

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD

WALLACE BERRY

SONATA FOR PIANO

Dady Mehta, piano

WALLACE BERRY (b. La Crosse, Wisconsin, 1928) studied at the University of Southern California, with Halsey Stevens, where he earned the Ph.D. degree in 1956, and at the Paris Conservatory, with Nadia Boulanger. He is Professor of Music and Head of the Department at the University of British Columbia. His *STRING QUARTET NO. 2*, *CANTO LIRICIO* for viola and piano, and *DUO* for flute and piano, are on CRI SD 282; his *TRIO* for piano, violin, and cello on CRI SD 371, and his *Duo* for violin and piano is recorded for Opus One. He is author of *Form in Music* and *Structural Functions in Music* (Prentice-Hall), and contributor of scholarly articles to *Musical Quarterly*, *Perspectives of New Music* (for which he serves as a member of the Editorial Board), and *Journal of Music Theory*. He was elected to the University of Michigan Society of Fellows, an honorary organization, in 1975. In 1978, he received the award from the American Academy and Institute of Arts and Letters that made this recording possible. Its citation states that Berry's music "embraces the traditional values of expressive communicativeness and inquiring invention, reflecting in highly individual ways the universal creative impulse in which mind and heart are equally engaged." Berry continues to be active as a pianist, and has played his Piano Concerto with a number of symphony orchestras. He writes:

"The SONATA was begun in 1975 in Carmel, California, and completed the following year at Ann Arbor, Michigan. The listener may readily sense applications of virtually universal techniques of recapitulation and variation-development within its form, which is without distinct division into 'movements.' A short introductory section of eight bars has its counterpart at the end of the work. There are elements both of *bravura* and calmly (yet intensely) *expressivo* approaches in the work's rhetoric, and the harmony ranges from dense and severely dissonant to overtly triadic, the latter expressing relative release in a broad dynamic profile. That profile is marked too by extreme contrasts of texture and dynamic level which, with changes of tempo and thematic character, delineate the structure."

RICHARD SWIFT

GREAT PRAISES (poems by Richard Eberhart)

Anna Carol Dudley, soprano; Marvin Tartak, piano

SUMMER NOTES

Paul Hersh, piano

RICHARD SWIFT (b. 1927, Middlepoint, Ohio) studied at the University of Chicago with Grosvenor Cooper, Leonard Meyer and Leland Smith. He is Professor of Music at University of California, Davis and has been visiting professor at Princeton University. Awards include Rockefeller Foundation — Louisville Orchestra Young Composers Award, Rockefeller Foundation Performance Award, Composers String Quartet Award, National Endowment for the Arts Award, and American Academy and Institute of Arts and Letters Award. He writes:

"I first became acquainted with Richard Eberhart's poetry during World War II; for a long time I wanted to set some of his poems and during the fifties sketched some settings that were never realized. Finally, in 1977, an opportunity to compose a song-cycle for Anna Carol Dudley and Marvin Tartak provided the occasion to collaborate with Eberhart. GREAT PRAISES — the title of one of his collections of poems as well as that of the final

song — was composed at Princeton in the autumn of 1977, and the music is dedicated to him and his wife. Anna Carol Dudley and Marvin Tartak, both long associated with the performance of my music, gave the first performance at the University of California, Davis in April 1978.

“SUMMER NOTES was composed during the summer of 1965 in response to a commission from Paul Hersh. The final movement, originally entitled *Stravaganza VI*, was composed for Marvin Tartak who gave its first performance in Berkeley in 1965. Hersh played SUMMER NOTES for the first time at Grinnell College, Iowa, in February 1968.

“SUMMER NOTES is in three movements with short, meditative interludes between movements. The first movement, improvisatory in character, presents motives and textures that are heard in different forms in the later movements. The second movement is vigorous and rhythmically active, and the final movement contrasts extremely rapid passages with denser textures.”

DADY MEHTA was born in Shanghai and came to the U.S. in 1965, after studying in Paris and Vienna. The winner of numerous prizes, he was hailed as a Beethoven disciple at the time of his debut in Vienna in 1958, and his appearances throughout Europe and the United States have resulted in high critical acclaim. Mehta has premiered and recorded a number of contemporary works. He is Professor of Music at Eastern Michigan University.

ANNA CAROL DUDLEY lives in Berkeley. She studied with Marian Sims at Oberlin Conservatory of Music and is on the faculty of San Francisco State University. She also teaches and performs at Cazadero Baroque Workshop and at Basically Baroque, University of California, San Diego. She is admired for the breadth of her repertory, which includes an impressive list of twentieth century music.

MARVIN TARTAK is a pianist, harpsichordist and musicologist with special interest in the operas of Rossini. He attended the University of Chicago and University of California, Berkeley, and was a student of Bernard Abramowitsch. He has taught at University of California, Davis, University of Pittsburgh, University of California, Berkeley, and San Francisco State University. He now lives in San Francisco.

PAUL HERSH for ten years was violist and pianist with the world renowned Lenox Quartet, taking part in its numerous tours. He continues to perform as recitalist, as soloist with orchestras, and as a member of chamber ensembles, and teaches at the San Francisco Conservatory. He has recorded for RCA Victor, Desto, CRI, Dover and 1750 Arch Records.

GREAT PRAISES

Poems by Richard Eberhart

I. RUMINATION

When I can hold a stone within my hand
And feel time make it sand and soil, and see
The roots of living things grow in this land,
Pushing between my fingers flower and tree,
Then I shall be as wise as death,
For death has done this and he will
Do this to me, and blow his breath
To fire my clay, when I am still.

II. THE RETURN

Still marvelling at the light,
Impersonal, on the mountain peaks, a halcyon
Glow; it strains to me,
To the last intimacy.

Then, quick to seize on intuition,
I thought I knew; now I know
I do not know. Time has refracted
Ineluctable meanings.

Now, the sight is more satisfactory.
Decades make us mountainous.
Life did not know what time could do.
My long light streams out to you.

III. MEMORY

There must be time when you, too, dream
Of the perfection of the evening, music
Glancing from the resistance of the curtains
To seal the heart in certain silences,

When the possibilities of any earthly perfection
Play among the shadows of the curtains
And, invisibly, descend upon the flesh
Suspense of being, benediction and essence.

IV. GREAT PRAISES

Great praises of the summer come
With the flushed hot air
Burdening the branches.

Great praises are in the air!
For such a heat as this
We have sweated out our lives toward death.

I used to hate the summer ardour
In all my intellectual pride,
But now I love the very order

That brushed me fast aside,
And rides upon the air of the world
with insolent, supernal splendour.

from *Collected Poems 1930-1976*

by Richard Eberhart. Copyright

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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. Wallace Berry and Richard Swift were winners in 1978.

(original liner notes from CRI LP jacket)