

## **PHYLLIS BRYN-JULSON, soprano**

### **LAURA CLAYTON**

#### **CREE SONGS TO THE NEWBORN (1978)**

**with the Contemporary Chamber Ensemble**

**(Laura Conwesser and Susan Palma, flutists; Raymond Des Roches and Richard Fitz, percussionists; Susan Jolles, harpist; Aleck Karis, celesta player; Chris Finckel and Michael Finckel, cellists; Donald Palma, double bassist),  
Arthur Weisberg, conductor**

LAURA CLAYTON (b. Kentucky) was one of two composers whose works were chosen to represent the United States at the International Rostrum of Composers/UNESCO, held in Paris in 1980. That same year, she received the Charles Ives Award given by the American Academy and Institute of Arts and Letters. In 1981, she was chosen to be a MacDowell Fellow, and in 1982, was awarded the Walter B. Hinrichsen Publishing Award given by Columbia University and the C.F. Peters Corporation for CREE SONGS. Laura has studied with Darius Milhaud, Charles Wuorinen, Leslie Bassett, and Eugene Kurtz. She is a graduate of the New England Conservatory and, in 1983, was completing her doctorate at the University of Michigan, Ann Arbor.

Text author Howard Norman writes: "These compositions are based on Cree stories which are sung to the newborn child. Within the vast repertoire of Cree Indian oral literature, there are many kinds of stories, songs and poems. These are among the most intimate, in the sense of being sung or spoken in the confines of the home by the child's father for the benefit of gathered family and friends, who often add their own invented verses as well. Out of the inherent generosity of the Cree culture, these songs are "community property" and may be related by anyone, but it is from the particular realm of the father/child that they come.

"In the case of these four songs, the father-singers were Isaac Greys, John Rains, William Smith Snowy Owl and Thomas Portaged-five-times-in-a-Storm, all of whom live in Northern Manitoba Province, Canada.

"The tradition of singing is as old among men and animals as we can probably imagine. These particular songs, these lullabies of solace and love, often arrive spontaneously and are sung in such a manner. This allows for endless inventiveness and variation. It is important to understand that the Cree utilize sequences of sound which are the result of 'the heart of talking out loud, from the old times', as Isaac Greys once said. The repetitions in these songs are reiterations of emotions.

"It is equally important to say that songs are part of the animate world, as are our stories and dreams. They live out in the world, and occasionally they choose to live inside us, giving us the vital luxury of singing them back out into the world again."

### **WILLIAM HIBBARD**

#### **MÉNAGE (1974)**

**with Benjamin Hudson, violinist and Allan Dean, trumpeter**

WILLIAM HIBBARD (b. 1939, Newton, Massachusetts) was trained in music at the New England Conservatory and at the University of Iowa, where he has been a faculty member since 1966, as teacher of composition and Director of the Center for New Music. Works by him, for chamber ensembles and orchestra, have been published by Associated Music Publishers, E.C. Schirmer, and other houses, and his *STRING QUARTET* and his *BASS TROMBONE, BASS CLARINET, HARP* have been recorded by CRI. A violinist and violist as well as composer, Hibbard has given performances of his *Viola Concerto, MÉNAGE*, and other works. He writes:

"The idea for a work involving trumpet in an unusual chamber combination came in the form of a commission from (the late) John Beer, Professor of trumpet at the University of Iowa, through the Society for Commissioning New Music in Baton Rouge. The work was composed during the summer of 1974 and received its first performance in October of that year in a concert by the Center for New Music at the University of Iowa. It was one of five American works submitted to the 1977 ISCM Festival in Bonn.

"The use of trumpet and voice together is a time-honored practice, flourishing particularly in the Baroque era. Indeed, Roger North in his *Memoires of Musick* (1728) — a rich source of commentary on performance practices of the time — writes: 'Nothing comes so near or rather imitates so much an excellent voice than a cornett pipe; but the labour of the lips is too great and it is seldom well sounded.'

"*MÉNAGE* treats the trumpet in a vocal manner. The voice sings only phonetic syllables. The soprano and trumpet perform as a consort sharing the same pitches, frequently in the same register. Opposed to this basically lyrical style is a virtuosic, angular, rhythmically incisive, and frequently disjunct violin part of demonic qualities. The violin's attempts to intrude upon the soprano/trumpet's lyrical style, and the violin's extremely wide-ranged transformations of that style — as if carried away by its own extravagant ecstasy — provide the central dramatic issue of the work."

## **STEPHEN DICKMAN**

**THE SONG OF THE REED (1975)**

**MY LOVES MAKES ME LONELY (1976)**

**LOVE, THE HIEROPHANT (1976)**

**with Fabian Sydnor and Nancy Young, sopranos and Benjamin Hudson, Joel Lester and Carol Zeavin, violinists, conducted by Arthur Weisberg**

STEPHEN DICKMAN (b. 1943, Chicago) studied composition with Jacob Druckman, Ernst Krenek and Arthur Berger. Winning prizes in the United States (Bearn's Prize, Berkshire Music Center Fellowship, Composer's Forum and the BMI Prize two consecutive years), Dickman left New York on a Fulbright to Rome, remaining abroad in Europe and Asia from 1970 to 1975. It was on a year-long journey from India, where Dickman studied sarangi at the invitation of sarangi master Pandit Ram Narayan, that Dickman read the work of thirteenth century Persian poet and philosopher Jalālu'l-Dīn Rūmī and was inspired to write the music appearing on this record.

In Istanbul, Turkey, Dickman wrote *THE SONG OF THE REED*, the first of a six piece *Song Cycle*. When Dickman returned to the U.S., he utilized material gathered in Asia, completing and premiering the *Cycle* in San Francisco in 1979. Dickman's major works include an a capella opera *Real Magic in New York* (1970) with Richard Foreman, *String Quartets* (1967 and 1978), *Magic Circle* (1981) for chamber ensemble and chorus, *Everything and Everything* (1982) for strings and trumpets, *Trees and Other Inclinations* (1983) for piano, and *Orchestra by the Sea* (1983). Dickman resides in Massachusetts with his wife, painter and writer Ellen Frank. He writes:

"THE SONG OF THE REED and LOVE, THE HIEROPHANT share a compositional device: each phrase of text has a corresponding musical phrase which repeats and changes as the text phrase repeats and changes. In addition, in LOVE, THE HIEROPHANT every new phrase expands the range of the piece a little more; and the work, which begins on a repeated F, ends on E a major seventh above. In THE SONG OF THE REED and LOVE, THE HIEROPHANT each of the three violins doubles the soprano with which it is paired. MY LOVE MAKES ME LONELY is a capella and uses a violin drone.

"The *Song Cycle* represents a culmination of my thoughts and experiences in Europe and Asia and expresses periods of ecstatic reverie and reflections on life."

PHYLLIS BRYN-JULSON, the celebrated singer, is internationally known for her brilliant interpretations of contemporary classical music. She also appears on CRI 294, 301, 343, 364, 488 and 485.

Founder of the Contemporary Chamber Ensemble, ARTHUR WEISBERG has received much praise for his excellent ability to conduct works of the 20th century. A bassoonist as well as conductor, he appears on sixteen CRI recordings.

*(original liner notes from CRI LP jacket)*

## **MUSIC OF LAURA CLAYTON**

### **CREE SONGS TO THE NEWBORN**

I.

All the warm nights  
sleep in moonlight

Keep letting it go into you  
do this all your life  
do this  
you will shine outward  
in old age

The moon will think  
you are  
the moon

II.

I'm no owl  
don't you believe it

Just because my big  
feather face  
is so round  
looking over yours  
when you wake,  
don't believe I'll fly away  
I'll fly away  
in the morning!

III.

There's things I do  
in happiness  
of your arrival

Today I was out  
stooping my shoulders  
in the lily-pad water  
with moose  
O-Ha

so happy  
it was all I could think  
to do

IV.

If I popped out of the snow  
with ten crows  
tied to the top  
of my head

you still would not wake

deepest sleeping one  
I've ever seen

#### ESSENTIAL VOCABULARY\*

Pway nay ko	This lesson song
iste mishtay	is from the Old to the New
komoshte	is from parent to child
simokashe	glee, reiteration of abandon and happiness
o'hene	oh-ha!
simichai-ya!	wild thinking, when joy does it for you
simiwashte enik	there's things I do in happiness ...
osiposh	of your arrival birth

pimosh            no matter how loud it gets ...  
simiwak            the deeper the sleep  
timikey            deepest, farthest, drifting  
e-nap enish        don't believe..  
tenosh osipish I'll fly away in the morning

Text of CREE SONGS TO THE NEWBORN by Howard Norman;

\*Such translation of specific words is dependent upon their context.

## **MUSIC OF STEPHEN DICKMAN**

### THE SONG OF THE REED

Hearken to this reed forlorn,  
Breathing, even since 'twas torn  
From its rushy bed, a strain  
Of impassioned love and pain.

"The secret of my song, though near,  
None can see and none can hear.  
Oh, for a friend to know the sign  
And mingle all his soul with mine!

'Tis the flame of Love that fired me,  
'Tis the wine of Love that inspired me.  
Wouldst thou learn how lovers bleed,  
Hearken, hearken to the Reed!"

## **Jalāl ad-Dīn Muhammad Rūmī \***

### MY LOVE MAKES ME LONELY

My love makes me lonely  
For my loving her is not my being her  
I miss her even when she is near  
What is near is not me  
Even when I touch her  
What I touch is not me  
Even when I hold her  
What I hold is not me  
I can never know her  
I am lonely

**Stephen Dickman**

## LOVE, THE HIEROPHANT

'Tis heart-ache lays the lover's passion bare:  
No sickness with heart-sickness may compare.  
Love is a malady apart, the sign  
And astrolabe of mysteries Divine.  
Whether of heavenly mould or earthly cast,  
Love still doth lead us Yonder at the last.  
Reason, explaining Love, can naught but flounder  
Like ass in mire: Love is Love's own expounder.  
Does not the sun himself the sun declare?  
Behold him! All the proof thou seek'st is there.

**Jalāl ad-Dīn Muhammad Rūmī \***

\*Both translated by Reynold A. Nicholson