

**AMERICAN ACADEMY AND INSTITUTE  
OF ARTS AND LETTERS AWARD RECORD**

**PAUL CHIHARA**

**MISSA CARMINUM BREVIS (FOLK SONG MASS)**

**MAGNIFICAT**

**Chorus of the New England Conservatory,**

**Lorna Cooke deVaron, conductor**

**AVE MARIA — SCARBOROUGH FAIR**

**Men's Glee Club of the University of California at Los Angeles,**

**Don Weiss, conductor**

PAUL SEIKO CHIHARA (b. 1938, Seattle, Wash.) resides and composes in New York City and Los Angeles. He received his D.M.A. degree in music from Cornell University in 1965. In addition to studying with Robert Palmer at Cornell, his principal composition teachers were Nadia Boulanger in Paris and Ernst Pepping in West Berlin. He has also studied literature extensively, and holds B.A. and M.A. degrees in English Literature.

Upon completion of his studies, Chihara taught at UCLA, where he was Associate Professor of Music for 8 years. While there, he was also a music advisor and frequent performer with the Monday Evening Concerts Series in Los Angeles and toured extensively as a composer, performer, and conductor.

In 1974, Chihara resigned from UCLA in order to devote himself exclusively to musical composition. Since then, he has written many works for symphony and chamber orchestra, ballet, chamber ensemble, solo instrument, voice, and chorus.

He has developed some of his musical ideas in extended series of compositions, such as his *Ceremonies I-V* for chamber and symphony orchestras, and a long series of compositions entitled *TREE MUSIC*, written from 1966-71, for various instrumental combinations (CRI SD 269).

In addition to his many concert works, Chihara has also composed the music for 15 motion pictures, including *I Never Promised You a Rose Garden* (1977), *Harvest Home* (1978), and *Brave New World* (1978) for NBC-TV.

Among Paul Chihara's many prizes, awards, and commissions is the prestigious Lili Boulanger Memorial Award (1963), a Fulbright Fellowship for study in West Berlin (1966), a Tanglewood ASCAP Fellowship for study with Gunther Schuller, and a Guggenheim Fellowship to compose a ballet, *The Infernal Machine*.

The Walter W. Naumburg Foundation commissioned his *String Quartet, "Primavera"* for its 1977 competition winners, the Primavera String Quartet, which premiered the work at Alice Tully Hall that year. His *Ceremony V* (Symphony in Celebration), commissioned by the Fromm Foundation at Harvard, was performed by the Chicago Symphony after a premiere by the Houston Symphony.

He writes:

"The *Kyrie* to *MISSA CARMINUM BREVIS* was composed in November of 1972. The idea of combining popular with liturgical music was consistent with other compositional experiments I was involved with at the time: namely, that of transforming seemingly disparate musical materials into strange and new configurations, much as in dreaming or in reverie. I was pleased with the results of the *Kyrie*, and decided to complete the *Mass*, using a different folk song as *cantus firmus* in each movement, while combining it with the Gregorian incipits from the *Missa Deus Genitor Alme*, whose well known melodies run like

sinews through the body of the work. Furthermore, the identification of sacred with profane love seems to me, as C.S. Lewis pointed out in *The Allegory of Love*, a transformation which heightens religious devotion, and as such is a peculiarly beautiful and Catholic experience. Though I love the choral works of the Baroque, Classical, and Romantic eras, the models for my Mass were chosen from an earlier period: the great masses of the High Renaissance, and especially those of Palestrina's. This influence is evident, not so much in the use of triadic harmony, as in the deliberate use of texture and density as a compositional and structure-determining resource.

“Most of the songs I have used sing of love, and tragic love at that. Texts, as well as music, were important to me, and they are often set against each other to heighten my interpretation of the Mass. Several examples may illustrate:

“Kyrie, Sally Garden, my love and I did meet.”

“Qui sedes ad dexteram Patris, miserere nobis, He bid me take life easy, as the leaves grow on the tree.”

“Kadosh Adonai, who comes in the name of the Lord.”

“We're goin' to Montana, Hosanna!”

“For I was young and foolish and now whether he loves me or loves me not, I will walk with my love now and then ... Agnus Dei, dona nobis pacem.”

“The MAGNIFICAT was composed in Berlin in 1965 while I was on a post-doctoral Fulbright Fellowship, studying choral composition with Ernest Pepping. The Gregorian hymn Ave Maria in the Dorian Mode underlies the textures of the six-part women's chorus.

“The AVE MARIA & SCARBOROUGH FAIR (composed in September, 1971) was my first project combining two cantus firmi whose texts are juxtaposed as commentaries on each other. The two songs, both in the Dorian Mode, are love songs, one sacred and the other secular. Like the MAGNIFICANT written 6 years earlier, the AVE MARIA - SCARBOROUGH FAIR is scored for six-part non-mixed chorus.”

## **C. CURTIS-SMITH**

### **MASQUERADES**

- 1. Nun komm, der Heiden Heiland (Palindrome)**
- 2. Trio (Heterophonic Palindrome)**
- 3. Wie Lieblich ist doch Herr, die Stätte (Jig for an Elephant)**
- 4. Bagpipes**
- 5. In dulci júbilo: Like a Carrousel**
- 6. Scherzo (Jig for the Feet)**
- 7. Nun komm, der Heiden Heiland: Parody (Palindrome)**

**William Albright, organ**

C. CURTIS SMITH (b. 1941 Walla Walla, Washington) studied composition with Kenneth Gahm (University of Illinois) and Bruno Maderna at Tanglewood. He has degrees from Northwestern University, and studied piano with David Burge and Gui Mombaerts. He is the recipient of a Guggenheim Foundation Fellowship (1978-79), an ASCAP composers award (1979), an Award from the American Academy and Institute of Arts and Letters (1978), grants from the National Endowment for the Arts, and the Martha Baird Rockefeller Foundation, Prix du Francis Salabert (1976), Gold Medal from the Concorso Internazionale di Musica e Danza G.B. Viotti, and the Koussevitzky Prize at

Tanglewood (1972). His music is published by Theodore Presser (Elkan Vogel), and Editions Salabert (G. Schirmer), and he has received commissions from the St. Paul Chamber Orchestra and the Louis Falco Dance Company, The Boston Musica Viva, Igor Kipnis, David Burge, William Albright, and Michael Lorimer. In 1976-77, he was Visiting Lecturer in Composition at the University of Michigan and since 1975 has been Associate Professor at Western Michigan University. His music also appears on CRI SD 345, 346 and 388. He writes:

“In writing for the organ, I sensed the need for greater rhythmic momentum than in any other medium. Since any true dynamic inflection, accent or crescendo is virtually impossible, other means must be used to achieve forward momentum. This momentum, I felt, had to come through rhythmic vitality. Thus, while a preeminent concern for color has been apparent in much of my work heretofore, in MASQUERADES, rhythmic momentum is of greater importance than are coloristic elements. This was a direct response on my part to the characteristics of the organ as I perceived them. Indeed, the instrument itself shaped the nature of my musical ideas.

“The chorale prelude, *Nun komm der Heiden Helfand* is my response to the instrument's religious associations, achieved through an appropriately forthright setting of the Lutheran chorale tune, The end is an homage to Bach himself, not borrowing, surprisingly, from one of the master's preludes on the same chorale, but from the ending of his setting of *Von Gott will ich nicht Lassen*.

Another aspect of the instrument's religious tradition is embodied in *Wie lieblich ist doch Herr, die Stätte*, which imitates the sound of a tiny hymn-playing reed organ over which is superimposed the irreverent jiggling of an elephant. This is the first of two 'fun' pieces in the set. Programmatic notations are peppered at odd intervals throughout the score: 'clumsy, preposterous ... stupidly trying again ... best to go it alone? ... the ringmaster pipes his flute ... ' A few notes of *In dulci júbilo* are heard in canon at the end.

“The instrument's inexhaustible air-supply called forth bagpipe-like associations, and resulted in the central movement, *Bagpipes*. By contrast to the jocular classicism of the previous movement, *Bagpipes* is rangier and more romantic in spirit. The inspiration is Scotch and Irish bagpipe playing, with the music's prominent 'Scotch snap' rhythms, its 'wheezes' and curious melodic twists. As the piece rolls along and becomes increasingly more complex, one can almost imagine a mad hoard of kilted pipers, rushing pell-mell as if to battle.

“*In dulci júbilo* embodies the instrument's mechanical side and imitates the sound and style of a calliope or carrousel. The programmatic notations in the margins run: 'The defective carrousel gets stuck ... gets stuck again ... revolves backwards ... begins to wind down, complete with stuck notes and odd squeaks ... ' The cantus firmus in the pedal (*In dulci* fairly dances!) is echoed in an augmented version played by an assistant on another manual.

“In the second, transformed version of *Nun komm der Heiden Heiland*, the opening is yet another interpretation of the religious tradition: the cloying, meandering improvisation of certain church organists, now mocked by the distorted cantus firmus. The conclusion provides the obligatory 'glorious full organ' fermata, held almost too long.

“The two remaining pieces, *Trio* (Heterophonic Palindrome) and *Scherzo* (Jig for the Feet) both, of course, fit into their respective traditions: trio and virtuoso pedal display. (Feats for the Feet?)

“So, all the above are various manifestations of the organ in its various and sundry traditions, and appearing in an assortment of guises: MASQUERADES. From the majestic Lutheran instrument, to a tiny reed organ, to longwinded bagpipes, to mechanistic devices, to cloying improvisations and grand conclusions, etc., etc., etc.”

MASQUERADES was commissioned by William Albright and premiered by him at the American Guild of Organists National Convention in Seattle, 1978. Three subsequent movements were premiered later at the van Daalen Organ Festival of Inauguration at the Eastman School of Music. MASQUERADES was recorded on the D.A. Flentrop organ at St. Mark's Cathedral in Seattle.

#### FLENTROP ORGAN OF ST. MARKS CATHEDRAL, SEATTLE

The organ for St. Mark's Cathedral, Seattle, is one of the largest modern mechanical action organs in the United States. It has four manuals, 55 stops, 76 ranks (sets of pipes), and 3,788 pipes. The large pipes are of copper and the smaller pipes of 30 to 70 percent tin. The wooden pipes as well as the case of the organ are of African mahogany. The stop action is electric with six combination pistons for each division to aid the organist in the instant manipulation of the numerous stops. The entire instrument has been handmade at the Flentrop Orgelbouw in Zaandam, Holland, in 1965.

LORNA COOKE deVARON founded the New England Conservatory Chorus in 1947, and has directed the Chorus in numerous performances and recordings with the Boston Symphony Orchestra. The group has made extensive tours of the United States, Soviet Union, and Europe.

DONN WEISS is Director of the UCLA Madrigal Singers and University Chorus as well as the Men's Glee Club. Under his direction the Glee Club has made numerous performances throughout the U.S. and Canada, has appeared on nationwide television, and has made recordings for Columbia and Everest.

WILLIAM ALBRIGHT has recorded and performed recent music for organ and piano extensively. He also tours regularly with another specialty: classic piano jazz and ragtime. His organ playing appears on CRI SD 277 (his own music) and on CRI SD 363 (music of Sydney Hodkinson), and his piano playing on CR SD 346 (music of Robert Morris). He is Associate Professor of Music Composition at the University of Michigan.

This record is sponsored by the American Academy and Institute of Arts and Letters as part of its music awards program. Four cash awards and a CRI recording are given annually to honor and encourage outstanding composers and to help them continue their creative work. Paul Chihara was a winner in 1979 and C. Curtis-Smith in 1978.

Produced by Carter Harman

*(original liner notes from CRL LP jacket)*

# STOPLIST OF ST. MARKS CATHEDRAL ORGAN, SEATTLE

## STOPLIST:

Hoofdwerk (Great)	Bovenwerk (Swell)	
16' Prestant	8' Prestant	
8' Prestant	8' Fluit	
8' Roerfluit	8' Gemshoorn	
4' Octaal	8' Zweving (Celeste)	
4' Speelfluit	4' Octaal	
2-2/3' Quint	4' Koppelfluit	
2' Octaaf	2-2/3' Nasard	
1-3/5' Terts	2' Flageolet	
IV Mixtuur	1' Octaaf	
III Scherp	1V-1/ Mixtuur	
16' Tramper	8' Trompet	
8' Trompet' (horizontal pipes)	8' Kromhoorn	
	Tremulant	
Rugwerk (Positiv)	Pedaal	
8' Prestant	32' Prestant	
8' Gedekt	(+20 pipes from 16')	
8' Quintadeen	16' Prestant	
4' Octaaf	16' Subbas	
4' Roerfluit	8' Octaaf	
2' Octaaf	8' Gedekt	
II Sesquialter	4' Octaaf	
III Mixtuur	4' Spitsgedekt	
III Scherp	2'+1' Nachthoorn	
16' Dulciaan	VII Mixtuur	
8' Schalmei	16' Bazuin	
Tremulant	8' Trompet	
	4' Trompet	
	2' Cornet	
Borstwerk (Brustwerk)		
8' Gedekt (Oak)		
4' Prestant	Couplers (mechanical)	
4' Fluit (Gedekt)	Hoofdwerk Bovenwerk (II + III)	
2' Gemshoorn (Nachthoorn)	Hoofdwerk + Rugwerk (II + I)	
1-1/3' Larigot	Pedaal Bovenwerk (Ped + III)	
II Cymbel	Pedaal -F Hoofdwerk (Ped + II)	
8' Regaal	Pedaal + Rugwerk (Pod + I)	
Tremulant		