

torkanowsky

QUARTETTE

PROPHECIES

Orion
master recording
ORS 81421



Popkowski

ORS 81421

To Ada and Frank
With affectionate regards!

SIDE 1 (19:00)

WERNER TORKANOWSKY
PROPHECIES, FOR CELLO AND PIANO
(19:00)

GEORGE SOPKIN, VIOLONCELLO
FRANK GLAZER, PIANO

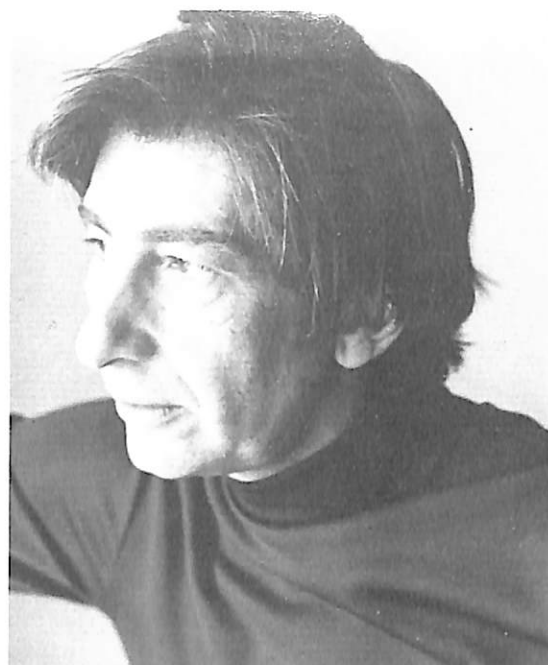
SIDE 2 (22:32)

WERNER TORKANOWSKY
STRING QUARTET (1977)

1. Fantasia 8:24
2. Scherzo ostinato 3:57
3. Adagio mesto 7:01
4. Finale 2:56

THE PORTLAND STRING QUARTET

1/1/82



"Growing up in Israel. The Middle Eastern marketplace, its sights, sounds and smells. Folk singing and dancing. The kaleidoscope of youthful experiences, feelings and impressions are all crystallized into memory; then memory becomes affection and affection — a desire to reach out and share.

"To me, the poetic idea is most important, and when it arises out of an awareness of the human condition, it can communicate on a universal level.

"This music comes from the heart — may it reach the hearts of my listeners as well."

"PROPHECIES"

For Cello and Piano was written for my friend and colleague, George Sopkin, in 1980. The work is in two parts. In the first the piano sets the somber mood for a discourse. Cello and piano do not trade themes and a bleak mood prevails.

The second part consists of a Theme and four Variations.

Theme: Folk-like tune — Minor, Major, Minor.

Variation I — Bells in the piano contrast the elegiac mood of the cello's eighth notes.

Variation II — Driving triplets of the cello against persistent organ point in the piano. Fragment of Theme reappears in different harmonic setting.

Variation III — Sixteenth notes clash in both instruments. Minor thirds of Theme predominant element. Fragment of Theme in cello harmonics.

Variation IV — Menacing chords in piano. Cello gropes blindly. Variation builds toward catastrophe. Lone voice of cello ppp. Epilogue: Resigned but intended to console.

The QUARTET was begun in 1977 and is dedicated to Mr. and Mrs. Rochberg.

1. FANTASIA

Free form, a plain motif is subjected to various environments of tension and release. Fragmentations versus continuity-isolation and space are principal ingredients.

2. SHERZO OSTINATO

Sardonic exchanges between 6/8 and 2/4 time. Dance elements are interrupted by arguments. Momentum of dance wins.

3. ADAGIO MESTO

Long melodic lines interweave and are traded until climax. Dirge-like ending. Question remains.

4. FINALE

ABA form. Middle part sempre unisono muted. PP Prestissimo ("Wind over graves") until final unresolved outcry.

WERNER TORKANOWSKY, a conductor of international reputation, started and continued his career as a violinist as well as a composer. Born in Germany and educated in Israel, New York and at L'Ecole Montoux, he made his first appearance with the New York Philharmonic as a winner of the coveted Naumburg Award, as a conductor and filled a fourteen-year engagement as Music Director of the New Orleans Philharmonic. He has conducted nearly every major orchestra in the United States including Boston, Chicago, Philadelphia, Pittsburgh and Los Angeles, and orchestras in London, Spain, Israel, Italy and South America. He makes his home in Hancock Point, Maine.

GEORGE SOPKIN was a pupil of Emanuel Feuermann in Europe and New York. Although he began his career as one of the youngest members of the Chicago Symphony, he has devoted most of his life to chamber music. He left the Symphony to join the Pro Arte Quartet and after World War II became a founding member of the Fine Arts Quartet. As a member of the Quartet he has made annual tours of Europe and the United States performing on most of the world's great chamber music series and in most of the famous halls. The Quartet has also made State Department tours of the Far East and recorded extensively for Vox, Everest and Concertapes. Mr. Sopkin has recently resigned from the Fine Arts Quartet and now lives in Surry, Maine. He is Distinguished Professor Emeritus of the University of Wisconsin-Milwaukee.

FRANK GLAZER has performed as a recitalist in such halls as Carnegie in New York, the Queen Elizabeth in London and the Teatro Colon in Buenos Aires; and as soloist with major orchestras he has appeared with the Boston and Chicago Symphonies, New York Philharmonic, Lamoureux and Orchestre de la Suisse Romande, among others. He has been the recipient of numerous awards including the coveted Paderewski medal given annually in London to "an artist of superlative degree." In the field of chamber music he has performed as guest of the Fine Arts, Berkshire and Cleveland Quartets, and has toured widely as a member of the Cantilena Chamber Players and the former Eastman Quartet. He has recorded for Everest, Vox, Candide, Turabout and Musical Heritage.

THE PORTLAND STRING QUARTET has received wide acclaim for its comprehensive lecture demonstrations at many college campuses as well as for its concert series. It has developed a reputation for strong and unusual programming combining traditional masterpieces with contemporary works by established composers, e.g., their premieres of the Schoenberg and Piston concerti for String Quartet and Orchestra. The Portland String Quartet is in residence at the University of Southern Maine and maintains a rigorous performance schedule, touring privately and under the auspices of the U.S. State Department.

"The Quartet displayed immaculate intonation, fine balance, and a sustained concentration and intensity of sound that any quartet in the business could be proud of."

Washington Star

"The American musicians displayed virtuoso talent. Their instruments spoke with an intensity that evoked the thrill of the senses. The quartet's range, the heights and depths they reached in achieving a wide variety of effects in both the classical and modern idioms, provided proof also of the high cultivation of string playing in the United States."

Budapest AP

STEPHEN KECSKEMETHY, violinist, is a native of Washington, D.C. He was a student of Louis Krasner, Sydney Harth and Millard Taylor. A graduate of the Eastman School of Music, Mr. Kecskemethy holds a B.M. degree and a Performer's Certificate from that institution. He has performed extensively as a recitalist and featured orchestra soloist.

Mr. Kecskemethy has taught violin and chamber music at Queen's University in Canada and Bowdoin College in Maine.

RONALD LANTZ, violinist, is a native of Houston, Texas. He received a B.M. degree from Indiana University working with Daniel Guilet. He did graduate work at the Juilliard School of Music under Ivan Galamian and studied chamber music with Janos Starker and Joseph Gingold.

Mr. Lantz has taught at Bowdoin College, the University of New Hampshire, and is currently on the faculty of the University of Southern Maine.

JULIA ADAMS, violist, is from Greensboro, North Carolina. She holds a B.A. degree in music from Oberlin College and an M.A. in music with a performance emphasis from San Francisco State College. She has studied with violists William Berman, Ferenc Molnar, Ralph Hersh and Lillian Fuchs.

From 1966-1969 Julia Adams performed young-audience concerts for students throughout the State of Maine under the Title III project, Music in Maine. For six years she was on the faculty of the Eastern Music Festival and principal violist of the Eastern Philharmonic Orchestra. In 1974, she premiered a viola concerto written for her by Dr. Norman Cazden.

PAUL ROSS, cellist, is a native of Winnipeg, Canada. He attended the Toronto Conservatory and Juilliard School of Music, where he studied with Leonard Rose. He has performed with the Boston Opera, Boston Ballet and the Boston Pops Orchestra and has been principal cellist of the Quebec Symphony, Robert Shaw Chorale and Florida Symphony.

Mr. Ross has been a faculty member of the universities of New Hampshire and Maine and has appeared as a recitalist and soloist with symphony orchestras throughout the United States and Canada.

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