

PHCD

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**GERARD SCHWARZ**

*Performs New Music for Trumpet*

**RICHARD MORYL**

5 *Salvos* (1969) 8:24

**HENRY BRANT**

*Concerto for Trumpet and Nine Instruments (1941-revised 1970)*

flute, 4 clarinets, 2 bass clarinets, tuba, percussion

Henry Brant, conductor

1 *Con brio* 8:20

2 *Sostenuto* 7:53

3 *Ritmico, ironico* 6:08

**ELLIOTT CARTER**

4 *Canon for Three* 1:43  
*(in memory, Igor Stravinsky 1971)*

Gerard Schwarz - trumpet, straight mute

Louis Ranger - trumpet, solo tone mute

Stanley Rosenzweig - trumpet, cup mute

**ELLIOTT CARTER**

5 *Canon for Three* 1:40

*(repeated with flugelhorn, cornet and trumpet)*

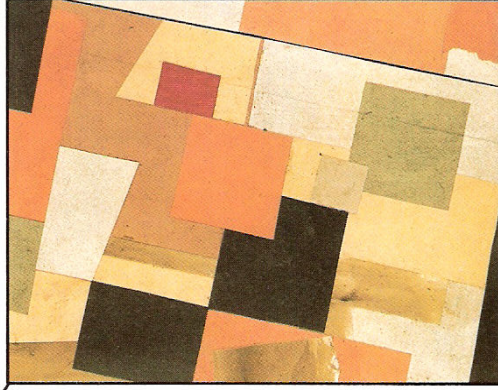
**STEFAN WOLPE**

7 *Solo Piece* (1966) 2:17

**CHARLES WHITTENBERG**

6 *Polyphony* (1965) 4:47

**Gerard Schwarz**  
*Performs New Music for Trumpet*



**Henry Brant**

*Concerto for Trumpet and Nine Instruments*

**Elliott Carter**

*Canon for Three*



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## GERARD SCHWARZ

In the last decade, Mr. Schwarz has made an impact on the international music scene as a conductor of great importance. However, his career began as a trumpet virtuoso. Solo performances and recordings were coupled with his duties as co-principal trumpet of the New York Philharmonic Orchestra. He was a member of the Group For Contemporary Music, the American Brass Quintet and Speculum Musicae. He received a Ford Foundation Concert Artist Award, which enabled him to commission Elliott Carter to write a trumpet concerto.

Gerard Schwarz began his conducting career in 1966 as Music Director for the Erick Hawkins Dance Company. In 1972, he was appointed Music Director of the Eliot Feld Dance Company. In 1976, he was named Music Director of the Waterloo Festival. His performances at that summer Festival led to his appointment as Music Director of the New York Chamber Symphony when it was formed the following year. In thirteen years, he has expanded that Orchestra's programming from only a few concerts the first year to a full schedule of New York appearances, plus tours and recordings.

In 1978, Mr. Schwarz succeeded Neville Marriner as Music Director of the Los Angeles Chamber Orchestra. During his eight years there he toured with the ensemble throughout the United States and at the Casals Festival, and made several recordings. Mr. Schwarz established the Music Today contemporary music series in 1981 at Merkin Concert Hall in New York, and served as Music Director through the 1988-89 season.

Mr. Schwarz made his operatic conducting debut with Washington Opera in 1982 in performances of *Die Entführung aus dem Serail*. That was followed by the American premiere of Wagner's second opera *Das Liebesverbot* in 1983 and that composer's version of Gluck's *Iphigenia in Aulis* in 1984, both for the Waterloo Festival. He made his Seattle Opera debut in January 1986 in Mozart's *Così fan tutte*; he since has conducted *Die Zauberflöte*, *Le nozze di Figaro*, and Wagner's *Der fliegende Holländer* for that company.

Gerard Schwarz was appointed Music Advisor of New York's Mostly Mozart Festival beginning with the 1982-1983 season, and in 1984 accepted the post of music director. During his tenure with Mostly Mozart, Mr. Schwarz has brought to the Festival many early Mozart operas in concert form, including *Mitridate*, *La finta Giardiniera*, *Lucio Silla*, *Apollo et Hyacinthus* and *Il re pastore*.

Mr. Schwarz began his relationship with the Seattle Symphony as Music Advisor for the 1983-84 season. The following year he was appointed Principal Conductor and since 1985 has held the post of Music Director. In his seven years with the Orchestra, he has initiated several concert series: Basically Baroque, Chamber Music, Musically Speaking, Mainly Mozart, and an American Series.

Gerard Schwarz's television credits include annual appearances on PBS' the "Live From Lincoln Center" Series for Mostly Mozart, PBS, "A Grand Night," celebration of the performing arts in March 1988 for which he served as Music Director, and a nationally-telecast performance in France with the *Orchestre Philharmonique*. He holds an honorary doctorate from Fairleigh Dickinson University, and is the recipient of the 1989 Ditson Conductor's Award from Columbia University.



**HENRY BRANT** - Of Henry Brant's over 75 performed works, most are in one way or another innovative in character, and 38 are spatial. Brant's kind of "spatiality" is a required, planned and non-optional factor in his music, differently handled in every piece; and in this sphere Henry Brant is recognized as a pioneer.

The Concerto for Trumpet and 9 instruments, in its initial version, was first performed in 1941. It has gone through many revisions both in instrumentation and in musical detail, and the first 3 performances of the work in its present form took place on April 23, 1972 at one of Max Pollikoff's "Music in Our Time" concerts in New York. I was the soloist and the composer conducted. Unlike the more recent and better known works of Henry Brant, this concerto is not a spatial work, nor does it combine simultaneous contrasted styles. It comes from Brant's 1935-1945 period when he sought to exploit different musical ingredients in each work, but singly, not in superimposition. In its 3 movements the trumpet appears both as a lyric and as a scherzo-oriented instrument in several different idioms which are applications of various kinds of musical Americana. Abstractions of jazz elements appear, as well as ironic comment. The choice of flute, 4 clarinets, 2 bass clarinets, tuba and percussionist was made to afford maximum opportunity for the solo trumpet to predominate easily as a virtuoso instrument.

**ELLIOTT CARTER** - Elliott Carter is one of our most respected composers. His "Canon For Three" can be performed by any three instruments, with different colors, having the proper range. One of the three versions Carter mentioned in the score is for muted trumpets using three different mutes. The recording begins with this version, and ends the recording with an open version using three different trumpet-like instruments — flugelhorn, cornet and regular trumpet.

The *Canon for Three* — *In Memoriam Igor Stravinsky* (for three equal instrumental voices: at the augmented fourth by inversion and at the unison) was composed for one of the Stravinsky memorial issues of the England music magazine *Tempo*, at the request of David Drew, its editor.

In proposing the canonic form to a group of European and American composers, he was following the lead of Stravinsky himself, who wrote a number of commemorative pieces in this form.

**RICHARD MORYL** - Richard Moryl, who is the Director of the New England Contemporary Ensemble and on the faculty of Western Connecticut State College, wrote "salvos" for me in 1969. It is the most unusual work on the recording and is somewhat freer in its compositional form. Moryl writes about the work as follows:

Salvos was written to be a tour-de-force for solo trumpet, allowing for all possible performance styles. The performer is asked to play with various types of vibrato, from very rapid to an extreme wobble; to play in as sloppy a style as possible, and as brilliantly as possible; as high and as low in range as possible. It includes the use of long glissandi; singing while playing the lowest pedal; the soloist is asked to play as cleanly as possible; jazzy, ugly, brassy, flabby. It is a study in trumpet sonorities, with an extensive use of the plunger, and extreme ranges. Like the salvos of a cannon, the piece continually explodes with a galaxy of sounds.

**CHARLES WHITTENBERG** - For many years I have had a close composer-performer relationship with Charles Whittenberg. He has written two major works for the American Brass Quintet and has dedicated his "Polyphony for Solo C Trumpet" to me. Whittenberg says of "Polyphony" "... timbres registers and groups of pitches function in this twelve-tone work as implications of a two-part contrapuntal composition; the unaccompanied violin partitas and sonatas of Bach are my revered models. The work is baroque in spirit and entirely revealed in its total aural dimension."

**STEFAN WOLPE** - We made this recording on April 5, 1972. Prior to that date I met with each composer to discuss the performances of their works. I had an appointment with Stefan Wolpe on April 4. The appointment never took place because on April 3, 1972 Wolpe died while attending a rehearsal of his own music at Town Hall, New York City.

The "Solo Piece for Trumpet (1966)" was written for a very close friend of mine, Ronald Anderson, who had been my teacher prior to my studies with William Vacchiano. The work is in two short movements, the second of which is written for the low F alto trumpet.

GERARD SCHWARZ