

RICHARD FRANKO GOLDMAN

SONATINA FOR TWO CLARINETS

Theodore Cole, Thomas Falcone, clarinets

SONATA FOR VIOLIN AND PIANO

Berl Senofsky, violin; Ellen Mack, piano

RICHARD FRANKO GOLDMAN (b. New York City, 1910) is perhaps best known as conductor of the Goldman Band and as President of the Peabody Institute. He has also been active as writer and composer over a long period. His compositions, mostly in small forms, have been widely performed in the United States, Europe and South America. He was for many years chief New York critic for the *Musical Quarterly*, and writes frequently for *The American Scholar* and other periodicals.

Goldman received his bachelor's degree from Columbia, where he also held a Special Fellowship in Fine Arts and Archaeology. His musical studies were pursued under Pietro Florida, Ralph Leopold, Clarence Adler and Wallingford Riegger. He has been active as a teacher at the Juilliard School, where he was Chairman of the Department of Literature and Materials of Music, as well as at Princeton, Columbia and New York Universities. He has lectured at universities throughout the United States.

Goldman's books, including *Harmony in Western Music* (W.W. Norton, 1965) and *The Wind Band* (reprinted in 1974 by the Greenwood Press) have had wide circulation. Among his other activities, he has written the libretti for Hugo Weisgall's opera *Athaliah* and for *The Mandarin* by Jonathan Elkus. He holds honorary degrees from Lehigh University, the University of Maryland and the Mannes College of Music.

SONATINA FOR TWO CLARINETS was written in 1945, and was originally published under the title *Three Duets for Clarinets*. It was re-issued in 1975 under the more accurate title of Sonatina. The three short movements are: 1. Moderately Fast; 2. Very Slow; 3. Fairly Fast. The work has had many performances in all parts of the world.

The SONATA FOR VIOLIN AND PIANO was commissioned by The National Federation of Music Clubs for the 25th Anniversary of the League of Composers in 1948. It was completed in 1952, but not published until 1964. The first performance was given in New York on April 30, 1952 by Joseph Fuchs, violin, and Jack Cox, piano. It has since been performed by distinguished artists in Italy, South America and the United States.

The SONATA is in three movements, each based on a note-row. The first movement, *allegro moderato*, uses several motifs derived from various forms of the row, and may be described as being in modified sonata form. The second movement, *molto adagio*, is in A-B-A form, the middle section being in the form of a canon, and the last section being an exact retrograde of the first. The final movement, *molto allegro*, opens with a canon in augmentation, and is generally contrapuntal and imitative throughout. The SONATA requires virtuoso players on both piano and violin.

VINCENT PERSICHETTI

PARABLE

Arthur Weisberg, bassoon

VINCENT PERSICHETTI (b. Philadelphia, 1915) began studying music at the age of 5, was performing professionally on the piano at age 11 and on the organ at 16, and was head of the Theory Department of the Combs College of Music (while studying conducting with Fritz Reiner and piano with Olga Samaroff) at 20. Subsequently, he joined the faculty of the Philadelphia Conservatory and

then of the Juilliard School, where he became Chairman of the Composition Department in 1963. He is also director of publications at Elkan Vogel and vice president of the National Institute of Arts and Letters. He remains a prolific composer, writing in nearly every musical medium, with more than 100 published compositions to his credit.

He writes: "My PARABLES are non-programmatic musical essays, sometimes short, sometimes long, but always about a single germinal idea. They are one movement pieces for solo instruments or combinations of instruments (piccolo, flute, oboe, English horn, clarinet, alto saxophone, bassoon, horn, trumpet, trombone, viola, double bass, organ, piano, carillon, brass quintet, string quartet and band). PARABLE IV for Solo Bassoon was written in 1969."

RUTH SHAW WYLIE

PSYCHOGRAM, 1968

Rosemary Catanese, piano

RUTH SHAW WYLIE, one of the best known woman composers in America, is a Professor Emeritus from Wayne State University where she was for many years Professor of Music and Head of Composition. Before coming to Wayne State she was for six years Head of Theory and Composition at the University of Missouri (1943-1949).

She holds an A.B. degree in French and an M.A. in Composition from Wayne State University and a Ph.D. degree in Composition from the Eastman School of Music (1943) where she studied with Bernard Rogers and Howard Hanson. Her studies continued at the Berkshire Music Center with Arthur Honegger and Samuel Barber (1947).

Wylie has received numerous fellowships and grants including composer-in residence posts at the Huntington Hartford Foundation (1953-1954) and the MacDowell Colony (1954 and 1956), creative research awards from the University of Missouri and Wayne State University and most recently a Bicentennial Celebration grant from the Detroit Women's Chamber Orchestra through the Michigan Council for the Arts. She has an extensive catalogue of works in all media and her commissions and prizes have been frequent and varied.

PSYCHOGRAM, 1968 was commissioned for James Tocco in 1968 and was first performed by him in Detroit that same year. The composer describes it as a profile in music of her psychological states during a year of bitterness, frustration, sadness and intense angers, along with her desperate attempts to maintain an outward semblance of equilibrium and composure.

THOMAS FALCONE is well known throughout the mid-West as a recitalist. He was formerly Director of Bands and professor of clarinet and saxophone at Northern Michigan University. Since 1973 he has been a member of the Theory Department at Peabody Conservatory. THEODORE COLE studied clarinet with Franklin Cohen, and is active as a performer in the Baltimore area.

BERL SENOFSKY has performed with major orchestras on every continent. Born in Philadelphia, he studied with Louis Persinger and Ivan Galamian. Winner of the Naumburg Award, he later became the only American-born violinist to win First Prize at the Queen Elizabeth of Belgium International Concours.

ELLEN MACK is a Californian who has appeared widely as an ensemble player. She studied at the University of Southern California with John Crown and Gwendolyn Koldofsky. Recipient of a Fulbright Award, she has appeared often on the Monday Evening Concert Series and with the Theatre Chamber Players. She performs in recital with her husband, Berl Senofsky and with other artists as well. Both teach at the Peabody Conservatory in Baltimore.

ARTHUR WEISBERG, who is celebrated as conductor of the Contemporary Chamber Ensemble, is also an outstanding bassoonist. He plays music of Paul Chihara on CRI SD 269.

ROSEMARY CATANESE, an outstanding young Detroit pianist, holds two degrees in piano performance from the University of Michigan where she studied under Benning Dexter and Eugene Bossart. She has soloed with and is pianist for the Detroit Women's Chamber Orchestra under conductors Sarah Caldwell, John Covent, Eve Queler and Serge Fournier.

This record was made possible by grants from the McKim Fund of the Library of Congress (Goldman Sonata), the Alice M. Ditson Fund of Columbia University and private subsidizers. The Persichetti was recorded by Desto Records, which has generously donated the tape to CRI.

Produced by Carter Harman

(original liner notes from CRI LP jacket)