

## **BARBARA KOLB**

### **LOOKING FOR CLAUDIO**

**David Starobin, guitar and mandolin; Gordon Gottlieb, percussion;  
Alexandria Ivanoff, soprano; Patrick Mason, baritone (1 and 2)**

### **SPRING RIVER FLOWERS MOON NIGHT**

**Robert Phillips, Franco Renzulli, pianists; Brooklyn College Percussion  
Ensemble, Barbara Kolb, conductor  
tape realized at Brooklyn College Electronic Studio**

BARBARA KOLB (b. Hartford, Conn., 1939) studied at the Hartt College of Music of the University of Hartford, where she received a B.M. (cum laude) in 1961, and an M.M. in 1964. She has received a number of awards including a Fulbright, two Guggenheims (1971, 1976), and the American Academy/National Institute of Arts and Letters (1973) and Martha Baird Rockefeller Fund For Music, Inc. awards that made this recording possible; commissions have included those from the Koussevitzky and Fromm Foundations, and the University of Wisconsin and Washington Performing Arts. She was the first American woman composer to win the Prix de Rome and was a member of the Board of Trustees of the American Academy in Rome from 1972-1975. Her music appears on Turnabout, Desto and Opus I records. This is her first CRI recording.

LOOKING FOR CLAUDIO is scored for solo guitar and prerecorded tape. The tape part does not contain electronic sounds but the sounds of mandolin, six guitars, vibraphone, chimes and three human voices. It is dedicated to David Starobin. As the title suggests, the emotional tone is a searching one, unfolding itself for the most part along subdued meditative lines, which exude a rather romantic Italian flavor. After a more extended and probing solo guitar passage, the live guitar, vibes and then the second guitar build a gradual crescendo, leading to the entrance of three humming voices instructed to sound "as if preoccupied with thought; walking aimlessly; unaware of external things." The piece concludes with a distant chiming identical to that heard in the opening passage.

SPRING RIVER FLOWERS MOON NIGHT combines two pianos in realtime with a pre-recorded tape containing mandolin, guitar, chimes, vibraphone, marimba and certain percussive instruments invented by Carl OM. It was commissioned by the New York State Council on the Arts for Robert Phillips and Franco Renzulli, and is dedicated to the late Leo Bronstein. The work is inspired by a poem written by Chang, Jo-Hsü in the first half of the eighth century and translated by David Lattimore, which follows:

1. *Spring river tidal water  
    running level with the sea  
On the sea the bright moon  
    rising with the tide  
Rolling tossing  
    down its waves a million miles  
Where spring river  
    do you lack for moonlight.*
  
2. *The river flows twists turns  
    around the scented park lands  
Moonlight sleeting everywhere  
    on blooming groves  
Through the void flowing frost  
    flies unseen  
White sand of the islets  
    indistinguishable*
  
3. *River sky one color  
    without a spot of dust  
Glittering amid the void  
    the bright moon's wheel  
On these banks what people  
    first saw the moon  
River moon in what year  
    did you first shine on men*

4. *Life of man age on age  
unexhausted  
River moon year by year  
looking at each other  
Who knows what person  
the moon in the river waits for  
All you see the long stream  
ushering its waters*
5. *White cloud a single swath  
bound far away  
Maple green upon the bank  
unquenched sorrow  
Tonight where is the household  
of the man in the little boat  
What place does she think of  
in the moonlit lodge*
6. *Piteously above the lodge  
the moon wavers wanders  
Shining back on the lonely one  
the make-up mirror-stand  
Blinds of the jade door  
she twists but does not go  
Wash-pounding on the stone  
though brushed away returns*
7. *This is the hour to gaze afar  
hearing nothing  
Wishing to follow the moon-glow  
to flow to shine on you  
Wild geese far flying  
cannot go beyond the light  
Fish dragons churning  
the depths ripple the surface.*

8. *Last night by the idle pool  
she dreamt of falling flowers  
She grieves for him at mid-spring  
who does not come home  
River waters wash away  
what's left of spring  
River pool the falling moon  
slanting westwards*

9. *Slant moon deep deep  
in sea-mist hidden  
From Chieh-shih to Hsiao-hsiang  
a boundless road  
Who knows what people  
come home by moonlight  
The moonset shakes out feelings  
as it fills the river trees*

Special thanks should be given to William Bland for the use of his opening phrase in A Song For David, for solo guitar.

**WALTER MAYS  
CONCERTO FOR ALTO SAXOPHONE AND CHAMBER  
ENSEMBLE**

**John Sampen, saxophone; Wichita State Faculty Chamber Ensemble;  
Walter Mays, conductor**

WALTER MAYS (b. 1941 Chester County, Tenn.) holds a D.M.A. from the University of Cincinnati where he studied composition with Felix Labunski and Jenő Takács, and chamber music with Walter Levin. More recently he has worked with John Cage and Krzysztof Penderecki. He was co-founder and first musical director of Music '70, the contemporary music performing group at the University of Cincinnati. Major works include *Funeral Music For Jan Palach* premiered by the Indianapolis Symphony (1971); *Variegations*, Cincinnati Symphony (1965); *Five Hallucinations* for viola ensemble; *Riot* for wind ensemble; and concertos for trumpet, violin, and saxophone. *SIX*

*INVOCATIONS TO THE SVARA MANDALA* received first prize in the 1974 Percussive Arts Society National Composition Contest, the 1975 Naumburg Recording Award that made its appearance on CR1 SD 344 possible and the 1976 Composers Award of the Martha Baird Rockefeller Fund for Music that resulted in his recording herewith. Since 1970, Mays has been a member of the musicology-composition department at Wichita State University. His notes follow.

The CONCERTO FOR ALTO SAXOPHONE was commissioned by John Sampen and Wichita State University for the Fourth World Saxophone Congress. It was premiered at the Congress in Bordeaux, France by Mr. Sampen and the Orchestre du Chambre du Conservatoire de Bordeaux in 1974.

The Concerto is a three movement work, each movement focusing on a different character trait of the saxophone: I — strength, breadth of line; II — lyricism, expressivity; III — aggressiveness — bravura. The first movement contrasts solo and ensemble in the traditional manner and makes use of standard performance techniques for the saxophone. The second movement makes prominent melodic use of quarter-tones in an introspective vein. Towards the close of this movement a special saxophone mute is employed. An invention of the composer, the mute consists of a sheepskin bag totally enclosing the saxophone. The third movement begins with driving, brutal aggressiveness which is sustained throughout, incorporating slap-tonguing and flutter-tonguing. It includes a solo cadenza which contrasts the introspective quality of the second movement with the driving elements of the third movement, culminating in a barbarous progression of multiphonics. With the return of the ensemble, the pace quickens until, after a brief restatement of the first movement's opening motif, several technical bursts take the soloist to a screaming climax in the altissimo. After the final explosion all activity dies away to a whisper.

Although all details of the composition are carefully written out, most of the work is performed *senza misura*. This results in a controlled aleatoric interaction between soloist and ensemble. The musical dramatic direction depends to a considerable degree on this element.

## PHILLIP RHODES

### **DIVERTIMENTO for Small Orchestra**

**St. Paul Chamber Orchestra; Dennis Russell Davies, conductor**

PHILLIP RHODES (b. Forest City, N.C., 1940) attended Duke University, where he studied composition with Iain Hamilton, and the Yale School of Music where his teachers were Donald Martino and Mel Powell. He has since received numerous awards for his work, including two Tanglewood Orchestra Prizes, two BMI awards, two Fromm Music Foundation commissions, two Ford Foundation-Contemporary Music Project grants, and three grants from the National Endowment for the Arts. His works are widely performed and recorded. Rhodes has taught at Amherst College and served as composer-in-Residence for the City of Louisville and the Kentucky State Arts Commission. He is currently (1976) Composer-in-Residence and a member of the faculty at Carleton College in Minnesota. His *AUTUMN SETTING* appears on CRI SD 301. He writes:

“The *DIVERTIMENTO* was commissioned by the Kentucky Chamber Orchestra and was written between January and April, 1971. The material from which the entire composition is drawn (actually, a three-note theme) is laid out in the first twenty or so measures of the *March*. Though re-worked in 1971, the musical ideas which form the basis of the *March* date back to 1960 and originally appeared as a march for woodwind quintet. (I must admit to being particularly fond of this material since it represents the first composition I attempted as a student.) *The Solemn Air* simply uses a slower version of this material in addition to a set of variations on a brief theme from Anton Webern's *Five Pieces For String Quartet*, Op. 5. *Images I and II* in the third movement allow the farthest digression, while the *Quartet* and *Finale* represent a somewhat strict and intense development of the basic ideas — in, I might add, a rather humorous vein.”

PHILLIPS and RENZULLI have performed widely as a piano duo for more than ten years, and their devotion to 20th century and contemporary works has brought them special acclaim. DAVID STAROBIN is widely admired for his extensive performances of contemporary guitar music. Among the

composers he has performed and worked with are Barbara Kolb, Earle Brown, Christian Wolff, Toru Takemitsu and Meyer Kupferman. The members of the BROOKLYN COLLEGE PERCUSSION ENSEMBLE performing on this record are Jeffrey Kane, Deborah Kriaack, Ramond Marchica and Arthur Storch. The WICHITA STATE UNIVERSITY FACULTY CHAMBER ENSEMBLE is made up of faculty artists and outstanding student performers from W.S.U. They have premiered several of Mr. Mays' recent compositions. Members for this recording are: Judith Dicker, oboe; James Jones, clarinet; Michael Dicker, bassoon; Walter Myers, trumpet; Richard Gardner, trombone; James Ceasar and Reinier Knetsch, violins; Maurice Hood, viola; James Varah, cello; Mark Minkler, bass; David Childs, electronic organ; Marilyn Sampen, piano-celesta; J.C. Combs, percussion. JOHN SAMPEN is Instructor of Saxophone at Wichita State University and saxophonist with the Wichita Symphony. His principal studies were with Frederick Hemke, at Northwestern University. In 1970 Sampen was a recitalist and certificate winner at the International Geneva Concours in Switzerland.

The ST. PAUL CHAMBER ORCHESTRA is the only full time professional chamber orchestra in the U.S. Its six seasons of activity have included two European trips sponsored by the State Department, the most recent to the Soviet Union in 1975. The Orchestra is well known for its performances of contemporary works and frequent commissions to American composers. In 1975 it received the ASCAP award for programming American music. The orchestra can also be heard on CRI SD 274 and 292.

Each year the National Institute/American Academy of Arts and Letters honors four composers for distinguished achievement. Barbara Kolb was a 1973 and Phillip Rhodes a 1974 winner, and this recording was part of their awards. Kolb and Walter Mays were also winners in the 1976 Composers Award of the Martha Baird Rockefeller Fund for Music, Inc., which subsidized part of her recording and that of Mays. The Rhodes recording was also assisted by the Ford Foundation 1976 Recording-Publication Program.

Produced by Carter Harman

THIS IS A COMPOSER-SUPERVISED RECORDING

*(original liner notes from CRI LP jacket)*