

**HUTTER  
BABIN  
BURNS  
MARCH  
DEBUSSY  
KRONFUSS  
BURWASSER**

# *DIMENSIONS*

**WORKS  
FOR  
STRING ORCHESTRA**

**m** Navona  
Records

FINE MUSIC

## **DEPLORATION | GREGORY HUTTER**

**CZECH PHILHARMONIC ORCHESTRA | ROBERT IAN WINSTIN, CONDUCTOR**

**RECORDED SEPTEMBER 2006 AT CZECH RADIO STUDIO, STUDIO 1,**

**IN PRAGUE, CZECH REPUBLIC**

**SESSION ENGINEER VACLAV PAVEL**

*Deploration* (2005) consists of three segued movements: "Prelude," "Fugue," and "Chorale." The piece reflects the profound grief that I felt as a result of the passing of my mentor and friend, M. William Karlins, and it was begun on the day that followed his death. The piece as a whole employs a rather traditional harmonic vocabulary in a highly chromatic context. The "Chorale" movement employs a Bach chorale melody (*Singen wir aus Herzensgrund*) as a cantus firmus, which also receives chromatic treatment. *Deploration* is dedicated to the enduring memory of M. William Karlins.

- Gregory J. Hutter

## **COULEURS | LOUIS BABIN**

**MORAVIAN PHILHARMONIC STRINGS | PETR VRONSKÝ, CONDUCTOR**

**RECORDED JULY 9, 2011 AT REDUTA HALL IN OLOMOUC, CZECH REPUBLIC**

**SESSION PRODUCER RICHARD MLYNÁŘ**

**SESSION ENGINEER ZDENĚK SLAVOTÍNEK**

Original French text by Louis Babin, Laval, Quebec

This piece is probably closest to my personal musical language. Though you may not hear it, the musical idea has its roots in the word FACE. My primary motif is built on the melody A-F-A-F-C#-E, a frankly modern idiom which nevertheless retains many of my lyrical characteristics. This is an interior voyage that begins in a schoolyard with a quiet reference to a childhood melody I would sing when I was very young:

*Rond, rond, macaron,  
ma p'tite soeur, ma p'tite soeur.  
Rond, rond, macaron,  
ma p'tite soeur est dans maison.*

The piece then takes a turn toward the embattled heart. And at the very end, after being shattered by the force of strong and troubling emotions, the music wanders along a never-ending beach, tracing a perfectly still sea under a blanket of gleaming stars to a place where it can finally rest and take stock of the road travelled.

*Couleurs* is a reflection of the constant questioning that is part of daily life when we're 16 - when the white mixes with the black, and the resulting shades and tints color the essence of our soul-searching. Nothing is clear. And yet calm and inner peace are never far from our souls, a tiny inch away from hope.

- Louis Babin



**REVOLUTIONS | REYNARD BURNS**

**MORAVIAN PHILHARMONIC STRINGS | PETR VRONSKÝ, CONDUCTOR**

**RECORDED SEPTEMBER 5, 2011**

**AT REDUTA HALL IN OLOMOUC, CZECH REPUBLIC**

**SESSION PRODUCER VÍT MUŽÍK**

**SESSION ENGINEER ZDENĚK SLAVOTÍNEK**

*Revolutions* presents a different picture entirely. The image of children spinning and turning as they play overrides the three-beat waltz signature. The two feel of the bass and the continual motion of the viola help to maintain this feeling until the three feel of the waltz becomes stronger in the middle of the work. The spin returns as *Revolutions* comes to a dynamic close.

- Reynard Burns

## **SANGUIS VENENATUS | ANDREW MARCH**

**MORAVIAN PHILHARMONIC STRINGS | PETR VRONSKÝ, CONDUCTOR**

**RECORDED JULY 9, 2011**

**AT REDUTA HALL IN OLOMOUC, CZECH REPUBLIC**

**SESSION PRODUCER VÍT MUŽÍK**

**SESSION ENGINEER ZDENĚK SLAVOTÍNEK**

*Sanguis Venenatus* originated from an elegy, the fifth piece in a cycle of 10 string quartets which I finished writing in 2009.

The quartets are based on a theme of birds of prey. At the time of writing them, various people helped inspire the pieces by suggesting aspects of the various birds' flight that might then influence a technical aspect of the music. I was about to start work on the piece for the Common Buzzard (by this I refer to the hawks of the Buteo species, not the Vulture Buzzard), and I was waiting upon material that might reflect the behavioral characteristics, when my friend Sue Threakall, a widow of a hemophiliac man, suggested to me that I should look up what she described as an extraordinary article in the *Times* ("Horrorified Twitchers watch as Starving Buzzard kills rare Phalarope." Jan. 16, 2009), where the photograph showed a huge buzzard swoop down and snatch a small wading bird, an elusive grey phalarope. Two birdwatchers, Paul Freestone and Tim Twiggs, were waiting for hours hidden away in undergrowth at St. Gothian Sands near St Ives, Cornwall, hoping to get a chance to photograph the rare phalarope—a bird scarcely seen in the United Kingdom. Just as the small bird became visible, a common buzzard flew straight at the bird, snatched it and killed it. The sight of this image had a huge impact on me and helped me write the string quartet which I entitled *Elegy for an Unsuspecting Phalarope*. I saw a parallel between the fate of this innocent wading bird and the catastrophe which befell over 2,000 unsuspecting hemophiliacs and others, many of them children, who received contaminated blood or blood products, so I decided to dedicate this movement to the memory of their lives. In the words of the birdwatcher, Mr. Freestone, "That poor bird didn't stand a chance."

During 2009, I watched four of my hemophiliac friends die of complications due to contaminated blood. In the United Kingdom, 4,670 adults and children were given blood or blood products which were tainted with deadly viruses. Over 2,000 have since died, and of these, 1,243 were infected with HIV. I am one of only 337 surviving in this group. Having been infected with HIV at the age of 9, I have lived all these years just trying to take each day as it comes, finding the strength to stay optimistic through the gift of music.

At some point I made a decision to adapt the string quartet into a piece for full string orchestra forces. I believe that I did this to increase the depth of the elegy. I noticed that people were having difficulty with the rather long and awkward “phalarope” title, finding it difficult to remember. This was picked up on by a friend, John McLaren (author and founder of Masterprize, the international composing competition), who recommended a title change—which I wholeheartedly agreed with. He went away and consulted a colleague who was well-versed in Latin, and he came back with a suggestion of a Latin title which was the closest rendering of “Tainted Blood.” *Sanguis Venenatus* was born and this final act of renaming the piece freed the string orchestra version and helped cast it as a separate work in its own right. The conductor score has the inscription: “This work is dedicated to all the hemophiliacs and others who have lost their lives through contaminated blood and blood products.”

*Sanguis Venenatus* was first-performed by the Todmorden Orchestra under their conductor Nick Concannon Hodges on Saturday March 20, 2010. The premiere was followed by extremely positive review. The elegy then received a second performance during a service in London’s Westminster Abbey with the Strings of the London Charity Orchestra under William Carslake. The service, held on Wednesday March 30, 2011, celebrated the 40th anniversary of the enactment of the United Kingdom’s Chronically Sick and Disabled Persons Act (1970); pioneering legislation introduced with great effort and considerable endurance by the Rt.



Hon. The Lord Morris of Manchester, a long-time supporter and advocate of persons with hemophilia. The event was attended by Her Royal Highness The Duchess of Gloucester. The many provisions of this Act of Parliament have amongst other things given support to the afflicted and bereaved family members of the stricken hemophilia community

- Andrew March

## **LA SUITE DU PROMENEUR | LOUIS BABIN**

**MORAVIAN PHILHARMONIC STRINGS | PETR VRONSKÝ, CONDUCTOR**

**RECORDED DECEMBER 17, 2011 AT REDUTA HALL IN OLOMOUC, CZECH REPUBLIC**

**SESSION PRODUCER RICHARD MLYNÁŘ**

**SESSION ENGINEER ZDENĚK SLAVOTÍNEK**

Original French text by Louis Babin, Laval, Quebec

Mankind is a wanderer pending death. But sometimes life is lost long before one's cold body begins to feed the earth. Through lack of trust, neglect, or giving up, it is often difficult to realize that existence depends not only on unknowns but also on a thirst to know oneself, despite the imbalances this may cause. It is always difficult to question constantly, but is even more unbearable to feel like a straw in the wind. This Suite calls out to the heart and to passion for life. Do not be a mere spectator. Do not be afraid of mistakes. Go to the end with the undoubted satisfaction of not being outdone by life. This Suite is dedicated to my parents who supported me with love, for so long.

- Louis Babin

## **MAID WITH THE FLAXEN HAIR | CLAUDE DEBUSSY**

**SESSION PRODUCER MIRKO KRAJCI**

**SESSION ENGINEER HUBERT GESCHWANDTNER**

**ARRANGED RICHARD STOLTZMAN**

This recording of clarinetist Richard Stoltzman performing Claude Debussy's *Maid with the Flaxen Hair* has been previously featured on the Navona *Fine Music* series, on the Navona website, and as pre-loaded audio on Microsoft's Windows 7. Upon release of the recording, PARMA interviewed Stoltzman to discuss the piece and the impacts of its artistic merit.

The following is a transcript of that interview. To view the full video, visit the PARMA Recordings **YouTube channel**.

"Music is really abstract; it's just notes on a page. It's such a magical thing. It's such a miracle that these notes transformed by the performer become a young girl with hair the color of gold.

"I think that whenever Microsoft or anybody chooses a piece like this it is to free themselves from the almost unfathomable abstract things of life, and go into a dream and just lose yourself, but something has to take place, and it's these notes that Debussy created, which are very simple notes, actually it's a 7th chord. It's nothing complicated. It kind of opens you up to color, to light, to the sun.

"This particular piece seems to have a direct avenue to the soul. The sound that the clarinet makes, it just seems to magically move people. And I've had that every time I've played it, since I was a little kid.

"When I heard this piece of Debussy for the first time I went into the same world, because it seemed to be based on, and actually is based on, a simple



chord, a 7th chord, and that suspended chord is kind of a cushion for me—for my dreams, or for the chance to just imagine things. And that's what Debussy does; he makes all the sounds so intimate, you know there's really very personal kind of feeling here. That personal feeling is what brings us into the music's magic, I think, along with the beautiful melody.

“As a clarinet player, I've always played it with piano because that's what was available, and because there wasn't an arrangement for strings. But I started to think, if I ever had the chance to play this with a string orchestra, the sustaining sound would be so glorious; to have these lush chords be suspended forever and ever. If I could do this with strings it would be so beautiful! And finally I got the chance.

“This music has a chance to transform, and to touch people. It needs to have the utmost reach possible, so the chance to be part of this new creation gives my music, classical music, this miraculous chance to touch listeners that I'll never see, and that I don't know, but because of this phenomenon, the music will say something to them, and hopefully open up their own dreams.”

- Richard Stoltzman

## **RIVER OF TIME | RUDY KRONFUSS**

**MORAVIAN PHILHARMONIC STRINGS | PETR VRONSKÝ, CONDUCTOR**

**GABRIELA KUMMEROVA, ENGLISH HORN**

**RECORDED MARCH 1, 2011 AT REDUTA HALL IN OLOMOUC, CZECH REPUBLIC**

**SESSION PRODUCER VÍT MUŽÍK**

**SESSION ENGINEER RICHARD MLYNÁŘ**

*River of Time* is a short composition for string orchestra and horn solo.  
The horn can also be replaced by vocals with the following lyrics:

the moonlight is playing with the leaves of a tree  
and with thousand voices wind is sighing  
night is closing it's tired eyes  
and calling the dreams of the autumn  
my heart is trembling  
it's here I feel free, no memories in my mind  
harm the river of time keep on floating  
from a distance someone calls without words  
and it feels like it comes from the inside  
like an echo the wind seems to carry me  
to forgotten places of old  
something deep down in my heart seems to awake  
and a part of me cries  
feels the pain and the joy inside me  
river of time

-Rudy Kronfuss

## **FLUX | DANIEL BURWASSER**

**CONCORDIA ORCHESTRA | MARIN ALSOP, CONDUCTOR**

**RECORDED MARCH 26, 1999 AT MASTER SOUND IN ASTORIA NY**

**SESSION PRODUCER ELLIOTT MILES MCKINLEY**

**MASTER ENGINEER MATTHEW AZEVEDO OF M-WORKS**

*Flux* began as a brief sketch for a string quartet and then was abandoned. After reexamining this fragment a few years later, I thought it was worthy of expanding into a larger work, particularly a string orchestra piece. The once-shelved fragment now became the introductory thematic material for the work. This opening section appears again toward the end, but it has been slightly expanded to create a “bookend” effect. The newly added sections of the work feature varying tempi, textures, and melodic ideas which have been linked together to create a chain of events while maintaining the unity of the piece. Since *Flux* operates in a perpetual state of change, the title was a natural fit.

-Daniel Burwasser

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