

WALTER WINSLOW
URSULA MAMLOK
LOUIS KARCHIN

Walter Winslow

Nahua Songs (1975)

Jeanne Kostelic, soprano; Walter Winslow, piano

The Piper at the Gates of Dawn (1980)

Janet Ketchum, flute

Ursula Mamlok

Panta Rhei (1981)

Benjamin Hudson, violin; Chris Finckel, cello, Aleck Karis, piano

Louis Karchin

Duo (1981)

Rolf Schulte, violin; Fred Sherry, cello

A native of Salem, Oregon, **Walter Winslow** began composing and studying piano at an early age. His first composition teacher was Richard Hoffmann at Oberlin College, where he received degrees *summa cum laude* in composition and in Russian in 1970. Continuing composition studies at the University of California at Berkeley with Edwin Dugger, Andrew Imbrie and Olly Wilson, he received his Ph.D. in 1975. During this time he was active in new music performance as a pianist and conductor. Since 1975, he has taught at Berkeley and at Oberlin. Among his thirty compositions is a trilogy of works setting poems from Giuseppe Ungaretti's *La terra promessa*. In 1983 he was awarded a Goddard Lieberman Fellowship from the American Academy and Institute of Arts and Letters.

About his works, Winslow has commented: "The poems for the *Nahua Songs* are from *Xochimapietli*, a collection of Pre-Columbian Aztec poetry gathered by Angel Maria Garibay-Kintana. Composed in 1975, *Nahua Songs* represents for me a time when the ideal texts met the right musical ideas. Though the piano and voice textures often resemble distant and complex bell tones, a closer hearing reveals striking polyphony which is often imitative. I am still deeply moved by these extraordinary expressions of a long-destroyed civilization. The two poems attributed to Nezahualcoyotl (ca. 1450), famous poet-king of Texcoco in the valley of Mexico, sum up both the Aztecs' love of beauty and their dark fatalism. Especially in these times, is it too much to be reminded that we too are "only a moment on Earth?"

The Piper at the Gates of Dawn was composed in the summer of 1980. The title comes from the seventh chapter of Kenneth Grahame's *The Wind in the Willows*. Though the piece is not programmatic, the listener may nonetheless hear the night rustlings, the first "glad piping," and the ensuing whirlwind which is cut short by familiar high trills. Quiet reminiscences, distantly fading, conclude the work."

Montana native **Jeanne Kostelic** made her professional opera debut as "Mimi" in *La Boheme* with the denver Opera. She was a frequent soloist with the Denver Symphony. A former Metropolitan Opera Auditions winner, she returned to tour throughout the Northwest in concert, oratorio and chamber music. She has also performed extensively in the San Francisco Bay Area, most notably with the San Francisco Symphony under the direction of Arthur Fiedler. Ms. Kostelic holds a Master's degree in performance from Dominican College, where she taught voice, and was a member of the faculty of the

Golden Gate Baptist Theological Seminary. Jeanne Kostelic has premiered many contemporary works, including *Nahua Songs*, which was written for her.

Since her debut with the Philadelphia Orchestra in 1971, **Janet Ketchum** has toured internationally as a recitalist and is well known to communities and college campuses from London to Fairbanks. Ms. Ketchum was awarded a fellowship for solo recitals from The National Endowment for the Arts in 1982 and California Arts Council solo recitalist grants for 1983 and 1985. A graduate of the Curtis Institute of Music, Ms. Ketchum presently resides near San Francisco where she is the principal flutist with the San Francisco Ballet Orchestra, the San Francisco Contemporary Music Players and teaches at Dominican College. She has recorded for the Orion and Grenadilla labels, and may be heard on CRI SD 371.

Ursula Mamlok, a native of Berlin, started to compose as a child and continued her studies at the Mannes College in New York with George Szell. Among her other teachers were Roger Sessions, Stefan Wolpe, Erich Itor Kahn, Ralph Shapey and Gunther Schuller. She has received two grants from the National Endowment for the Arts, a grant from the C.U.N.Y. Faculty Research Foundation, an award from the American Academy and Institute of Arts and Letters, and two Martha Baird Rockefeller awards. Her music is performed frequently in the United States and Europe by such organizations as The Group for Contemporary Music, the League-ISCM, Music in Our Time, the New Music Consort, the Da Capo Chamber Players and Parnassus. She has taught at New York University, the City University of New York and the Manhattan School of Music. Her works have been recorded on the Grenadilla and Opus One labels, and may be heard on CRI recordings: *Variations for Solo Flute* (1961) on CRI SD 212, *Stray Birds* (1963) on CRI SD 301, and *Sextet* and *When Summer Sang* on CRI SD 480.

Of her work, Mamlok has written: "I aim to create a sound surface which displays such basic feelings as, for example, joy, sadness, calm and elation; these are couched, however, in a technique which may make repeated hearings of a work necessary before the feelings become obvious. I sometimes enjoy working with organized pitch groups and time relations (the control of both the duration of individual sounds and larger tempo relationships). While I often use the principle of continuous variation as a compositional method, in my longer works I allow some sections to return, preferring rounded forms with large formal divisions to through-composed forms.

The trio *Panta Rhei* was commissioned by Sigma Alpha Iota for its 76th convention, held in Washington, D.C. in August 1981. The seven minute work is in three parts, the first consisting of short sections of quickly shifting moods, marked *agitato – calmo – vivace – misterioso, in waltz time*. Part II – still as if suspended, *molto tranquillo* – is four successive songful phrases: played by the cello, succeeded by the violin, then by the piano, and closing with the cello. They are set off against a backdrop of sparsely distributed repeated pianissimo pitches. These pianissimo pitches are transformed to appear as fortissimo patterns of rapidly repeated tones, counterpointed by sharp chords, in Section A of Part III: *Allegro energico* – a rondo - vacillating between sections of energy, playfulness and lyricism. A Coda, reminiscent of Part I, ends the work in a whisper."

Recognized as one of the top performers of contemporary music, **Benjamin Hudson** was a prize winner in the 1980 Kennedy Rockefeller American Music Competition. He has received consistent critical acclaim from the New York press for his solo and chamber music performances with Speculum Musicae and the Group for Contemporary Music. Mr. Hudson has toured internationally as a recitalist; as soloist and concertmaster, he has performed under conductors Pierre Boulez, Dennis Russell Davies, Lukas Foss, James Levine and Gerard Schwarz. Currently first violinist with the Columbia String Quartet, Mr. Hudson is also violinist with the Bach Chamber Soloists and concertmaster of the Brooklyn Philharmonic under the baton of Lukas Foss. He has been awarded grants from the National

Endowment of the Arts and the Martha Baird Rockefeller Foundation. Mr. Hudson is on the faculty of Columbia University; he has recorded for the Columbia, Nonesuch and Musical Heritage labels and may be heard on CRI SD 427.

Chris Finckel, cellist, is well known for his performances of contemporary music. As a member of the Atlantic Quartet, the Contemporary Chamber Ensemble, Parnassus, the New York New Music Ensemble and the Composers Conference at Wellesley, Mass., he has participated in countless premieres and in tours of Europe, Australia and the Far East.

A well known member of the New York musical community and an active performer on all continents, **Aleck Karis** has presented numerous premieres, including works by Wuorinen, Babbitt, Davidovsky and Subotnick. He was awarded a special grant from the Fromm Foundation of Harvard University in 1983 and in 1984 received a Solo Recitalist Grant from the National Endowment for the Arts. A member of Speculum Musicae, he is an Associate of Music Performance at Columbia University. Mr. Karis holds a B.A. in composition from the Manhattan School of Music and a Master's degree in piano from the Juilliard School. He has recorded for the New World, Grenadilla and Nonesuch labels, and may be heard on CRI SD 427 and CRI SD 463.

Louis Karchin, born in Philadelphia, attended the Eastman School of Music and Harvard University, where his principal teachers were Samuel Adler, Joseph Schwantner, Earl Kim and Fred Lerdahl. He has been the recipient of numerous fellowships and awards for his music, including the Koussevitsky Tanglewood Award, the Joseph H. Bearns Prize, and grants from the National Endowment for the Arts and from the Jerome Foundation. In addition to composing, Mr. Karchin has maintained an active career as a teacher and performer as well. He is currently chairman of the American section of the League-ISCM and co-director of the Washington Square Contemporary Music Series. Since 1979, he has been Assistant Professor of Music at New York University.

On this work, Karchin has written: "*Duo* was composed in 1981; its inspiration was a direct outgrowth of the virtuosity which artists, such as the ones on this recording, have begun to bring consistently to performances of new music. The work probably had its origins in the milieu of the Composers Conference at Wellesley, Mass - an atmosphere which can provide just this sort of stimulation.

The piece itself is highly motivic. Although it makes use of some serial procedures, the best inroad for the listener is probably through the motives themselves. There are three movements, arranged in a moderate-slow-fast format, and the materials of the movements are somewhat interconnected. The final movement, for example, incorporates many of the ideas of the first movement, interspersing them among elements of its own. The work was first performed in December of 1981, at a concert of the League-ISCM, by the performers heard on this recording."

Rolf Schulte, born in Germany in 1949, was top prize winner in the Munich International Radio Competition in 1968 and subsequently came to the United States to study at the Curtis Institute of Music with Ivan Galamian. Previously, he had studied with Kurt Schaeffer, Franco Gulli and Yehudi Menuhin. Winning the Young Concert Artists' auditions started Schulte's career in the United States. He now appears regularly in recital in both Europe and the United States and has appeared with the major orchestras of both continents. A founding member of Speculum Musicae until 1979, Mr. Schulte is one the staff of the Composers Conference at Wellesley, Mass. He has recorded for the BBC in London, as well as for all of the German radio stations. He has recorded for the Nonesuch, Columbia and RCA labels, and may be heard on CRI SD 315, CRI SD 419 and CRI SD 474.

Fred Sherry, cello, is considered one of the finest interpreters of contemporary music. In championing the works of the major composers of this century, he has collaborated with Luciano

Berio, Pierre Boulez, Aaron Copland, Gunther Schuller, Toru Takemitsu and others. Sherry has performed with such groups as Speculum Musicae (as a founding member), the Contemporary Chamber Ensemble and the Group for Contemporary Music, premiering works of Carter, Foss and Wuorinen. He has toured four continents with regular appearances in Europe's major capitals. His extensive chamber music experience has included participation in the Mostly Mozart Festival, the New World Festival in Miami, and the Tanglewood, Spoleto (both in the U.S. and in Italy) and Chamber Music Northwest Festivals. Sherry studied at the Juilliard School with Leonard Rose and Channing Robbins. He has recorded for the RCA, Nonesuch, CBS Masterworks and Deutsche Grammophon labels, and may be heard on CRI SD 301, CRI SD 302, CRI SD 303 and CRI SD 319.

(original liner notes from CRI LP jacket)

I. My Poem

Nicchalchiuh mamali
teocuitlatl nicpitza:
 Ye nocuic.
Chalchihuitl niczaloa
Ye nocuic.

The emeralds I perforate
The gold I smelt:
 This is my song!
The emeralds threaded in a necklace
 This is my song!

II. Unity in the Offering

Chalchihuitl in xihuitl
motizayo in moihuiyo
in ipalnemoani.

Emeralds, turquoises
Are your clay and your plumes,
Oh Author of Life.

Ye innecuiltonol a in tepilhaun
itzmiquixchitl
yaomiquiztli.

The wealth of the princes—
Obsidian flowers of death
Of death in battle.

III. Flower and Song

Zacuan papalotl con ye chichina:
xochitl cueponqui,
noyollo ha nicnihuan.
 Ye izquixochitl
nic tezetzelo. Ohuaya Ohuaya.

The golden butterfly now tastes the honey:
The flower has opened:
It is my heart, my friends!
Now the perfumed white flowers
I make fall in a shower like rain.

IV. The Vanity of Life

Yoyahue . . . !
Ipalnemohuani moduequeloa:
Zan temictli in tocontoca,
in tdocniuh.
On nel tlaneltoaca toyollo
ye nelli moquequeloa yehua.
Tla tonicnoahuiacan

xopan calitec tlacuilolpan
in tech nemitia ipalnemohuani
The Author of Life Himself mocks us:
After only a fragment of a dream we vanish,
oh my friend!
Our hearts are certain of it:
He who is truth himself mocks us.

Amidst sorrow we enjoy ourselves.
Amidst the verdure and bright color
The Author of Life created us to live.
ye quimati ye conittoa

in ic timiqui timacehualtin.
Ayac, ayac, ayac nel on tinemi ye nican.
He knows, He decrees
How we men are to die.
No one, no one, no one in truth lives here!

V. The Beauty of the Poem

Chalchihuitl in chayahuac
ye xochitl ye tlacati
ye mocuic.

Zan tocon ya ehua
Mexico nican
 moxochiuh,
tonatimani.

It rains emeralds,
Now are born the flowers:
It is our song.
When in Mexico
We exalt our flowers,
The sun is made to shine.

VI. The Face of Spring

Yecoc xochitl:
man nequimilolo
man necuiltonolo,
antepilhuan!
Huel ixtihuitz,
cucueyontihuitz:
zanyo xopan
nomacicatihuitz
cempohualxochitl.
Yecoc xochitl
tepetitech!

The flowers have come:
What elegance
What richness, oh princes!
Very beautifully show the faces:
They gleam and shine.
Alone in spring
Arrive in their perfection
The flowers of cempoalxochitl.
The flowers have come
To the side of the mountain!

VII. Delight in Life While it Lasts

E zan achican....
Zan iuhqui in eloxochitl ipan
titomatico in talticpac.

Zan toncuitlahuico, antocnihuan.
Ma oc om polihui icnopillotl,
ma oc amellelquiza ye nican.

Ah, for only a brief time
Just as the flower of the elote
We come and unfold on earth.

We only unfold and then wither, oh friends.
Cease now this abandonment to helplessness—
Take heart, take hold of your pleasures!

VIII. Immortal Flowers

Ah tlamiz noxochiuh
ah tlamiz nocuic
in nocon ye ehua
zan nicuicanitl.

Xexelihui moyahua
cozahuia xochitl:
ye on calaquilo
zacuan calitic.

IX. Life is Illusion

Cuix oc nelli nemohua oa
in talticpac?
An nochipan talticpac, zan achica
ye nican.

Tel ca chalchihuitl no xamani,
no teocuitlatl in tlapani,
no quetzalli poztequi.
An nochipan talticpac, zan achica
ye nican.

No end to my flowers
No end to my songs:
I raise them high.
No one can sing more than I!

They are scattered
They are diffused
The made-yellow flowers.
Now the sound is borne out
Into the mansion of golden plumes!

Is there in truth any life here on earth?
We are not forever here, only a moment on earth.
The jade splinters
The gold shatters

