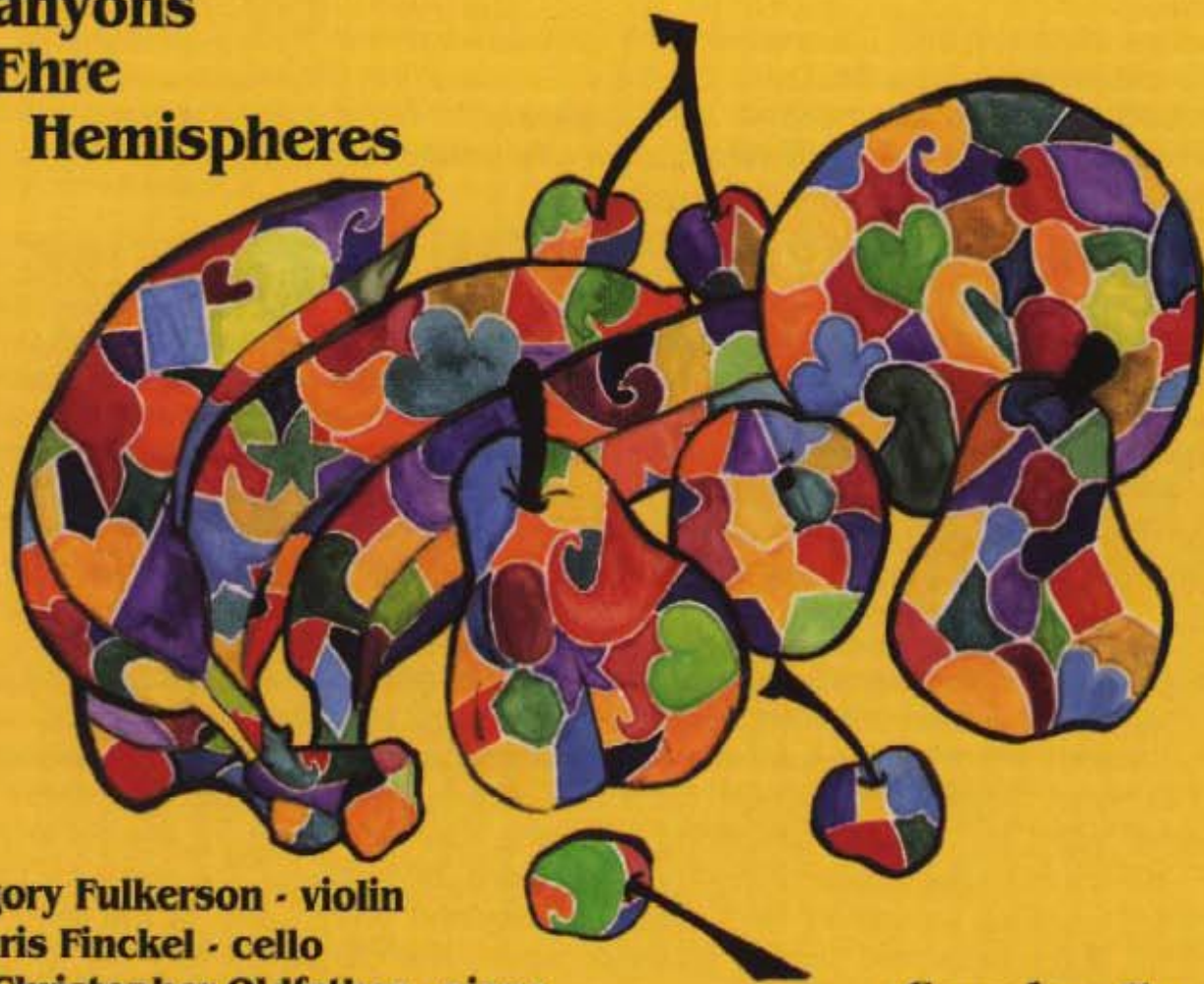


"IMAGES" **ELEANOR CORY**
music by

Pas de Quatre
Canyons
Ehre
Hemispheres



Gregory Fulkerson - violin
Chris Finckel - cello
Christopher Oldfather - piano
Polish Radio National Symphony
Joel Eric Suben - conductor
The New York Camerata

Soundspells
Productions

digital recording
CD 116 **DDD**

Notes by the composer:

My music derives from many inspirational roots. Sometimes the impulse is purely musical: a melodic gesture, a chord progression, an instrumental color. Just as often I have been energized by a place, a painting, a poem, a person, or a feeling. Usually, after an initial spark, the compositional process takes over with the initiator receding in importance and re-emerging from time to time, often after the piece is completed.

The four pieces of this CD were written over a five-year period. Their sources come from different periods of my life. Their styles are diverse. What they share is a concern with contrast, both emotional and musical, and an attempt to incorporate extremes within the same piece. The result is one-movement pieces with smaller sub-movements suggested by tempo, harmony, dynamics, colors and registers.

"Pas de Quatre" for Flute (Alto flute), Violin, Cello, and Piano (1994) began with a series of improvisations in which I incorporated harmonies and scales associated with jazz which I heard in the fifties and sixties. I wanted these elements to move in and out of a more expressionistic musical domain. I was intrigued by the idea that if chords were rearranged spatially and put in different orders, they would be transformed from a jazzy world to a more atonal one. The jazz harmony became associated with slow lyrical melodic gestures, while the more expressionistic ones generated angular, high-energy material. The form that emerged was a five-part structure with slow contemplative sections at the beginning, middle and end of the piece. This quartet was written for The New York Camerata.

"Canyons" for Chamber Orchestra (1993) was inspired by a trip to Bryce Canyon National Park in the summer of 1990. Encountered almost by accident as a detour on the way to the Grand Canyon, its shapes and colors, although less dramatic and massive than those of its more famous counterpart, felt more idiosyncratic, sensual, and warm. To a New Yorker, awed by Nature's sculpting of space, the tall spires of the rocks make macabre references to the upward thrust of Manhattan's skyscrapers. The piece tries to put these images together, to capture their shared beauty and power, and, at the same time, explore their differences, the canyon so fresh, open, and direct, the city full of human complexity and struggle. As a result parts of the piece are lyrical and atmospheric, whereas others are more stark and dissonant. There are also sudden changes in texture and dynamics as if thoughts of one environment were intruding on the experience of being in the other.

"Ehre" for Solo Violin (1988) was motivated solely by the excitement of the violin itself. The piece pays tribute to both the dignity and lyricism of the violin's long history and the exuberant dazzling world which has been opened up by the technical abilities of twentieth century performers. The virtuosic textures which incorporate trills, fast double stops, scales, arpeggios, and glissandi are offset by long quiet lines and delicate high notes. While searching for a title for the piece, I overheard my daughter Katherine, who, at the age of one and a half, responded to questions she couldn't answer with the utterance "ehrehrehre..." I recalled the German word "ehre" which the dictionary translates as "honor, reputation, respect, rank, glory, praise, credit." These words are associated with the violin in this piece.

"Hemispheres" for Cello and Piano (1989) is a two-part piece as its title suggests. Its form invokes well-known hemispheres such as the globe and the brain in which entities on a similar overall surface have distinct atmospheres or functions depending on which side of the dividing line they occupy. After an initial cello solo, the two instruments embark on an odyssey through complex musical territory. They travel from the extreme ranges of their instruments at the beginning of the piece to the narrowest in a chorale towards the middle. They move between angular abstract textures and lyrical flowing ones. After the chorale they retrace their journey in the second hemisphere, a rapid re-examination of the melodic and harmonic material of the entire first half of the piece characterized by staccatos, an intense contrapuntal climax, and rolling piano arpeggios. The piece ends with a return to the chorale material. "Hemispheres" is dedicated to my second daughter, Tamar.

Eleanor Cory

ELEANOR CORY

Eleanor Cory studied composition with Meyer Kupferman at Sarah Lawrence College; Charles Wuorinen at the New England Conservatory; and Chou Wen-chung and Bulent Arel at Columbia University. She received her DMA from Columbia.

She has taught at Yale University, Baruch College (CUNY), Manhattan School of Music, Sarah Lawrence College, The New School for Social Research, and, currently, Kingsborough Community College (CUNY).

Her awards and prizes include the Hollybush International Composition Competition; Music in the Mountains National Competition for Orchestral Works, New Jersey Composer's Guild Competition; Vienna Modern Masters International Recording Award

Citation; Kucyna International Composition Prize Finalist; International New Music Composers Award of Merit; American Composers Alliance Recording Award, National Endowment for the Arts; New York State Council on the Arts (CAPS); New York Foundation for the Arts; MacDowell Colony Norlin Foundation Award, and Meet the Composer.

Her music is recorded on the CRI American Masters Series and on the Opus One and Advance labels, made possible by the ACA Recording Award and grants from the Hilles foundation of Yale University and the Alice M. Ditson Fund.

Performances and commissions of her music include the New Jersey Symphony (Hugh Wolf), Hudson Valley Philharmonic (JoAnn Falletta), Chamber Symphony of Princeton (Mark Laycock), Contemporary Chamber Players of the University of Chicago (Ralph Shapey), members of Speculum Musicae, The League-ISCM, The Guild of Composers, Washington Square Contemporary Music Series, Composers Concordance, Composers Collaborative, Quintet of the Americas, Alea III, Earplay, The Gregg Smith Singers, The Eastman Chorale, The New York Camerata, The Pittsburgh New Music Ensemble, The Cygnus Ensemble, and soloists Ursula Oppens, Aleck Karis, Gregory Fulkerson, Beverly Morgan, Benjamin Hudson, Joan Heller, Patricia Spencer, Chris Finckel, and Virgil Blackwell.

Her music is published by Phantom Press - Soundspells Productions; the Association for the Promotion of New Music; and the American Composers Alliance. She was President of the American Composers Alliance from 1985-89, and serves on the Boards of the Guild of Composers and League-ISCM.

The New York Camerata was first formed in 1963 as a flute/cello/piano trio which performed in New York's major concert halls, toured college campuses, and was sponsored as Affiliate Artists by the NEA and the Johnson Foundation. The group was responsible for commissioning many new works by composers such as George Crumb, John Harbison, Peter Schickele, and Richard Rodney Bennett. In 1981 the Camerata was expanded to include voice and violin, and the resulting quintet, often praised for its stylish virtuosity and imaginative programming, continues to present programs containing an interesting mixture of old favorites, lesser known traditional works, and new music, much of which has been written for it. The New York Camerata has released a CD (Works by Richard Argosh, Thomas Beveridge, George Crumb, John Gibson, and Michael White: THE NEW YORK CAMERATA; Centaur Records, Inc., CRC 2152, 1993) which reflects the various configurations possible within the group, and comprises five of its commissions dating from 1971 (George Crumb's *Vox Balaenae*) to the present.

Jayn Rosenfeld began her professional career in 1963 as principal flutist with the American Symphony Orchestra under Leopold Stokowski. A graduate of Radcliffe College and the Manhattan School of Music, she studied with James Pappoutsakis, William Kincaid, Marcel Moyse, and Jean Pierre Rampal. She has been first

flutist with the Master Virtuosi of New York and the Princeton Chamber Orchestra, and appears regularly with Continuum, The New York New Music Ensemble, L'Ensemble of Albany, New York, and The New York Camerata, of which she is a founding member. She is the principal flutist of the Chamber Symphony of Princeton, and teaches at Princeton University, The Julliard School, Greenwich House Music School, The New School of Social Research, and the Lucy Moses School of Music and Dance.

Diane Bruce Sinclair received her Bachelor and Master of Music degrees from The Julliard School, where she was a scholarship student of Ivan Galamian. An active orchestral and chamber musician, she is currently a member of the American Composers' Orchestra, the Brooklyn Philharmonic, the Classical Band, the Chautauqua Symphony, and the Smithsonian Chamber Orchestra. Chamber music appearances have included performances at the Mostly Mozart Festival, the Chamber Music Conference of the East at Bennington, Vermont, the Princeton Composers' Forum, and the Munster and Rochester Baroque festivals. She has also served as concertmaster and soloist with the Florida Bach Festival, Concert Royal, and the Princeton Pro Musica.

Charles Forbes was educated at Harvard University and the Manhattan School of Music. He, along with Jayn Rosenfeld, is a founding member of The New York Camerata, and he has recorded and toured extensively with this group. Mr. Forbes lives in Philadelphia and plays with several organizations specializing in new music, including the Network for New Music, and Relache Contemporary Music Ensemble. His early cello and chamber music studies were with Maurice Eisenberg, Bernard Greenhouse, Pablo Casals, Luigi Silva, and Leonard Shure. He played principal cello in the American Symphony Orchestra under Leopold Stokowski, and in the Buffalo Philharmonic, and the Vermont Symphony. He has been on the faculties of Smith College, Mount Holyoke College, Exeter Academy, and the Manhattan School of Music. He is currently teaching at the Settlement Music School in Philadelphia. Charles Forbes has given four solo recitals at Carnegie Recital Hall, and continues to appear as a soloist and as a chamber music player and symphony orchestra member.

Meg Bachman Vas is an active chamber musician, vocal coach, and recital accompanist. She has toured extensively with many artists, including Pinchas Zuckerman, Lynn Harrell, Berl Senofsky, Sidney Harth, Mark Kaplan, Mildred Miller, Shirley Love, Paul Sperry, and Arturo Delmoni, with whom she recently recorded violin and piano sonatas by Franck and Fauré. For many summers, she was the official accompanist at the Meadowmount School, and she has been a soloist with the Boston Pops and has played at the Aspen, Chautauqua, Hot Springs, VA, and Sitka, Alaska festivals. Meg Bachman Vas studied at the Julliard School with Beveridge Webster, in Paris with Nadia Boulanger as a Fulbright Scholar, and was the recipient of a Martha Baird Rockefeller grant. She has played regularly as a member of the New York Philharmonica chamber ensemble since 1986, and since 1984 as the pianist of The New York Camerata.

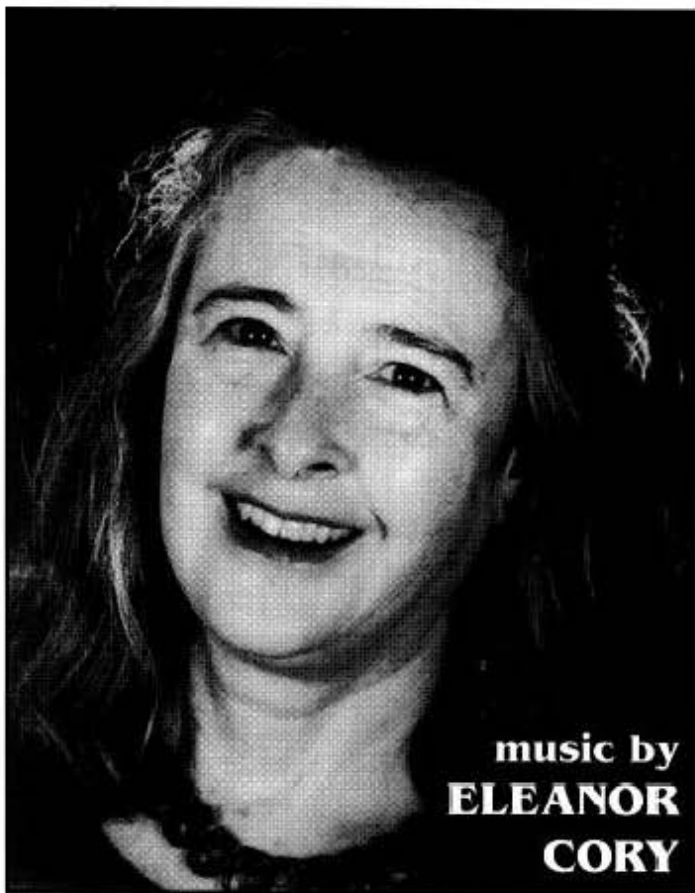
Joel Eric Suben studied conducting with Jacques-Louis Monod, Witold Rowicki, Otmar Suitner, and Sergiu Celibidache. While still a student, Suben led the first Boston performances of *Service Sacré* by Darius Milhaud with members of the Opera Orchestra of Boston. A finalist in the 1976 Hans Haring Conducting Competition of the Austrian Radio at Salzburg, he made his debut in 1977 with the American Symphony Orchestra in New York and went on to devote all of 1978 organizing performances of American music as a Fulbright Scholar in Poland. Having led first performances and commercial recordings of over 150 works by American and

European composers, he appears frequently as a guest conductor of major Central European orchestras. In 1995 alone he recorded, for four different record labels, over six hours of symphonic music. Suben's activities as a composer encompass some 60 published works. Currently (1996) he serves as Music Advisor of the Wellesley Philharmonic in Massachusetts.

Gregory Fulkerson won the first prize in the 1980 International American Music Competition. Since then he has performed over 30 different concerti with orchestra including performances at Carnegie Hall of the Barber concerto with the American Symphony and the premiere of Richard Wernick's concerto with Riccardo Muti conducting the Philadelphia Orchestra. His recording with Robert Shannon of the complete sonatas of Charles Ives appeared to national acclaim in 1991. He has been active in all schools of American music, including first performances of concerti by Roy Harris and John Becker, commissioned works by Donald Erb, Jon Deak, and Stephen Dembski, and well-received recordings of American music by Philip Glass, Leo Ornstein, Aaron Copland, Richard Wernick, Roy Harris, Stephen Gerber, John Melby, Ed Miller, and Michael Daugherty on New World, Bridge, CRI, Opus One, Nonesuch, and Albany Records. He is featured on the recent recording of the 1992 revival of Philip Glass' opera 'Einstein on the Beach,' in which he performed the role of 'Einstein' in 48 performances throughout Europe, New York, Australia, and Japan. His recording of the complete unaccompanied Sonatas and Partitas of J.S. Bach is scheduled to appear in the Fall of 1996. Mr. Fulkerson plays a violin by J.B. Guadagnini, Turin, 1774.

Cellist **Chris Finckel**, a dedicated performer of the music of the 20th century, has been a force in New York City's Contemporary music scene for over 20 years. Through his affiliations with such organizations as the New York New Music Ensemble, Pamassus, The Contemporary Chamber Ensemble and Speculum Musicae he has participated in the premieres of the works of over 100 composers including pieces by Milton Babbitt, Jacob Druckman, Elliott Carter, Mario Davidovsky, Donald Martino, Steve Reich and Charles Wuorinen. Born into a family of cellists, Chris Finckel began his studies with his father George Finckel and is a graduate of the Curtis Institute of Music where he studied with Mischa Schneider and Orlando Cole. Currently Mr. Finckel is the cellist of the Manhattan String Quartet and has concertized in the Far East, Australia, Europe, Central America, and throughout the United States and Canada. A frequent guest artist with such acclaimed ensembles as the Tokyo String Quartet and the Orpheus Chamber Ensemble, Mr. Finckel has appeared at the Casals, Santa Fe, Ravinia, Saratoga, Norfolk and Rockport Chamber Music festivals, and has recorded for the Nonesuch, New World, CRI, Bridge and Vanguard record labels.

Christopher Oldfather presented his recital debut in Carnegie Recital Hall in 1986. Since then he has pursued a career as a free-lance musician. This work has taken him as far afield as Moscow and Tokyo. He has worked on every sort of keyboard from harpsichord to sampled percussion. He has appeared with practically every new music group in New York and has been a member of Boston's Collage New Music since 1979. As soloist he has appeared with the New York Philharmonic, and The New World Symphony Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter's violin-piano Duo with Robert Mann was nominated for two Grammy Awards in 1990. Mr. Oldfather is also known for his work in the chamber music field with performances in Washington with the Juilliard String Quartet. He is a founding member of the Andreas Piano Trio, a newly formed group of New York based musicians. He can be heard on recordings on Sony Classical, GM recordings and other labels.



IMAGES

music by

ELEANOR CORY

- 1 **Pas de Quatre** (1994) 12'48"
The New York Camerata
Jayn Rosenfeld, flute and alto flute
Diane Bruce Sinclair, violin
Charles Forbes, cello
Meg Bachman Vas, piano
- 2 **Canyons** (1993) 10'30"
Polish Radio National Symphony
Joel Eric Suben, conductor
- 3 **Ehre** (1988) 7'47"
Gregory Fulkerson, violin
- 4 **Hemispheres** (1989) 14'53"
Chris Finckel, cello
Christopher Oldfather, piano

Total Duration: 46'13"

Executive Producer: Meyer Kupfeman
This is a composer supervised recording.

Canyons: Producer: Beata Jankowska-Burzynska,
Engineer: Otto Napp, Digital Editor: Artur Moniuszko

Pas de Quatre and **Hemispheres:** Engineer: John Yannelli, Editor: Edward Rohrlach

Ehre: Engineer: David Merrill, Editor: Edward Rohrlach, Digital Mastering: Da Hong Seetoo

Cover Design: Katherine Gressel / Composer Photo: Lee Snider

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CD 116

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