

## **IRWIN BAZELON**

### **DUO (for violin and piano)**

**Karen Phillips, viola; Glenn Jacobson, piano**

IRWIN (Buddy) BAZELON (b. Chicago, 1922) graduated from DePaul University and later studied with Darius Milhaud and Ernest Bloch. He went on to become one of the few “serious” composers of our time to make his living entirely from his work as a composer. This he accomplished by composing soundtracks for documentary and industrial films and television drama. He is also devoted to horse racing as a source of income as well as pleasure, and wrote his *CHURCHILL DOWNS CONCERTO* to celebrate his interest; it is recorded on CRI SD 287. His *PROPULSIONS* for percussion and his *BRASS QUINTET* are on CRI SD 327.

Bazon is also a competent conductor; his first major appearance was with the National Symphony Orchestra, leading his Short Symphony; the Detroit, Indianapolis, Louisville, Seattle and Kansas City orchestras have played his music. He writes:

“My DUO for Viola and Piano (composed in 1963, revised 1969-70) is in one continuous movement. Neither instrument is a protagonist, but both exist in opposition to each other, having their own material and rhythmic pulse. There is a constant inner struggle between the soloists; a dialogue both contrasting, complementary and antagonistic. Directions for instrumental superiority usually take the form of stress markings and dynamics. False downbeats (Fsz) within the bar give rhythmic prominence.

“The viola — an instrument that 'sings' like a string and 'stings' like a brass — vacillates back and forth between lyrical phrases and passages of driving rhythmic energy. As in all of my music, certain twelve-tone techniques are utilized along with jazz elements. In neither case are they strict or traditional.”

## **PAUL LANSKY**

### **MODAL FANTASY (Prelude - Ludus - Postlude) Robert Miller, piano**

PAUL LANSKY (b. New York City, 1944) is a teacher (Swarthmore, Princeton), performer (French horn), writer-editor (*Perspectives of New Music*) as well as composer of music for traditional instruments and computer. He went to Manhattan's High School of Music and Art, Queens College and got his M.F.A. and Ph.D. at Princeton. He writes:

“The MODAL FANTASY was composed in 1970 and is dedicated to Robert Miller. In this three-section work the two outer sections, Prelude and Postlude “frame” the central section, Ludus. These outer sections are similar in texture and procedure; each consists largely of five and six registally defined and rhythmically interdependent voices, and each proceeds by relatively simple and straightforward elaboration of pitch material which is developed in much more elaborate ways in the Ludus. The adjective “modal” refers to a compositional procedure in which harmonic and motivic relations on the large and small are fashioned by a delimitation of interval content and symmetrical (inversional) relations. In the Ludus, for example, sonorities and progressions often consist of combinations and successions of minor 3rds and perfect 4ths, with a middle section using minor 3rds and major 3rds. Symmetrical distribution of pitch classes, in this work largely around D-flat, serves to assign priority to specific collections of pitch-classes which satisfy both the intervallic and symmetrical constraints, such as the final D, F, A, C chord.”

**RAOUL PLESKOW**  
**MOTET AND MADRIGAL**

**Judith Allen, soprano; Paul J. Sperry, tenor; Ursula Oppens, piano; Patricia Spencer, flute; Linda Quan, violin; Allen Blustine, clarinet; Fred Sherry, cello; conducted by Charles Wuorinen**

RAOUL PLESKOW (b. Vienna, 1931) was educated in New York. His compositions, widely performed in the United States and in Europe, include works for orchestra, chamber ensembles, voices and solo instruments. Among recent honors are awards from the New York State Council on the Arts, the National Endowment for the Arts, the Martha Baird Rockefeller Foundation, and the National Institute of Arts and Letters award that made this recording possible. Mr. Pleskow is Professor of Music at C.W. Post College. Other works of his appear on CRI 253, 293 and 302. He writes:

“MOTET AND MADRIGAL was written in the summer of 1973 and received its first performance that year at a concert by the Aeolian Chamber Players with Mr. Wuorinen, Ms. Allen and Mr. Sperry as guest artists.

“The voices and instruments of the ensemble are largely divided into two units: 1. tenor, flute, cello, piano, and 2. soprano, violin, clarinet. The musical events of the movement are consequently presented and unfolded in an antiphonal manner but undergo numerous other textural and syntactical processes in their progress. In the MADRIGAL the instruments play a clearly subordinate role to a treble-dominated line that is shared and dispersed between the soprano and the tenor.

“Interlaced with the chromatic non-tonal pitch configurations are lines whose shape find their patrimony in the church music of the Middle Ages and tonal centers on the F and C sharp above middle C. This tonal polarity permeates both movements and is antecedent to the repeated B-flat minor chords of the MADRIGAL as well as to the critical points of repetition in both movements.

“The scriptural texts for MOTET AND MADRIGAL, chosen for their evocative rather than their dogmatic content, are taken from the Good Friday service of the Roman Church and a vulgate Latin version of the Song of Songs (IV, 16, V) respectively.”

**MARK ZUCKERMAN**  
**PARAPHRASES (flute alone) James Winn, flute**

MARK ZUCKERMAN (b. Brooklyn, 1948) currently (1975) teaches at Princeton University. He studied with George Wilson at the University of Michigan, Elie Yarden at Bard College, and Milton Babbitt, J.K. Randall, Claudio Spies, and Peter Westergaard at Princeton University. He writes:

“PARAPHRASES, as the title suggests, consists of a set of paraphrase variations on three basic thematic ideas which could be described roughly as; 1) a run of fast notes, some of which are flutter-tongued; 2) a group of slower notes of almost equal time value, interspersed with grace notes in a different register; and 3) arpeggios. The variation procedure is cyclic.

“PARAPHRASES is a performer's piece; that is, the performer is given considerable leeway in executing some aspects of the piece. I was extremely fortunate to find in James Winn a flutist who can play it so that the large scale design and flow are maintained without sacrificing the detail.”

Mr. Winn adds:

“PARAPHRASES succeeds primarily by exploiting the facility of the flute for shifts of register and dynamics so that several contrapuntal lines may be perceived at once. The Bach A minor Partita, the first great work for solo flute, utilizes the same fundamental technique.”

PARAPHRASES was composed in 1971.

## **LOWELL CROSS**

### **THREE ETUDES FOR MAGNETIC TAPE**

**Realized at the University of Toronto Electronic Music Studio**

LOWELL CROSS (b. Kingsville, Texas, 1938) is on the faculty of the School of Music, University of Iowa, where he also serves as Director of the Recording Studio and Resident Artist with the Center for New Performing Arts (CNPA). Examples of recordings made at the University of Iowa under Cross' direction can be heard on CRI 322, 324, and 329. His CNPA work is with the laser deflection system, VIDEO/LASER III, designed and constructed by Cross and the Berkeley, California sculptor-physicist Carson Jeffries. VIDEO/LASER III is a more sophisticated version of the system which Cross and Jeffries built for Expo '70 (Osaka, Japan) in 1969-70. He writes:

“The original two-channel version of THREE ETUDES was composed at the University of Toronto Electronic Music Studio during March and April, 1965. A four-channel version was made three years later, using my 'Stirrer' to produce the illusion of sound moving in space.

“These short studies are dedicated to Dr. Hugh LeCaine, Canada's leading figure in electronic music, whose circuit designs and compositions have been important contributions to the field since the 1940's. A new series of Dr. LeCaine's equipment had just been installed in the Toronto studio prior to my beginning the work on these pieces; the new designs figured extensively in my composing processes. These were the techniques associated with “classic,” pre-Moog electronic music studios — recording, processing, editing, splicing, etc.

“Since completing THREE ETUDES, I have not returned to the pure tape music medium. Upon hearing the pieces at the first public performance, I was reminded again of the absence of visual interest (which other performed musics have in abundance) in the playing of prerecorded electronic music over loudspeakers. I am aware that these sounds and their organization will succeed or fail on their own inherent attributes; nevertheless, all of my following pieces, while remaining electronic, have employed visual forces: modified television, light environments, and projections from multi-colored laser deflection systems.”

KAREN PHILLIPS is one of today's outstanding violists; she has appeared in more than 350 concerts with leading musicians and in the world's great halls, and has played many works written especially for her including Morton Feldman's THE VIOLA IN MY LIFE (CRI SD 276).

ROBERT MILLER is well known as one of the finest performers of contemporary and 20th century piano music. Other appearances on CRI appear on 293, 300, 302, 306, and 319. About Miller's performance of his work, Paul Lansky has written: "The term 'fantasy' is used here to denote an unabashedly virtuoso work, for an unabashed virtuoso."

JUDITH ALLEN is an Assistant Professor of Voice at C.W. Post College. She is a regular performer of both opera and contemporary music and in addition to her performance here, has premiered two other Pleskow works.

PAUL SPERRY is a noted singer of contemporary and American music. Recent activities include a program of American songs at Hunter College.

JAMES WINN is a student of Samuel Baron. In addition to his musical activities, he holds a Ph.D. in English literature and is an Assistant Professor of English at Yale University.

#### MOTET

*Crucem Tuam adoramus.*

*Et sanctam resurrectionem Tuam laudamus*

*Et glorificamus: ecce enim propter lignum*

*Venit gaudium in universo mundo.*

*Laudate, Dominum:*

*Dulce lignum, dulces clavos,*

*Dulce pondus sustinet.*

*Asperges me, Domine, hyssopo et mundabor*

*Miserere mei, Deus*

*Secundum magnam misericordiam Tuam.*

*Crux fidelis, inter omnes arboruna nobilis;*

*Nulla silva talem profert,*

*Fronde, flore, germine.*

#### MOTET

We adore your cross, O Lord

We praise and glorify your holy resurrection:

For behold, by reason of that wood,

Joy has come into the world.

Praise the Lord;

Sweet the nails, and sweet the wood,

Laden with so sweet a load.

Sprinkle me, O Lord, with hyssop and I shall be clean

Wash me, and I shall be whiter than snow.

Have mercy on me, O God

According to your great mercy.

Faithful Cross, O tree and beautiful;

Tree all peerless and divine.

Not a grove on earth can show us

Such a flower and leaf as thine.

*From the Good Friday Liturgy*

MADRIGAL

*Surge, aquilo; et veni, auster;  
Perfla hortum meum, et fluant aromata illius.  
Veniat dilectus meus in hortum suum,  
Et comedat fructum pomorum suorum.  
Veni in hortum meum, soror mea, sponsa;  
Comedite, amici, et bibite;  
et inebriamini, carissimi.  
Comedi, favum meum cum melle meo.*

MADRIGAL

Awake, O north wind; and come, thou south;  
Blow upon my garden, that the spices thereof may flow out.  
Let me beloved come into his garden, and eat his pleasant fruits.  
I am come into my garden, my sister, my spouse;  
Eat, O friends; drink yea, drink abundantly, O beloved.  
I have eaten my honeycomb with my honey.

*Vulgata, Canticum Canticorum IV, 16, V.*

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Produced by Carter Harman

*(original liner notes from CRI LP jacket)*