware he runs the risk of turning into a "popular" composer?

J.C.: If "popular" refers to the fact that audiences like someone's music, I'm all for it.

P.R.: Actually, I think popular here alludes to depth and seriousness--or, rather, lack of it.

J.C.: To me the idea that if music is serious and profound then large audiences will be unable to appreciate it seems snobbish, distorted, and archaic. Just why should a piece have to be unrelentingly grim? Contrast is one of the most important elements in music. A score should be balanced: I make sure that mine have both lighthearted parts and more serious parts. For instance, in the Clarinet Concerto I think of the first two movements as being terribly serious and the last as a kind of festival for all players.

P.R.: You were speaking about the significance of a composition's overall shape: it occurs to me that several of your recent works--I think particularly of the Oboe Concerto and the *Pied Piper Fantasy*--have a basic extramusical, even theatrical, plan.

J.C.: True. Unlike many composers, I don't start with themes but rather with a concept. In the Oboe Concerto that had to do with what exactly an oboe is--the instrument has certain unique qualities, such as its lower range being the most forceful, and I used them as building blocks. *The Pied Piper Fantasy* was written to an actual program, my first such score.

P.R.: And the Clarinet Concerto?

J.C.: I often rely on the components of particular concerts to generate my musical materials, and that commission from the New York Philharmonic provided me with a unique constellation of elements which eventually formed the basis of my approach to the work.

P.R.: How?

J.C.: Because of my father's position with the Philharmonic, as a child I had gotten to know many of the men in the orchestra, as well as Leonard Bernstein who was music director for more than a decade, both as artists and as friends. This feeling of intimacy governed my decision to make sure that my first work for the Philharmonic utilized the entire orchestra. My regard for the musicians of the Philharmonic also shaped their role in the accompaniment of the Clarinet Concerto. In it, each player has a chance to display solo virtuosity: often the work approaches being a concerto for orchestra in its demands. The soloist, Stanley Drucker, was first clarinetist of the Philharmonic in my youth (I actually had a couple of clarinet lessons with him). Knowing his special gifts enabled me to write music of

unprecedented difficulty for the solo. Also very important was the fact that the clarinet is one of the most technically perfect of wind instruments: it can play all dynamics in all ranges and requires tremendous breath control. So the plan I evolved for the Clarinet Concerto consisted of beginning the first movement with Drucker's wild virtuosity; of having a solo violin play with the clarinet in the second movement as an elegy for my father; of utilizing Bernstein's exciting theatricality throughout, but especially in the final movement, and there also using the entire orchestra.

P.R.: I remember Leonard Bernstein saying to me after a rehearsal of your Concerto how taken he was with the way you had used avant-garde techniques and color effects to musical ends.

J.C.: When Bernstein first saw the score he was rather startled. He told me he had assumed I would write a short piece for clarinet and strings, like Copland's. Instead, he got this monster, which he felt was so difficult. Nonetheless the premiere performance was quite wonderful. Having a complicated work introduced in such a manner is a rare event for a composer.

P.R.: In the fall of 1980, the New York Philharmonic under Zubin Mehta toured Europe with the Concerto. How was it received?

J.C.: Very well, and it was quite an experience. For me, the tour climaxed in Brussels where, in a great concert hall, Drucker, Mehta, and the Philharmonic played at the top of their form--a truly magnificent performance.

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For the premiere performances of Concerto for Clarinet and Orchestra, John Corigliano wrote the following program note, reprinted here by permission of the New York Philharmonic :

I. *Cadenzas*. The first movement is actually two cadenzas, separated by an interlude. It starts directly with the first cadenza, subtitled "Ignis fatuus" ("Will-o'-the-wisp"). Like that phosphorescent flickering light, this cadenza is almost audibly invisible. The soloist begins with a rapid unaccompanied whispering run. He then appears and disappears, playing as fast as possible, leaving glowing remnants behind in the orchestra. All the material for this movement is contained in the initial cadenza, including a central chord which functions as a tonic might in conventional harmony. This chord (E-flat, D, A, and E-natural) is derived from the clarinet melody, and is held by the strings under the rapid clarinet passages of the last part of the cadenza.

The interlude begins with an orchestral *tutti* that transforms the original clarinet run into slow, almost primeval sounds in the lower winds, while the upper strings and winds play other fragments of the cadenza. The clarinet enters and shortly after begins to pull the orchestra ahead, goading it into a feverish tempo. The low winds then accelerate and become *secco* and the solo clarinet and trombones begin a contest consisting of *glissandi* of jagged canons, until the strings burst forth in a bubbling contrapuntal reiteration of the original clarinet run. From here to the end of the interlude, the orchestra and clarinet race ahead, building energy and preparing the listener for the percussion bursts that introduce the second cadenza, subtitled "Corona solis."

"Corona solis" (i.e., the crown or corona of the sun) is the macrocosmic version of the microcosmic "Ignis fatuus"--the opening cadenza transformed into blazing bursts of energy, accompanied by orchestral outbursts and dominated by the soloist. "Corona solis" builds to a peak that signals the

entrance of the full orchestra. This in turn builds to a long-held climax in which the "tonic" chord from the "Ignis fatuus" boils with energy. The chord eventually diminishes in intensity until at last it is held only by four solo strings. The solo clarinet then enters *pianissimo*, and after assisting the disintegration of the held chord, it flickers and finally disappears into silence.

II. *Elegy*. The slow movement, *Elegy*, was written in memory of my father, who died on September 1, 1975. He had been concertmaster of the Philharmonic for twenty-three years, and I still find it hard to think of the Orchestra without him sitting in the first chair. So the idea of an extended dialogue for clarinet and violin seemed not only natural but inevitable.

The *Elegy* begins with a long, unaccompanied line for the violins. The lower strings enter, and a mood of sustained lyricism introduces the solo clarinet. The prevailing feeling is that of desolation. I deliberately avoided an emotional climax in the *Elegy*, feeling that by sustaining the same mood throughout, the music would achieve a heightened intensity. Structurally, this movement alternates two main melodic ideas. The first (in B) is introduced by the strings, while the second (in B-flat) is presented by the clarinet. A three-note motto (C-sharp, B, B-flat) grows from the alternation of the two tonalities and provides a third major element. The movement ends as it began, with the same long violin line, this time joined by the clarinet.

III. *Antiphonal Toccata*. The finale is my solution to the balance problems created by using the full orchestra in a wind concerto. Early on I made a decision to save some of the instruments (five French horns, two trumpets, and two clarinets) for the final moments of the Concerto. This gave the idea of physically separating them from the rest of the orchestra, and that, in turn, led to locating them in spatial positions so that they could be used antiphonally. An immediate problem arose--that of being able to synchronize the distant instruments with the orchestra. The relatively slow speed of sound can mean up to a one-second delay between the sounding of a tone and its perception at a distance in a concert hall, making precisely synchronized playing impossible. The solution, I found, was to write music which specifically *shouldn't* be synchronized, and against these erratic patterns I superimposed the opposite rhythmic idea--that of toccata, with its regular, tightly aligned motor-rhythmic pulsations.

Antiphonal Toccata is basically in two sections: the first uses alternating calls on the stage as well as motion across the stage, and the second involves the players situated around the hall. While the strings of the orchestra are seated conventionally, the brass and percussion are re-situated for this movement, so that they can engage in antiphonal conversation. Trombones and tuba, usually placed near the trumpets, are here located to the left of the stage, while the trumpets are to the right. In addition, a set of timpani is positioned on either side.

The movement begins with an irregular rhythmic pulsation at the far right of the stage as the last stands of cellos and violas play a single note which slowly moves across the stands of strings from right to left, finally ending at the far left of the stage in the last stands of violins. Over this another note emerges in the trumpets in a slow, freely pulsating rhythm.

Three bassoons and a contrabassoon provide the first melodic material, a quote from Giovanni Gabrieli's *Sonata Pian e Forte*, written in 1597. (The eminent musicologist Curt Sachs wrote that, with this piece, "the art of orchestration had been born." Gabrieli was one of the first composers to specify that particular instruments play particular lines, but his main interest for me lay in his brilliant use of antiphonal instrumental choirs.) The Gabrieli motive develops into a large pulsating chord, which contains all twelve tones and forms the first of two tone-rows used throughout the movement. The

solo clarinet enters, introducing the toccata rhythm (his part is marked "computer-like") and the second of the tone-rows, this one presented melodically. This section is followed by antiphonal calls between the solo clarinet and the stage brass. The dialogues take the form of short repeated fanfares constructed so that the choirs of instruments do not play repeated notes together, an element of non-alignment that will be developed in the finale's second section. Solo clarinet and orchestra build to a sudden *sforzando*.

Five offstage horns are now heard for the first time, playing a soft, cluster-like texture. This abrupt movement of the action off the stage is counterpointed by more onstage playing, including a recapitulation of the Gabrieli motive by four solo double-basses. The solo clarinet develops this material lyrically, and is joined by the two orchestral clarinets, placed right and left at the top of the hall. All play a slow descending triple canon. The soloist interrupts with a soft but rapid restatement of his toccata subject, but the rooftop clarinets ignore this and re-echo the descending canon. Suddenly the toccata returns fortissimo in the orchestra, establishing a momentum that continues to the end of the movement. Conversations between solo clarinet and onstage trumpet and trombones are now extended to include two offstage trumpets (rear-center of the hall). A short but highly virtuosic cadenza leads to an outburst of all offstage instruments and to a buildup of the initial row-chord in the full orchestra. This is followed by an extended coda with a *fortissimo* restatement of the Gabrieli theme and an antiphonal ending.

A Talk With Samuel Barber

by Phillip Ramey

Editor's note: Samuel Barber died on Friday, January 23, 1981, just prior to release of this recording. The Third Essay for Orchestra was his final, completed work.

Over the past fifty years America's composers--Roy Harris, Roger Sessions, Walter Piston, Henry Cowell, Aaron Copland, William Schuman, and Elliott Carter, to name only a few--have experimented widely with varying musical styles and techniques. In the 1930s, serious music in this country took some of its impetus from the work of leading European figures (Igor Stravinsky, Paul Hindemith, Alban Berg, Arnold Schoenberg) and, at least in the realm of rhythm, from jazz. The next decade saw the dominance of folklore and a consequent emphasis on an "American" tone. The 1950s and 1960s were notable for the rise of twelve-tone and post-Webern procedures, while the 1970s saw considerable attention given to various avant-garde schools, from the aleatoric to the minimalist. Throughout the turbulent half century of speculation and change, only one major American composer has stood entirely back from the fray--Samuel Barber (born 1910). Since the onset of his career in the 1930s, he has remained a romantic lyricist.

Because Barber went his own way and worked in a familiar idiom during a long period when fashion dictated complex modernism, his music--which Virgil Thomson has characterized as "an elegant neo-Romanticism"--sounds like that of no other important American composer. Barber is conservative and aristocratic, and his art is informed by his personality. The music, fashioned with impeccable craft, makes an impact because of its intense lyricism and the heartfelt nature of its materials. Elegiac nostalgia combined with dramatic rhetoric is perhaps the most familiar atmosphere of this composer's finest scores. Overall, Barber's output shows a contrast between two extremes: an intimate romanticism to be heard in smaller works like *Dover Beach* for voice and string quartet, *Adagio for Strings*, and *Knoxville, Summer of 1915* for soprano and orchestra; and a big-gestured rhetoric that can sometimes suggest melodrama, as in the First Symphony, the opera *Vanessa*, and the cantata *The Lovers*.

In between are found several scores that can be thought of as sports (in the biological sense), pieces in which both attitudes are present but subdued and merged with modern techniques to create a more-than-usually contemporary ambience. Among them are the incisive, rhythmically irregular *Capricorn* Concerto for flute, oboe, trumpet, and strings; the dry, reticently romantic Cello Concerto; the aggressively polytonal Second Symphony and the ballet *Medea*; the brilliant, virtuosic Piano Sonata.

It has often been remarked that the heart of Barber's highly lyrical expression lies in his special empathy for the human voice, and, indeed, his vocal works are widely considered to be without peer in American music. Here he stands in opposition to a composer like Copland, whose finest vocal score (*Twelve Poems of Emily Dickinson*) exhibits an essentially instrumental approach to the voice. A practically uninterrupted lyric flow seems inevitably the most telling aspect of a Barber score, even a purely instrumental one.

It was Barber's romanticism that initially brought him success, and quite early in his career. In the late 1930s he became the first American to be performed by Arturo Toscanini (Adagio for Strings). Not long after, Barber's music was taken up by the most important performers of the day (Bruno Walter, Artur Rodzinski, Serge Koussevitzky, Vladimir Horowitz, Martha Graham), a trend that has continued to the present. A host of other composers have come and gone in the eye of the American public while Barber's reputation, like his musical style, has remained solid. It is arguable that he is today the most often played American composer. (For a more extensive description of Barber's career, see the liner notes for the album *Songs of Samuel Barber and Ned Rorem*, New World Records NW229.)

Barber's First and Second *Essays* for orchestra, are early scores, dating from 1937 and 1942. The First *Essay* was introduced by Toscanini and the NBC Symphony in 1938, the Second by Bruno Walter and the New York Philharmonic in 1942. Barber's Third *Essay*, Op. 47, was written in Italy during the summer of 1978 and had its premiere, by the New York Philharmonic under Zubin Mehta, on September 14 of that year. The work was commissioned by the Merlin Foundation and is dedicated to Audrey Sheldon.

The following conversation took place at Samuel Barber's New York apartment on August 23, 1978, not long before the premiere of his Third Essay. Phillip Ramey was examining the score with the composer preparatory to writing the program note for that concert. Their tape-recorded comments are published here for the first time.

Phillip Ramey: My initial impression is that your Third Essay seems rather different from the two earlier ones.

Samuel Barber: Perhaps the character is more dramatic--it is absolutely abstract, essentially dramatic music.

P.R.: It's longer than its predecessors and looks as if it has more themes.

S.B.: I haven't analyzed it myself, but if you so then it must be true. There are indeed several lyric themes in this piece. After all, it's not a federal offense.

P.R.: Not yet, anyway. You also have used a larger orchestra here, with a euphonium [tenor tuba], two harps, piano, and an augmented percussion section.

S.B.: The first twenty-seven bars are played only by percussion, harps, and piano.

P.R.: Would you say that the percussion battery has much influence on the tone of the music?

S.B.: The percussion dictates the thematic character of the first section; however, I don't think the piece is dominated by percussion. The central part is truly lyric, but in general this Third Essay is less than the other two.

P.R.: This afternoon I am looking at the score for the first time, so I'm afraid I must of necessity speak from a position of invincible ignorance.

S.B.: Well, of course I finished the work only last week. Still, it is too bad that you couldn't have seen it before now. But you're just back from Singapore.

P.R.: Hong Kong.

S.B.: Whichever.

P.R.: As I see it, the motive emphasizing the interval of the tritone with which the piece begins generates certain of the subsequent materials and serves as a rhythmic leitmotiv.

S.B.: Oh, you musicologists! "Rhythmic leitmotiv"--I just hate that kind of term.

P.R.: Nevertheless...

S.B.: I give in. It is a sort of point of reference which holds together the different themes. You see, above all with this piece I wanted to create a unity.

P.R.: It seems to be tightly constructed.

S.B.: Glad to hear that!

P.R.: After the vigorous opening music, there is a *tranquillo* section which begins with an elegantly rhapsodic figure in the solo clarinet and features a lyric theme in the solo French horn. This functions as a contrasting middle section, doesn't it?

S.B.: If it must. Not that I see why pieces *have* to have middle sections. I'm against it! To be serious again, in the final pages of the Third Essay there is a climax in which different rhythmic ideas are put together. As far as the overall shape is concerned, it was inspired by a literary form.

P.R.: According to the *Oxford Dictionary*, an essay is "a composition of moderate length on any particular subject...more or less elaborate in style, though limited in range."

S.B.: That says it well enough.

Phillip Ramey is a composer and writer. His compositions include five piano sonatas, two piano concertos, and chamber and orchestral scores. His latest work is a song cycle, A William Blake Trilogy, for soprano and piano. Ramey has

provided analytical liner notes for more than two hundred recordings and since 1977 has been program editor for the New York Philharmonic.

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The Artists

Zubin Mehta assumed the post of music director of the New York Philharmonic in the 1978-79 season. With his 1983 contract renewal he became the longest-tenured music director in the orchestra's history. Concurrently he is music director for life of the Israel Philharmonic. Mehta was born in Bombay, India, in 1936, the son of the Bombay Symphony's founder. At sixteen he began studies at Vienna's Academy of Music; he made his conducting debut in Vienna at the age of twenty-five. From 1961 to 1967 he was music director of the Montreal Symphony, and in 1962 he became music director of the Los Angeles Philharmonic. He conducts leading opera companies and orchestras throughout the world. His recordings are on the Columbia, London, Deutsche Grammophon, RCA, Angel, and New World labels.

Stanley Drucker has been principal clarinetist of the New York Philharmonic since 1960. He gave the world premiere of John Corigliano's Concerto for Clarinet and Orchestra with the New York Philharmonic under the baton of Leonard Bernstein, in New York, in December 1977. He has since performed the Concerto twice with the Philharmonic and Zubin Mehta in New York and during the Philharmonic's 1980 summer tour of Europe, as well as with the Toronto Symphony and Andrew Davis, all to unanimous critical acclaim. A native of Brooklyn, Mr. Drucker attended the High School of Music and Art and won a scholarship to the Curtis Institute in Philadelphia. In 1948, at age 19, he joined the New York Philharmonic as its youngest member. He has been a member of the Juilliard School since 1968. In addition to the New York Philharmonic, he has appeared as soloist with the Juilliard String Quartet, the Stockholm Philharmonic, and the Helsingborgs Symphony, and has toured throughout Japan as a recitalist and as soloist. Mr. Drucker has recorded on the Columbia, Odyssey, and CRI labels.

The New York Philharmonic, founded in 1842, is the oldest symphony orchestra in the United States and one of the oldest in the world. Among its celebrated conductors have been Gustav Mahler, Arturo Toscanini, Artur Rodzinski, Dimitri Mitropoulos, Leonard Bernstein, and Pierre Boulez. The Philharmonic has made hundreds of recordings; the first was for Columbia in 1917. Recordings of the New York Philharmonic are found on the Columbia, London, Deutsche Grammophon, RCA, and New World labels.

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John Corigliano

Concerto for Oboe and Orchestra. Bert Lucarelli; American Symphony, Kazuyoshi Akiyama cond. RCA ARL 1-2534.

Concerto for Piano and Orchestra. Hilde Somer; San Antonio Symphony, Victor Allesandro cond. Mercury SRI-75118.

Elegy for Orchestra. Louisville Orchestra, Sidney Harth cond. Louisville LS-771.

Original Soundtrack *Altered States*. Warner Bros. Studio Orch., Christopher Keene, cond. RCA ABL 1-3983.

Poem in October. Robert White, tenor; Chamber Ensemble, Maurice Peress cond. RCA ARL 1-2534.

Psalm 8 for Chorus and Organ. Mastersingers of the San Antonio Symphony, Roger Melone cond. Telarc Stereo 5026.

Sonata for Violin and Piano. John Corigliano, Sr.; Ralph Votapek. CRI SD-215.

Tournaments Overture. Louisville Orchestra, Sidney Harth cond. Louisville LS-771.

John Corigliano

Concerto for Clarinet and Orchestra

1- I Cadenzas (8:54)

2- II Elegy (Sidney Harth, violin solo) (8:36)

3-III Antiphonal Toccata (8:59)

Stanley Drucker, clarinet

Samuel Barber

4- *Third Essay for Orchestra, Opus 47* (10:40)

(Both works published by G. Schirmer, Inc.)

New York Philharmonic
Conducted by Zubin Mehta

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