

PHILLIP RHODES

Autumn Setting

HALE SMITH

The Valley Wind

JOHN RONSHEIM

Bitter-Sweet

Easter-Wings

URSULA MAMLOK

Stray Birds

sung by

PHYLLIS BRYN-JULSON

JAN DE GAETANI

HILDA HARRIS

stereo
CRI

1. autumn fragments

It snowed a bit tonight — not much —

It is a frail disguise you chose (green September's ending) . . .

You, the ever-thief of summer . . .

To watch the hours fall so soon is good,
Fall like falling leaves . . .
gold of things done well . . .
brown of regret . . .
scarlet touches of intention . . .

Autumn is the ending of possession,
the beginning of desire,
painting our transience in gold and scarlet.

And knowing the glory is the swiftest passing part . . .

2. prophecy

White birch shines,
star shines,
and a pale moon spills
cold liquid light
along the autumn hills.
Sumac sleeps
in rain-downed brown
and I, unsleeping, know
white birch shining in the night
premonitions snow.

3. remembrance / reality
(Principal poem: Gardens in the Rain)

GARDENS IN THE RAIN ARE . . .
SILVER FLECKED WITH GREY . . .
CASCADES OF CRYSTAL SPLINTERS
FALL AND MELT AWAY.

(October moon . . . cold and full secret moon.)

RAIN . . .
SLANTING IN THE WIND
OBSCURES THE HOUR'S BEGINNING,
DILUTES THE MOMENT'S END.

(Who hides in sleep from you shall miss a mystery.)

LONELINESS AND LAUGHTER WATERED-DOWN
IN ILLUSIONS OF FOREVER
ON THE OTHER SIDE OF PANE.

(Autumn is the ending of possession, the beginning
of desire.)

STRANGE FASCINATION IN A BUBBLE!
STRANGE HALF-LAUGHTER AND HALF-SIGH.

(painting our transience in gold and scarlet . . .)

RIPPLING, RISING, FALLING
FROM A LONG-FORGOTTEN SKY.

(and knowing the glory is the swiftest passing part.)

ONLY MEMORIES, LIKE ANCIENT MOSS REMAIN.

(will there come some light and lovely spring . . .)

CAUGHT BY CRYSTAL SPLINTERS,
SUMMARY OF RAIN.

(singing down the other side of fall?)

by Patricia V. Schneider

The Valley Wind

Living in retirement beyond the World,
Silently enjoying isolation,
I pull the rope of my door tighter
And stuff my window with roots and ferns.
My spirit is tuned to the Spring-season:
At the fall of the year there is autumn in my heart.
Thus imitating cosmic changes
My cottage becomes a Universe.

by Lu Yün
Copyright 1919, 1941 and renewed 1947 by Arthur Waley. Reprinted from
TRANSLATIONS FROM THE CHINESE, trans. by Arthur Waley, by permission
of Alfred A. Knopf, Inc.

Spring

When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

from Act V, Scene II *Love's Labour's Lost*
by William Shakespeare

Envoy in Autumn

Hear the doleful rains,
And one would say the sky is weeping
The death of the tolerable weather.

Tedium cloaks the wit like a veil of clouds
And we sit down indoors.

Now is the time for poetry coloured with summer.
Let it fall on the white paper
As ripe flowers fall from a perfect tree.

I will dip down my lips into my cup
Each time I wet my brush.

And keep my thoughts from wandering as smoke wanders,
For time escapes away from you and me
Quicker than birds.

by Tu Fu
Printed by Imago Pub. Co.

Velvet Shoes

Let us walk in the white snow
In a soundless space;
With footsteps quiet and slow,
At a tranquil pace,
Under veils of white lace.

I shall go shod in silk,
And you in wool,
White as a white cow's milk,
More beautiful
Than the breast of a gull.

We shall walk through the still town
In a windless peace;
We shall step upon white down,
Upon silver fleece,
Upon softer than these.

We shall walk in velvet shoes:
Wherever we go
Silence will fall like dews
On white silence below.
We shall walk in the snow.

Copyright 1921 by Alfred A. Knopf, Inc. and renewed 1949 by William Rose
Benet. Reprinted from COLLECTED POEMS OF ELINOR WYLIE, by permission
of Alfred A. Knopf, Inc.

Bitter-sweet

Ah my deare angrie Lord,
Since thou dost love, yet strike;
Cast down, yet help afford;
Sure I will do the like.

I will complain, yet praise;
I will bewail, approve:
And all my sowre-sweet dayes
I will lament, and love.

Easter-wings

LORD, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.

My tender age in sorrow did beginne:
And still with sicknesses and shame
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine
And feel this day thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me.

from *The Temple* by George Herbert

Five Songs from "STRAY BIRDS"
Aphorisms by Rabindranath Tagore

I
Stray birds of summer come to my
window to sing
and yellow leaves of autumn,
which have no songs,
flutter and fall there with a sigh.
no. 1

II
Let your music be like a sword
pierce the noise of the market to its heart.
no. 55

III
Tiny grass your steps are small
but you possess the earth under your tread.
no. 65

IV
This rainy evening the wind is restless.
I look at the swaying branches and ponder
over the greatness of all things.
no. 204

V
My day is done and I am like a boat
drawn on the beach listening
to the dance music of the tide in the evening.
no. 261

Reprinted with permission of The Macmillan Company from *Collected Poems
and Plays* by Rabindranath Tagore. Copyright 1916 by The Macmillan Company,
renewed 1944 by Rathindranath Tagore.

PHILLIP RHODES**AUTUMN SETTING (1969)**

Phyllis Bryn-Julson, soprano, and the Speculum Musicae
String Quartet, Eugene Drucker, Daniel Reed, John Graham, Fred Sherry

HALE SMITH**THE VALLEY WIND (1955)**

Hilda Harris, soprano; Zita Carno, piano

PHILLIP RHODES (b. 1940, North Carolina) studied composition with William Klenz and Iain Hamilton (CRI SD 205, SD 280) at Duke University and later at Yale University with Donald Martino (CRI 212, SD 230, SD 240) and Mel Powell (CRI 121, SD 227, SD 288). He has subsequently received an unusual number of awards and commissions. Rhodes taught at Amherst College prior to becoming Professional in Residence for the city of Louisville under a grant from the Ford Foundation in 1969. He is currently composer-in-residence to the Kentucky State Arts Commission.

About his music, the composer writes:

"AUTUMN SETTING is divided into three movements as dictated by the grouping of the texts. Comment may be useful in regard to the first and third movements. The first is a rather loose stringing together of selected 'fragments' from several poems. The third movement is based on one principal poem with insertions (again, 'fragments') from the two previous movements, which are motivically treated in the sense of recall. These elements — both textual and musical — are constantly placed in sharp juxtaposition, creating a confusion between 'summer' (the hazily remembered) and the reality of the present. (The idea is somewhat akin to the film technique of the 'flashback'.)

"Technically speaking, this work falls into the general category of 'free atonality', more specifically, it is motivically derived — in melodic, harmonic and rhythmic content. The texts used are drawn from the works of Patricia V. Schneider and are used with the kind permission of the author."

HALE SMITH (b. Cleveland, 1925) is one of the few composers in CRI's catalogue with a wide "practical" (as distinct from academic) background. He majored in composition with Marcel Dick at the Cleveland Institute, receiving his masters degree in 1952. He moved to New York in 1958 and worked with several jazz performers (including Chico Hamilton, Oliver Nelson, Quincy Jones, Eric Dolphy and Ahmad Jamal). He also has composed documentary film scores and has served as editor and consultant for major music publishing houses. He is a fairly prolific composer whose music for band has appealed to a wide audience. The songs on this commission disk display Mr. Smith's more lyrical and introspective new side. In addition to his other activities, Smith is currently (1972) an Associate Professor at the University of Connecticut, and serves as a consultant in music copyright infringement cases.

JOHN RICHARD RONSHEIM was born in Cadiz, Ohio, in 1927. Among his teachers were Francis Judd Cooke at the New England Conservatory and Luigi Dallapiccola in Florence. At present he is on the faculty of Antioch College. His compositions, since 1959, have been vocal works except a work for flute and double bass, and a not yet completed work for piano. Some of these works have been performed by the contemporary resident groups at the Universities of Chicago, Iowa and Pennsylvania, the I.S.C.M., Music in Our Time, and the Composers' Forum in New York City.

JOHN RONSHEIM**BITTER-SWEET (1969)
EASTER-WINGS (1964)**

Jan DeGaetani, mezzo-soprano, with Raymond DesRoches, vibraphone

URSULA MAMLOK**STRAY BIRDS (1963)**

Phyllis Bryn-Julson, soprano, with Harvey Sollberger, flute; Fred Sherry, cello

The poetry used in the following works is taken from George Herbert's set of poems contained in *The Temple* (1633). The two works are not related musically, except for the instrumentation.

One may find in the musical setting of BITTER-SWEET many concentrated forms of opposites which reflect the poetry. Helen Gardner ends her introduction to *The Poems of George Herbert* (Oxford's World Classics) by quoting *Bitter-sweet* as an example of how Herbert's "greatest poems are those in which his art enables him, whether he speaks to us or to his God, to speak in the accent of absolute sincerity, in the tone of one opening his heart to a friend."

In the same introduction, Miss Gardner reminds her reader, although *Easter-wings* may appear "over-ingenious" at first sight, it "comes on acquaintance to seem the fruit of a real correspondence between thought, feeling and form." The musical treatment follows in sound what one actually sees on the printed page (the two verses in the shape of wings viewed sideways), except the second verse expands at the center, and is now shaped much like a diamond instead of an hourglass, as heard in the first verse. It was dedicated to Luigi Dallapiccola on his sixtieth birthday.

URSULA MAMLOK was born in Berlin, emigrated to Ecuador and while still a teenager won a full scholarship at New York's Mannes School for her compositions. She has studied composition with George Szell, Roger Sessions, Stefan Wolpe and Ralph Shapey, as well as Vladimir Ussachevsky at the Columbia-Princeton Electronic Music Center. She received her masters degree from the Manhattan School of Music. A recipient of many awards and commissions, she is active in professional areas, lectures extensively on musical subjects and teaches at the City University of New York and at New York University. Her works are published by ACE and C. F. Peters.

About her music she has written:

"STRAY BIRDS, a setting of five aphorisms by Tagore, is a chamber work for soprano, flute and cello rather than a song cycle in the traditional sense. Here the instruments are not supplying mere accompaniment for the vocal line, but participate, often with great virtuosity, in expressing the character of the poetry as it suggested itself to me. Structurally the work is based on a 12-tone set. It is the textural structure above all, which gives a certain and distinct character to each song. These settings proceed from utmost density and rhythmic complexity to greatest spaciousness."

John Voorhees wrote in the *Seattle Post*: "The writing is highly imaginative — and highly difficult. The entire piece has a fragile ethereal quality about it that is almost mesmerizing." Louis R. Guzzo, reviewing the same concert in the *Seattle Times*, found that "despite its mathematical construction, the score touches the senses frequently. One of the reasons is its reflection of bird songs within the framework of the tone row — no simple accomplishment . . ."

PHYLLIS BRYN-JULSON has a wide and widening rep-

utation as a singer who can make the most difficult contemporary music sound as beautiful as a classic. The North Dakota-born soprano started her musical career as a pianist, but her voice was "discovered" by Gunther Schuller who encouraged her to develop it instead. She has since won high acclaim for her singing of both the classics and the moderns. She may also be heard on CRI SD 294.

SPECULUM MUSICAE was formed in 1971 to perform new (and usually advanced) music. Its members include some of New York's outstanding younger musicians and its programs have received favorable attention from the press and public.

HILDA HARRIS has been gathering rave reviews ever since her New York debut in 1967. She has appeared in four Broadway hit musicals, sung leading roles in grand opera and oratorio, and has been soloist in symphonic concerts, all resulting in the highest praise for her musicianship and beautiful mezzo-soprano voice.

ZITA CARNO, a native New Yorker, is a member of the New Jersey Symphony, and is active both as soloist and ensemble member in contemporary music performances.

JAN DeGAETANI is widely admired as one of the rare singers who can overcome the technical difficulties of advanced modern music with apparent ease and warmth. She may also be heard on CRI SD 294, SD 255 and CRI 167.

RAYMOND DES ROCHES is one of the few percussionists with the ability and courage to undertake the most difficult contemporary scores. He appears on many CRI recordings.

HARVEY SOLLBERGER and FRED SHERRY, New York specialists in difficult and complex music, frequently work together in concerts and recordings.

This recording was made possible by a grant from the American Composers Alliance and a Ford Foundation-Antioch College joint grant.

Produced by Carter Harman

Cover by Judith Lerner

Recorded by David Hancock

AUTUMN SETTING - C. F. Peters (BMI): 11'10"

THE VALLEY WIND - E. B. Marks (BMI): 15 min.

BITTER-SWEET - MS: 3'15"

EASTER-WINGS - MS: 6'05"

STRAY BIRDS - ACA (BMI): 14'20"

LC #'s: Rhodes 72-750898, Smith 72-750899, Ronsheim 72-750900, Mamlok 72-750901

© 1972 Composers Recordings, Inc.

THIS IS A COMPOSER-SUPERVISED RECORDING



COMPOSERS RECORDINGS, INC.

170 West 74th Street, New York, N. Y. 10023

Printed in the U.S.A.