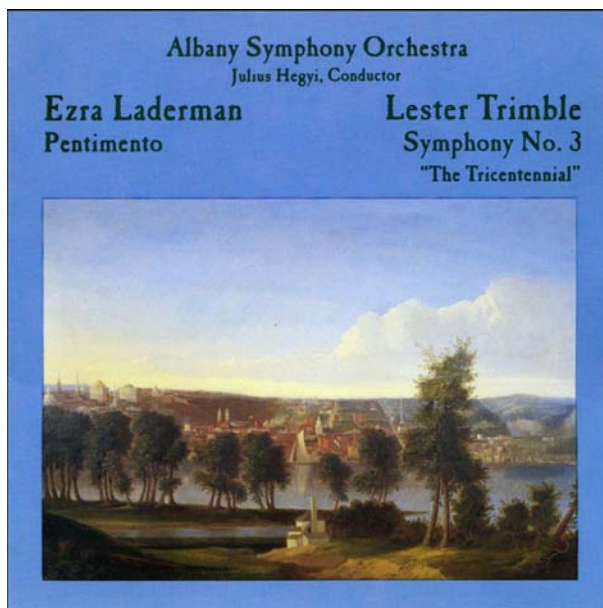


NWCR555

Albany Symphony Orchestra

Julius Hegyi, Conductor



Ezra Laderman

1. *Pentimento* (1985) (29:33)
Lester Trimble

Lester Trimble

- Symphony No. 3, "The Tricentennial" (1986) (29:55)
 2. *Allegro Moderato* (11:53)
 3. ♩ = 60 (9:06)
 4. ♩ = 84 (9:36)
- Albany Symphony Orchestra;
Julius Hegyi, conductor

Total playing time: 59:28

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Notes

Ezra Laderman has said of *Pentimento*:

"The drama of the work lies in the memories of time past jostled into recognition for a fleeting moment and then disturbed by that recognition, reacting to it. The music's statement—this is what it was, this is the reaction to it, what now, what yet—demands a response, and, as you will hear, it is one ultimately of intense affirmation. These memories, each musically significant, interplay with the shifting drama of the score. The memories showing my early musical influences—Mozart, Shostakovich, Wagner, Bartók—are encapsulated within the fabric of the work itself. The layers which I have bared move ultimately toward the cohesion that reflects my music today.

"Each memory included in *Pentimento* was an extraordinary moment of my musical life. The first composition that I ever heard was my *Woodwind Quintet* of 1938. It was when I performed my *Piano Concerto* at a concert in the High School of Music and Art that I could do no other than be a composer. The *Leipzig Symphony* was written in Germany immediately following the city's liberation. It was my return to writing music after a period of three years in the army. The *Concerto for Violin and Chamber Orchestra* was begun after meeting a lovely young woman; the *scherzo* was written when I realized we would wed and spend our lives together. The *Flute Sonata* is the earliest work of mine that I allowed to be done in public; *Peggy's melody* from *Goodbye to the Clown* staggered me when I saw that some were moved to tears; my first string quartet, a form that was to stay with me throughout my creative life... was where for the first time I moved in and out of tonality; and finally, that watershed work of mine, the *Twenty-five Preludes for Organ*, which changed my musical thinking."

Born in Brooklyn, New York in 1924, **Ezra Laderman** received his B.A. from Brooklyn College and his M.A. from Columbia University. He studied with Otto Luening, Douglas Moore, Paul Henry Lang and privately with Stefan Wolpe. He is a three-time recipient of the Guggenheim Fellowship, and has served on the faculties of Sarah Lawrence College and the State University of New York at Binghamton.

Since the mid-1950s, he has composed approximately 120 works, including seven symphonies, eight string quartets, concertos, chamber works, song cycles and operas. Recent premieres include the *Symphony No.6* with the Houston Symphony under Sergiu Comissiona, a flute concerto performed by Jean Pierre Rampal and the Detroit Symphony under Gunther Herbig and *Sanctuary*, performed by the Louisville Symphony under Lawrence Leighton Smith. Other works by Ezra Laderman on CRI include: *String Quartet No. 1* (SD 126), *Theme, Variations and Finale* (SD 130) and *String Quartet No.2* (SD 244).

When the Albany Symphony Orchestra commissioned Lester Trimble to write an orchestral work in honor of Albany's 300th Anniversary as a chartered city, they stipulated only that the work be celebratory in nature and about twenty-five minutes in length. The *Symphony No.3, "The Tricentennial"* was the composer's response. Written in 1985 and 1986, the *Third Symphony* received its premiere, with Julius Hegyi conducting, on September 26, 1986, at the Troy Savings Bank Music Hall. This *Symphony* is Lester Trimble's last completed work.

Although the *Third Symphony* commemorates a particular occasion, it is neither a programmatic nor descriptive work. Various moods in the music reflect the composer's interest and involvement with the historical events of the Hudson

Valley, but the music of the Symphony is abstract. There is no “story” and there are no quoted materials reflecting the nationalities that played roles in the history of the Albany region. Two excerpts from a radio interview preceding the premiere reveal the composer’s intention: “This is my Third Symphony, and like my First and Second, it falls within the category of ‘Symphony’ as we think of it. The works I’ve done with a ‘collage’ technique—the *Panels* particularly—I don’t think of as being symphonic in what they are saying. I think that a symphony is like a novel—that it has philosophical content of one sort or another, which another category of composition need not have...In this work I sense that although the three movements are distinct, they in fact form a continuity from beginning to end. I feel there is a kind of philosophical story running through the entire work.”

The Symphony is in three movements. Structurally, the first and third movements bear resemblance to classical Sonata-Allegro and Rondo forms. The second movement, however, is an unusual compression of contrasting impulses—that of a lyrical slow movement and a scherzo—into one movement. The movements are unified by the cyclical return of themes from the first movement, sometimes quoted and at other times transformed, in the second and third movements. It is a melodious, colorful work, rich in contrapuntal interplay and melodic development and variation. In the second movement extended solos are given to the violin, cello, clarinet and flute. Key relationships figure importantly in the symphony’s structure, traveling indirectly from E major at its beginning to A major at its end.

Lester Trimble (b August 29, 1923 Bangor, Wisconsin; d December 31, 1986 New York, New York) began violin study in Milwaukee at age nine. Following Air Force duty in the Second World War, he earned his BFA and MFA degrees, studying with Nikolai Lopatnikoff, at Carnegie Institute of Technology (now Carnegie Mellon University) where he was also concertmaster of the Conservatory Orchestra. At Tanglewood he studied with Aaron Copland and Darius Milhaud. Trimble subsequently studied with Milhaud in Paris,

as well as with Arthur Honegger and briefly with Nadia Boulanger. In 1968 he worked at the Columbia-Princeton Electronic Music Center.

Returning from Paris in 1952, he settled in New York and was a music reviewer for the *New York Herald-Tribune* and music critic for *The Nation*. His many composition awards included a Guggenheim Fellowship, a Koussevitzky Foundation Commission, the Thorne Foundation Fellowship, the Award and Citation of the American Academy and Institute of Arts and Letters, and residencies at the MacDowell Colony and Yaddo. Trimble was composer-in-residence for the New York Philharmonic under Leonard Bernstein during the 1967–68 concert season. He served as professor of composition at the University of Maryland, the Juilliard School and at City College of the City University of New York. Lester Trimble’s symphonic works have been played by major orchestras throughout the United States and internationally. Other Trimble works recorded on CRI include: *Closing Piece* (SD 159), *Symphony in Two Movements, Five Episodes for Orchestra* (SD 187) and *In Praise of Diplomacy and Common Sense* (SD 298).

Julius Hegyi has been appointed conductor laureate of the Albany Symphony Orchestra, having served as its music director and principal conductor for twenty years. He is also music director of the Berkshire Symphony Orchestra in Williamstown, Massachusetts. Mr. Hegyi studied at the Juilliard School, and twice won Columbia University’s Alice M. Ditson Conductor’s Award, he has been a guest conductor of orchestras around the world, including the New York Philharmonic, Philadelphia Orchestra and Peking Philharmonic.

Founded in 1930, the **Albany Symphony Orchestra** regularly performs contemporary American and European music and has built an international reputation for its performances of new and unfamiliar works. The orchestra is a five-time recipient of the ASCAP Award for Adventurous Programming. This recording marks the Albany Symphony Orchestra’s debut on CRI.

Production Notes

Pentimento was commissioned by the Albany Symphony Orchestra in celebration of Albany’s Tricentennial.

Publishing: Laderman: *Pentimento*, G. Schirmer, Inc.—AMP (BMI);

Trimble: Symphony No. 3 “The Tricentennial,” King Philip Press (BMI).

Produced by Elizabeth Ostrow

Recorded and edited by Judith Sherman

Recorded October 12, 1986 at Troy Savings Bank Music Hall, Troy, New York.