



MOSKO

SULLIVAN

CROZIER

CUNNINGHAM

CONTINUUM

MODERN ORCHESTRAL WORKS





STEPHEN L. MOSKO (1947-2005) was born in Denver, where his early musical education was fostered by conductor Antonia Brico. He received his Bachelor of Arts degree Magna cum Laude and Phi Beta Kappa from Yale University in 1969 studying with Donald Martino and Gustav Meier, and his M.F.A. from the California Institute of the Arts in 1972 studying with Mel Powell, Leonard Stein, and Morton Subotnick.

Mosko's compositions have been performed by the San Francisco Symphony, the Los Angeles Philharmonic, the Sacramento Symphony, SONOR, California EAR Unit, Monday Evening Concerts, Group for New Music of New York, the Aspen Festival Orchestra, the New York New Music Ensemble, La Camerata of Mexico, and at the Ojai, Tanglewood, and June in Buffalo festivals. His awards include an NEA Composers Fellowship, two BMI awards, the Fromm Foundation Award to West Coast Composers, and awards from the International Society of Bassists, Chicago Society of Composers, the Percussion Group of Cincinnati, and the Orange County Performing Arts Center. He received commissions from the Fromm Foundation, the Los Angeles Philharmonic, the Arnold Schoenberg Institute, the Sacramento Symphony, the University of Indiana, and the Southwest Chamber Music Society. He was the featured composer at the 1989 Sacramento New American Music Festival.

Mosko was for ten years the music director of the San Francisco Contemporary Music Players, and was principal conductor of the Griffin Ensemble of Boston. He also served as music director of the Chicago Contemporary Players. He was guest conductor on numerous occasions with the San Francisco Symphony and with the Los Angeles Philharmonic. He has also appeared as conductor at the Holland Festival, Ojai Festival, Foro International de Musica Nueva in Mexico City, Minnesota Opera, Monday Evening Concerts, Boston's Collage and Dinosaur Annex ensembles, Merkin Hall Music Today Ensemble, the Schoenberg Ensemble (Holland), the Netherlands Wind Ensemble, and at the Kennedy Center. He was music director of the 1984 Olympic Arts Contemporary Music Festival and the 1987 Los Angeles Festival (John Cage Celebration), and was the conductor of the Fromm Music Week at the Aspen Music Festival. Mr. Mosko was the music director of the

1990 Ojai Music Festival. He recorded for New World, Crystal, Mode One, Robey, CMP, GM, Nonesuch, New Albion, Newport Classics, Chandos, OO Discs, and Cambria.

Mosko served on panels for the National Endowment for the Arts, Chamber Music America, the MacDowell Colony, and the California Arts Council, and was a member of the board of the American Music Center. Mosko was an expert in the field of Icelandic folk music, having received two Senior Fulbright/Hayes Fellowships to Iceland, and was a founding member of the Repercussion Unit. He was Associate Professor of Music at Harvard University for two years, but spent most of his career as a member of the composition faculty at the California Institute of the Arts.

Stephen “Lucky” Mosko died at his home in Green Valley, California, on December 5, 2005, of natural causes.



TRANSLIMINAL MUSIC is one of only three orchestral works by Stephen “Lucky” Mosko. This premiere recording session was arranged by Executive Producer Bob Lord and Mosko’s late wife, Dorothy Stone. For more information on Stephen Mosko’s works, please visit

www.leisureplanetmusic.com/composer/mosko/bio.





TIM SULLIVAN'S compositions have been performed throughout the U.S. and Europe at various venues and new music festivals, including the Borealis Festival, American Opera Projects, 2008 NASA Conference, Etcetera Festival of New Music, and World Saxophone Congress XIII. He has received awards and honors from the American Composers Orchestra/EarShot, ASCAP, *Downbeat* magazine, and ALEA III.

His theoretical work is primarily focused on the music of Alfred Schnittke and Gérard Grisey, with emphasis placed on how this music is perceived by the listener. He has published essays on Schnittke and Ligeti and has presented at several conferences, including a national meeting of the Society of Music Theory. Sullivan is also an active percussionist and jazz drummer. He has several recordings as a member of the Boulder Creative Music Ensemble and has performed with Ron Miles at jazz festivals throughout the U.S.

Sullivan holds a PhD in Composition and Music Theory from the University of Michigan, where he studied with Bright Sheng, Andrew Mead, William Bolcom, Betsy Jolas and Karen Tanaka. He also holds degrees from the University of Northern Colorado, where he studied with Robert Ehle and John McLaird. Additional lessons and master classes have included Georges Aperghis, Toshio

Hosokawa, Dieter Mack, Helmut Lachenmann and Beat Furrer. At present, Tim is on the music theory faculty at the Crane School of Music in Potsdam, NY.

www.timsullivan.info

An abstract geometric pattern consisting of overlapping, semi-transparent shapes in shades of green, yellow, and white, creating a sense of depth and movement. The pattern is located in the bottom right corner of the slide.

POLYCHROME

For some time now I have been attempting to create music that finds a balance between experimentalism and accessibility. I am interested in new sounds and new forms of expression, but I also want to find ways to engage the Western classical tradition. This surely explains my fascination with so much of Alfred Schnittke's music – particularly his works that fuse styles together instead of presenting them in opposition. However, I am not attempting to create a stylistic fusion, but rather a kind of atomistic fusion, where the “new” and “old” elements are different representations of basic musical parameters like pitch, rhythm, timbre, and form.

Polychrome is an orchestral exploration of this kind of fusion, with many parameters in a constant state of flux. Melodic motives, rhythms, and harmonies engage in a

constant battle for supremacy, while instrumental colors and combinations become one of the driving forces of an explosive and dramatic form. These instrumental “colors” occur in shifting blocks that are gradually transformed, blurred, forced into violent collisions, and eventually melded together. The first section features two contrasting colors: the first is dazzling and bright, while the second is coarse and dark. As these two types of material engage in a kind of dialogue, the overall hue of the music shifts gradually, like it is being viewed through a prism. After several ruptures and one final flash of brilliance, a shrieking chord in the woodwinds and strings signifies the beginning of the second half of the work.

There are two primary colors in the second section as well: bold, dramatic chords, which gradually migrate from

the winds to the whole orchestra, and a softer hue introduced by oboe and piccolo solos with atmospheric string tremolos. These colors spread throughout the ensemble and are melded together, with the climax of the work occurring where the roles become reversed – the music of the oboe solo is exploded into cacophonous bursts of woodwinds and strings, and the whole orchestra collapses onto a single note, which serves as a kind of central pitch for the whole piece. This arrival unleashes a terrible force, as the motivic seeds of the work are violently hammered out in orchestral counterpoint. The ending emerges from this terror, serene and perhaps a bit tragic, fading away into slow, sustained echoes of earlier sounds.







Works by **DANIEL CROZIER** have been performed in New York, Philadelphia, Baltimore, Pittsburgh, Boston, Toronto, Syracuse, Washington's Kennedy Center, the Aspen Music Festival, the Oregon Bach Festival Composers' Symposium, and by the Bach Festival Society of Winter Park. His pieces have been recorded for release by Albany Records, ACA Digital, MARK Records, and PARMA Recordings and recorded for broadcast by the Belgian Radio and Television Network.

His first symphony, *Triptych for Orchestra*, has been recorded by the Seattle Symphony under conductor Gerard Schwarz. His *Toccata for Soprano Saxophone and String Trio* was premiered in 2002 by saxophonist Branford Marsalis and the Walden Chamber Players. Current projects include performances and/or recordings by the Brazilian Guitar Quartet and the Boston Modern Orchestra Project.

Crozier's honors include an Individual Artist Fellowship from the State of Florida's Division of Cultural Affairs; two award nominations from the American Academy of Arts and Letters; first prize at the Jacksonville Symphony Orchestra's commissioning competition *Fresh Ink*; annual ASCAP Special Awards since 1996; an ASCAP Foundation Young Composer's Grant for his first opera, *The Reunion*, to a libretto by Roger Brunyate; and first prize in the National Opera Association Chamber Opera Competition for his second opera, *With Blood, With Ink*, to a libretto by Peter M. Krask.

In the years 2000 and 2010 excerpts from *With Blood, With Ink* were included on the New York City Opera's VOX Showcase. At the opera's premiere, the critic for the *Baltimore Sun* wrote "...Crozier has responded to this libretto with music of extraordinary depth and power. He gives the characters and their story a compelling richness enviable for a composer his age." In 2010, the *New York Times* praised *With Blood, With Ink* as "...driven by Mr. Crozier's harmonically lush and lyrically soaring score..."

Crozier has worked with Eliot Newsome at Westminster College (BM), Jean Eichelberger Ivey at the Peabody Conservatory of the Johns Hopkins University (MM, DMA), John Harbison at the Oregon Bach Festival and John Harbison and Bernard Rands at Aspen. He has served on the faculty at the Peabody Preparatory, Radford University, and is currently Associate Professor of Theory and Composition at Rollins College.

FAIRY TALE was completed in 2002 for the Annapolis Youth Symphony Orchestra under the direction of David Ik Sung Choo. It is very much in keeping with my recent compositional exploration of the narrative power of music. It was a strong interest in opera that led my purely instrumental music in this direction. The music of the great operatic literature, it seems, reaches well beyond the function of simply enhancing a drama on stage. Our perception is that this music can somehow “become” the story that it tells, effectively taking it over, expressing the drama in its own terms with a heightened sense of dramatic sweep and a good deal of emotional specificity. It is the music that essentially controls our experience as we are drawn into the dramatic world of a fine opera.

While it may be problematical to speak of abstract orchestral music in such terms, music that exists apart from any explicit program or extra-musical reference does,

I believe, have the capacity to carry on an independent sort of narrative, expressed using its own particular kind of syntax. In this spirit, *Fairy Tale* strives to create what might be called virtual, rather than concrete, narrative. We might even refer to it, after Mendelssohn, as “an opera scene without words” whose personae appear as musical ideas. As in other forms of drama, interest comes as a result of the way these characters relate to one another in the context of an overall plot, the way they may be transformed by the sometimes intense nature of their interaction, and the larger intensity curve that emerges as part of the process.

Fairy Tale commences with a pair of fanfares, the first in the woodwinds and the second in the brass that set the scene. There is a sense that the drama proper begins with the next idea, an expansive melody in the strings that eventually heralds the piece’s first climax. A plaintive,

fragmented melody initially stated by the oboe moves the drama in a more mysterious direction. These are the characters, and it is their subsequent interaction that makes the piece.

Which tale is told here? It seems less entertaining to know this for sure than it is to imagine. The imagination was where the magic of these stories sprang up for us when we first knew them, and it is there that, given a little nostalgia and inspiration, we may rekindle their magic later on. *Fairy Tale* was originally conceived as the third movement of a three-movement symphony, but thus far has only been done as an independent piece as it appears here.





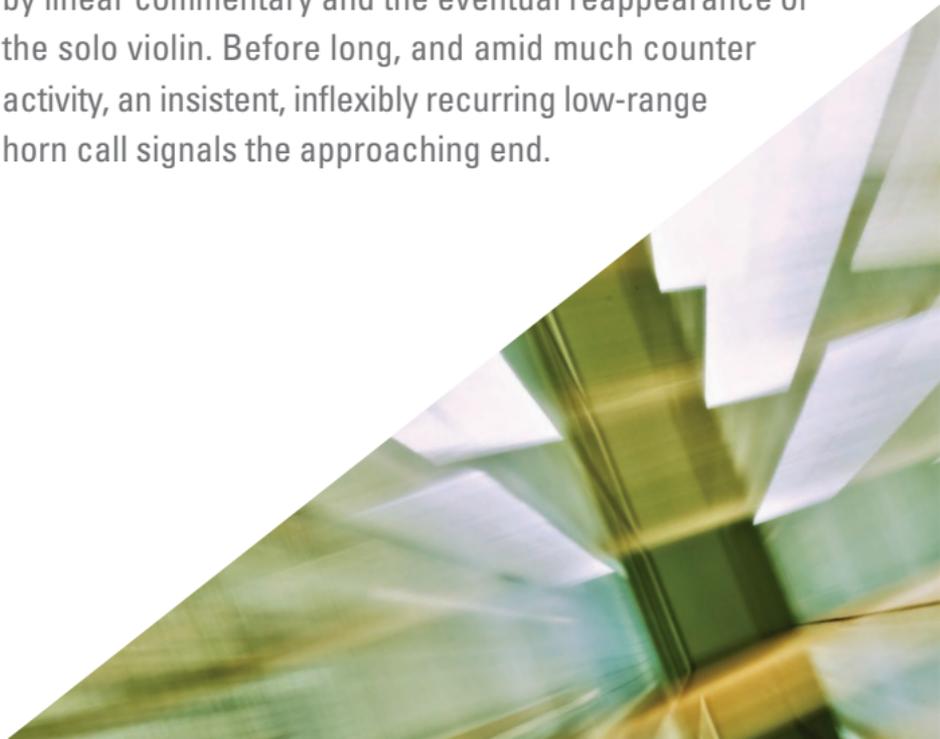
Michigan-born composer **MICHAEL G. CUNNINGHAM** (b. 1937) holds music degrees from Wayne State University, the University of Michigan, and Indiana University. Between 1967 and 1973 he taught theory and composition-related courses at universities in Michigan, Indiana, Kansas, and California. From 1973 to 2006 he was Professor of Theory and Composition at the University of Wisconsin-Eau Claire.

To date, Cunningham has approximately 250 compositions, most written for nearly every medium. He has published more than ten books focused on the subjects of composition and music theory. Additional biographical information and background can be found in *Who's Who in America* and in various biographical dictionaries.

TRANSACTIONS

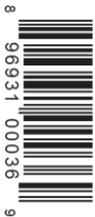
The title of this 1980 work suggests actions, gestures and lines on one orchestral level bringing about reactions on other levels. The piece begins with imperative exclamations that lead to a high coloratura violin section line. This in turn brings about an almost intimate solo violin passage, cloaked in bell-like reverberation. Following that, the high violin section line resumes, this time with challenging counter gestures in the winds. Then a solo flute seems to briefly comment on what the solo violin had said earlier,

immediately succeeded by the onward-moving solo violin. In time, a rolling motion in the winds leads to a multi-layered farrago of activity, followed by three “rockets,” followed by a faint echo of the very beginning, succeeded by linear commentary and the eventual reappearance of the solo violin. Before long, and amid much counter activity, an insistent, inflexibly recurring low-range horn call signals the approaching end.



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STEPHEN L. MOSKO

- 1** Transliminal Music 23:06
Slovak Radio Orchestra
Kirk Trevor, conductor

TIM SULLIVAN

- 2** Polychrome 13:54
Moravian Philharmonic Orchestra
Vit Micka, conductor

DANIEL CROZIER

- 3** Fairy Tale 14:23
Seattle Symphony Orchestra
Gerard Schwartz, conductor

MICHAEL G. CUNNINGHAM

- 4** TransActions 7:57
Russian Philharmonic Orchestra
Ovidiu Marinescu, conductor

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