

**CRI 270**

**HERBERT ELWELL**

**I Look Back (Pauline Hanson)**

**Wistful**

**Service of All the Dead (D. H. Lawrence)**

**A Child's Grace**

**This Glittering Grief (Robert Liddell Lowe)**

**The Ouselcock (Shakespeare)**

**MAXINE MAKAS, SOPRANO; ANTHONY MAKAS, PIANO**

**JOHN VERRALL**

**String Quartet No. 7**

**THE BERKSHIRE QUARTET**

**GEORGE WALKER**

**Spatials; Piano Sonata No. 2; Spektra**

**GEORGE WALKER, PIANO**

HERBERT ELWELL was born in Minneapolis in 1898, and studied composition with Ernest Bloch in New York, and Nadia Boulanger in Paris. From 1923 to 1926 he was a Fellow at the American Academy in Rome, where he wrote what has become his best known work, a ballet based on Max Beerbohm's "The Happy Hypocrite."

He taught at the Oberlin Conservatory of Music, also in many summer sessions of the Eastman School of Music, and was for seventeen years head of the composition department of the Cleveland Institute of Music. In 1964 he retired from the staff of the Cleveland Plain Dealer, which he served as music critic for a period of thirty-two years.

Over his long and distinguished career, Mr. Elwell has shown a special talent for setting serious poetry to music. His forces have ranged from full orchestral accompaniments to the evocative piano settings on this record. His music is well-known to audiences of the Cleveland, St. Louis and Buffalo orchestras, where it was played under such distinguished conductors as Leopold Stokowski, Artur Rodzinski, George Szell and William Steinberg.

JOHN VERRALL was born in Britt, Iowa, in 1908. His composition teachers include Donald Ferguson, Aaron Copland, Roy Harris and Zoltan Kodaly. After two years in England and Europe, he returned to the U.S.A. in 1932, and completed his academic studies at the University of Minnesota. Although he has won prizes, including the Guggenheim Fellowship, he has also lived by such workaday tasks as editing for music publishers. He has taught composition and theory at Hamline University, Mount Holyoke College and at the University of Washington, Seattle, where he has been since 1948. In the summer of 1964 he was appointed D.H. Lawrence Fellow by the University of New Mexico, the first musician to be so honored.

About his music, John Verrall writes:

"STRING QUARTET NO. 7 was written in 1962 at Ben Lomond, California, and premiered the following season by the Berkshire String Quartet at the University of Indiana. I have used a personalized, 10-note scale (G#-A-B-C-D-D#-E-F#-G-G#), either serially (as in the slow, somber middle section) or as a 'field of sound' exploring the many rich vertical and horizontal dissonant intervals present in the scale. The scale, which imparts a feeling of modality, is the basic means by which the work is unified.

"I have always been interested in warm, rich combinations of sound, and yet have desired to carry my music into new areas of texture and design. The use of the personalized scale and a fondness for contrapuntal textures has helped me to fuse these various elements into a unified style.

"STRING QUARTET NO. 7 is a single movement work. It has four parts, each of which explores a different aspect of the opening material. The first is a study in contrasts between the gentle and the strident principle ideas, the second a set of variations of a whimsical nature, which passes directly into a dark and pensive version of the material, yielding in turn to a brilliant and positive toccata."

GEORGE WALKER was born in Washington, D.C., in 1922 and graduated from Oberlin College, the Curtis Institute and the Eastman School of Music. His outstanding teachers include Rosario Scalero and Nadia Boulanger in composition and Rudolf Serkin in piano. His subsequent career has focused equally on the two areas; he has toured extensively as pianist and has won major awards (Guggenheim, Fulbright, John Hay Whitney and others) as composer. Meanwhile, he carries on a career as teacher; he is currently Professor of Music at Rutgers University in Newark.

SPATIALS (1960) is a 12-tone work consisting of a theme with six variants. The four movements of SONATA NO. 2 are (1) ten variations on a ground bass (an augmentation of the theme above it); (2) a brief scherzo and trio; (3) an intense song form, and (4) a condensed sonatina movement. The melodic, harmonic and formal relationships of the SONATA all derive from the interval of a third.

SPEKTRA (1970) receives its premiere performance on this recording. The composer describes it as "essentially a fantasy of color and varying intensities."

MAXINE MAKAS is a rising young soprano with an impressive repertoire of operatic and oratorio solos, which she has sung with leading companies and orchestras. She was born in Ohio, grew up in California, where she studied with Carl Ebert, and rounded off her studies with Boris Goldovsky at Tanglewood. ANTHONY MAKAS is a pianist-conductor from Chicago, whose regular position is (1971) Associate Conductor at Radio City Music Hall. In addition to appearances with his wife, he has accompanied Julius Baker, flutist and Bernard Greenhouse, cellist, among others.

Every fourth year, the American Academy-National Institute of Arts and Letters presents its Ames Award to an American Composer who has distinguished himself over the years; this record is the result of the 1969 Ames Award to Herbert Elwell; the Verrall recording was made possible by a grant from the American Composers Alliance and the Walker by one from the Research Council of Rutgers, the State University of New Jersey.

*(Original Liner Notes from CRI LP Jacket)*