

STEREO  
MS 6379

STEREO  
"360 SOUND"

To Aunt  
Charlotte  
my love with all  
Werner Torkanowsky

MONAURAL—ML 5779



FIRST RECORDINGS OF NAUMBURG AWARD COMPOSITIONS

GEORGE BARATI:  
CHAMBER CONCERTO  
EUGENE ORMANDY

CONDUCTING MEMBERS OF

THE PHILADELPHIA ORCHESTRA

GEORGE ROCHBERG:  
SYMPHONY No. 2  
WERNER TORKANOWSKY  
CONDUCTING THE  
NEW YORK PHILHARMONIC



**STEREO**  
"360 SOUND"

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Produced by John McClure and Thomas Z. Shepard

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## First Recordings of Naumburg Award Compositions

### GEORGE BARATI Chamber Concerto (1952)

EUGENE ORMANDY Conducting  
Members of THE PHILADELPHIA ORCHESTRA

#### CHAMBER CONCERTO by GEORGE BARATI

The first and second movements of the Chamber Concerto were composed in 1949-1950 in Berkeley, California. My appointment as Musical Director of the Honolulu Symphony interrupted the completion of the piece, which finally occurred in 1952. Alfred Frankenstein wrote of it in the *San Francisco Chronicle* after its first performance by the Barati Chamber Orchestra: "It is one of the most inventive, adroit, colorful and stimulating pieces to be produced in San Francisco in recent years, and one whose energy is not merely a matter of rhythmic beat but of high-powered creative intelligence as well." The score is published by Peters Edition. The dedication is to Dr. Morton A. Meyer of Berkeley.

The title, *Chamber Concerto*, is self-explanatory, the four woodwinds (flute, oboe, clarinet, bassoon) not being featured necessarily as solo instruments since their primary role is to provide contrast in timbre and the manner of tone production. I do not know if it is unusual, but after many years I have become accustomed to the fact that I hear everything orchestrally. That is, at the moment of conceiving a musical idea I not only hear it as a row of tones and a series of rhythms with or without secondary lines, but also completely in terms of specific instruments. It is by this method that the woodwinds in the Chamber Concerto were chosen and carefully integrated as orchestral as well as solo instruments. This manner of hearing also determines my technique of composition, which is to use the piano only after I have written down the passages I am working on.

The first movement is strongly rhythmic. It gains an immediate momentum which is sustained throughout the first main section. The plaintive second theme is first played by the oboe and is in contrast to the central idea, not only in character but in tempo as well. It requires here and throughout all four movements a type of sound truly based on a singing, sustained tone. In spite of the initial difference in tempo, the two themes appear later simultaneously, producing a "thematic climax." The movement does not really end but keeps rising in pitch as if floating away.

There is a connection between the first and second movements, though not obvious, which serves as one of several links in the over-all structure of the work. The second movement opens with the same thematic material but several octaves lower, and against that background the bassoon plays the nostalgic theme which gives a dark color to the mood of the movement.

The third movement is a short tongue-in-cheek interlude leading without stop to the fourth movement. This *Finale* is very fast, very tempestuous, providing ample opportunity for virtuoso playing by all the instruments. An episode of grotesque nature interjects an ironic comment of doubt into the basic philosophy of hope, as in similar sections of the first movement and the entire third movement, like the inevitable interplay of the yin and the yang. The work ends with a dash-passage of final affirmation.

GEORGE BARATI

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George Barati was born in Hungary in 1913. Educated at the Royal Franz Liszt Conservatory of Music, he became first cellist of the Budapest Symphony and the Municipal Opera. In 1938 he was invited to America, where he studied composition, mainly with Roger Sessions in Princeton, before enlisting and serving three years in the United States Army. In 1946 he joined the San Francisco Symphony, became a founder-member of the California String Quartet and founded the Barati Chamber Orchestra. Since his appointment in 1950 as Musical Director of the Honolulu Symphony, he has conducted and lectured extensively in Europe, the United States and Asia and has been tireless in programming the works of his contemporaries.

His major compositions for orchestra are *Configuration*, *The Dragon and the Phoenix*, a Cello Concerto and a Scherzo. Among other works are a Woodwind Quintet, an Oboe Quintet, two String Quartets and a Violin Sonata.

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#### SYMPHONY NO. 2 by GEORGE ROCHBERG

What a pleasure to hear a new work of the stature of the Second Symphony of George Rochberg! Even at first hearing it communicates a sense of urgency, of poignance, of depth. It also has that elusive attribute we call style. No one expects a new work of art or a new friend to display all his qualities at first meeting. This listener can say from personal experience that the symphony grows with successive hearings.

George Rochberg was born in 1918 in Paterson, New Jersey and brought up in nearby Passaic, where he had his first music lessons. He studied at the Mannes College of Music in New York. After serving in the Army he resumed his studies at the Curtis Institute in Philadelphia, where he was a pupil of Gian-Carlo Menotti. On Menotti's recommendation he was made a member of the Curtis faculty in 1948.

In 1950 Mr. Rochberg went to Italy on a Fulbright Fellowship. On his return to the United States he became Music

Editor of the Theodore Presser Company in Philadelphia while continuing to teach at the Curtis Institute. He has received several other awards including a Guggenheim Fellowship. Since 1960 he has been chairman of the Music Department of the University of Pennsylvania.

The Second Symphony was composed chiefly in 1955 and 1956 and was given its world premiere on February 26, 1959 by George Szell and The Cleveland Orchestra. It is in four connected movements which are played without pause and are all based on a single twelve-tone row. However, Mr. Rochberg's use of serial techniques is a personal one. He does not hesitate to use themes and fragments of themes for symphonic development in the Viennese classical tradition, and the writing, to this listener at least, is often strongly tonal.

I. *Declamando*. The first movement is in traditional sonata-allegro form, with a vigorous main theme declaimed in thunderous octaves by the brass, wind and percussion. This theme, which contains the basic tone row, breaks down into three phrases, used later as individual symphonic motives. Particularly the six-note motive of the opening and the triplet rhythm which starts the last phrase are to return prominently.

There are two contrasting lyric themes and a stormy development in which the rhythmic motives play a big part. The return of the opening themes is not a literal repetition, but a contrapuntal combination. After the final climax a tiny bridge of seven measures leads without pause to:

II. *Allegro scherzando*. The second movement is like a classical scherzo, both in its exuberant spirit and in its familiar ABA form. Again there is a very quiet bridge (*Adagio*) to the following movement.

III. *Molto tranquillo*. The slow movement is mostly intimate and delicate, in chamber music style. There are frequent recalls of the more agitated first and second movements, interrupting the basic chamber style.

IV. *Finale: Tempo primo ma incalzando*. The heavy brass proclaim the symphony's opening theme against wild, rushing figures in the winds and strings. The rest of the movement consists chiefly of a slow build-up of two melodic lines moving in counterpoint against each other and punctuated by sharp outbursts of the quintuplet rhythm from the symphony's opening measure. The melodic and rhythmic tensions grow to a powerful climax. The conclusion is a dark, almost tragic coda, with slow, static chords dying away into silence.

EDWARD DOWNES

(from New York Philharmonic program notes)

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

**SIDE I** GEORGE BARATI: CHAMBER CONCERTO—C. F. Peters Corp. (BMI)  
I—Energico, non troppo allegro.....8:03  
II—Andante tranquillo.....4:51  
III—Allegretto e grottesco; IV—Allegro pressando.....8:35

**SIDE II** GEORGE ROCHBERG: SYMPHONY NO. 2—Theodore Presser Co. (ASCAP)  
Declamando; Allegro scherzando; Molto tranquillo; Finale: Tempo primo ma incalzando.....29:33

21:39