

# VOICES AND INSTRUMENTS

## PHILLIP RHODES

### VISIONS OF REMEMBRANCE

1. Flashback
2. Grown Up Relatives
3. My Grandmother's Love Letters
4. Piano

**Carleton Contemporary Ensemble;**

**Carol Wilson, soprano; Lorraine Manz, mezzo-soprano; William Wells, 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-CMP grants, three grants from the National Endowment for the Arts, a citation and award from the American Academy of Arts and Letters, a grant from the Martha Baird Rockefeller Fund for Music, and a Guggenheim Fellowship. Rhodes has taught at Amherst College and served as composer-in-residence for both the city of Louisville and the Kentucky Arts Commission. He is currently (1980) Composer-in-Residence and a faculty member at Carleton College in Minnesota. Rhodes' other CRI recordings are the *DIVERTIMENTO* for Small Orchestra (CRI SD 361) and *AUTUMN SETTING* (CRI SD 301). He writes:

“*VISIONS OF REMEMBRANCE* is based on the general theme of reminiscence, but perhaps especially on that hazy aura in which the mind seems to cloak long-remembered persons and events. We all share the experience of having memories, but each of us creates that aura which surrounds memory from a different and very individual perspective. Contributing factors can be as simple as how old one happens to be, or as complex as the numberless variables of one's personal background (such as time, place, family, etc.).

“From my own point of view — a view largely and delightfully determined by the fact that I not only have two young children, but two living grandparents as well — *VISIONS* is about the circles of time and the flow of generations, and in that context, the things that change and those things which always stay the same.

“The four poets whose words are used represent widely differing perspectives, but the stuff of which they speak is common to us all. They are: Douglas Worth (b. 1940), Anna Jean Rhodes (my daughter, who was 12 years old at the time; b. 1966), Hart Crane, and D.H. Lawrence.”

## JOHN BAUR

### THE MOON AND THE YEW TREE (Sylvia Plath)

**Christine Anderson, soprano; Elizabeth Baur, flute; Robert Weirich, piano; John Burton, cello**

JOHN BAUR (b. St. Louis, Mo. 1947) received his basic musical training at the College-Conservatory of Music in Cincinnati. His principal teachers were Paul Cooper and Jenő Takács; he later received a Fulbright-Hayes grant for study in England with Thea Musgrave and Richard Rodney Bennett. A

recipient of two National Endowment for the Arts grants and numerous commissions, Baur is currently (1980) Coordinator of Music Theory at Memphis State University. He writes:

“For some years now I have been interested in the exploration of tonal structures and the juxtaposition of rhythmic elements. The combination of proportional notation and standard metric schemes produces interesting results, at once subtle and aurally expressive. It also allows maximum flexibility in expressing musical ideas. In the past ten years almost all of my works have explored the myriad possibilities presented by the combination of these elements. An additional area of fascination for me is the use and exploration of new sounds and timbral constructions, which can also be found in the present work.

“Rather than presenting any particularly new or radical approach to tonality, that ever-present twentieth-century problem, my music tends to revolve around basic tonicized pitches. There is no direct harmonic motion to and from a tonic, but rather a complex of linear forces that isolates and pursues a given pitch-goal. *THE MOON AND THE YEW TREE* exemplifies this, with a C#-F# axis which pervades the piece.”

## **STEPHEN CHATMAN**

### **WHISPER, BABY**

**University of British Columbia Chamber Singers; Maura Chatman, piano; Cortland Hultberg, conductor**

STEPHEN CHATMAN (b. Faribault, Minnesota, 1950) studied composition at Oberlin College (B.M.) and the University of Michigan (M.M., D.M.A.). He has received three Broadcast Music, Inc. (BMI) composition awards, a Charles E. Ives Scholarship from the National Institute of Arts and Letters, a commission from the National Endowment for the Arts, and a Fulbright-Hayes Grant for study in West Germany. His works have been published by E.B. Marks, Jobert-Paris, Agape, Berandol, and Dorn Publications, and have been broadcast on the CBC. Presently (1980) Chatman is Assistant Professor of Composition at the University of British Columbia in Vancouver, B.C. He writes:

“WHISPER, BABY, inspired by my first child, Rachel, was composed in 1975 shortly after her birth. The dialogue at the beginning between contrapuntal, whispering SATB voices and soft, fleeting events in the piano, representing simple games and initial attempts at speech, is balanced by the hummed lullaby and pedal tones at the end.”

THE CARLETON CONTEMPORARY ENSEMBLE was organized in 1972 for the purpose of presenting new works and 20th century "classics" to mid-western audiences. The group combines talented faculty and students at Carleton College (Northfield, Minnesota) under the direction of William Wells. During its nine-year history, the group has performed works by Phillip Rhodes, William Matthews, Peter Maxwell Davies, Igor Stravinsky, Lukas Foss, Paul Chihara, George Crumb, and Bela Bartok. CAROL WILSON, soprano, has performed as soloist with the Contemporary Chamber Ensemble (Arthur Weisberg, conductor), among other appearances. She was a prize-winning singer at the Franz-Schubert-Institut in Baden, Austria, and is presently (1980) Assistant Professor of Music at Carleton College. LORRAINE MANZ, mezzo-soprano, a graduate of the University of Michigan (M.M.), is on the music faculty of St. Olaf's College. This is her first CRI recording. CHRISTINE ANDERSON has appeared as soloist with the Cincinnati Symphony Orchestra and the Music '79 Players at the College- Conservatory of Music in Cincinnati. ELIZABETH BAUR, flutist with the Memphis State University contemporary ensemble Omnibus, studied at the College-Conservatory of Music in Cincinnati, and in London with William Bennett. ROBERT WEIRICH is a graduate of

Oberlin Conservatory and Yale University, a Rockefeller/Kennedy Center prize winner, and currently (1980) on the faculty of Northwestern University. JOHN BURTON, with an extensive background in the performance of contemporary music, is a graduate of the Shepherd School of Music at Rice University. The UBC CHAMBER SINGERS is a select vocal ensemble made up of twelve music majors. This group specializes in pre 1600 and post 1900 repertoire and has given concerts throughout Canada and the western United States. MAURA CHATMAN, pianist, graduated from the Oberlin Conservatory (B.M.) and the University of Michigan (M.M.). She currently (1980) teaches in Vancouver, British Columbia, and has performed with the UBC New Music Society as well as recording on the CBC. CORTLAND HULTBERG is a professor of theory and composition at UBC (1980), where he founded the CHAMBER SINGERS in 1964.

This record was made possible by grants from Carleton College, the University of British Columbia Humanities and Social Sciences Grants Committee, and private donors.

*(original liner notes from CRI LP jacket)*