

**Gloria Coates:
The Intensity of the Well-Honed Gesture**

New World Records 80599-2

May I be forgiven for calling Gloria Coates an atonal-expressionist post-minimalist? All right, that crass juxtaposition of already bloated terms makes no historical or critical sense whatever. But stay with me for a moment. Coates is of a modernist generation for whom music is a vehicle for dark, disturbing emotions, for whom the range of musical sounds must be greatly expanded to blast through audience complacency and address the special horrors of our time. At the same time, she is capable, as few members of her generation are, of limiting her materials and welding a work into a single gesture. She realizes, as most serialist and expressionist composers have not realized, how much more intense a piece of music can become when it is narrowly focused, when it does not flutter around to every possible technique, but hammers away within well-defined limits. "Contrast," as minimalist La Monte Young once said, "is for people who can't write music." And Gloria Coates can write music.

These thoughts are inspired particularly by these vocal works of Coates's, which are so much darker than her usual instrumental music—as though, leaving her inner thoughts and attending to things actually said out in the world, she grows angrier and more pessimistic. Coates is best known, after all, not for vocal music, but for her symphonies. She has written thirteen so far, making her apparently the most prolific woman symphonist of all time. (Her closest competition is the obscure Kentucky-born Julia Perry, 1924–1979, who wrote twelve.) And, diverse as her work is, its common denominator, the technique she has been most associated with, is the glissando, the gradual upward and downward pitch shift, like a siren. In their emphasis on text and emotion, the pieces here sometimes push the glissando out of the limelight, but glissandos still inform the background of every piece at some point.

If Coates remains a little-known name, it is because she suffers the typical fate of the expatriate: forgotten in her native America, considered an American in her adopted Germany. Born in Wisconsin in 1938, she studied with Alexander Tcherepnin in Chicago and at the Mozarteum from 1952 on, and later with Otto Luening and Jack Beeson at Columbia. She was also trained as a singer and painter; the former career she no longer maintains, though she still paints large, colorful canvases portraying her inner universe. Coates's fascination with glissandos dates from her student days. In 1962, as a graduate student at Louisiana State University, she wrote a string quartet entirely in glissandos. As she later recalled, "My teacher wrote on the score, 'Glissandos are for color once or twice in a piece, but all these are too, too . . .' he couldn't even complete the sentence. I didn't go back to glissandos until 1972."

By then she had moved to Munich, in 1969, where she still lives. She has worked as a producer for the German-American Contemporary Concerts there (1971–83), and has written programs for the West German Radio Cologne. She has also encountered more hostility toward women composers than she would have in America, where they are far more common. Despite her strong modernist streak and highly original sound world, her music does not sport the detailed complexity that has been in vogue in Germany for the past four decades. Germany is a difficult culture for a woman composer whose music colors way outside the lines, but Coates has stubbornly survived.

In her use of glissandos, tone clusters, and exotic timbral effects, Coates could be considered an American exponent of what used to be called the "Polish school" around Krzysztof Penderecki. Penderecki had also used glissandos in his First String Quartet of 1960, and that same year wrote a special-effect-filled piece for string orchestra that would become one of the most celebrated works of the avant-garde: *Threnody for the Victims of Hiroshima*. (Curiously, Penderecki had originally given his piece the abstract title *8'37"*, and only as an afterthought tied it to a specific traumatic event, though its unwitting evocation of mass horror, given the fierce anti-war sentiments of the 1960s, made it seem like a timely protest.) Penderecki's works of the 1960s, along with a certain phase in György Ligeti's music associated with his works *Atmosphères* and *Aventures*, represented a rebellion against the obsessive pitch concerns of serialism, and an embrace, instead, of the timbral and textural effects that serialism had elicited almost as a side effect.

Coates's music shares many concerns of the Polish school, but unlike theirs is still rooted in a sense of fixed harmony, and often even in a sense of tonality. Her forms tend to be simpler and more symmetrical than those of Penderecki and Ligeti, and her particular, American-sounding delight is to juxtapose the weird with the familiar. A classic example is the opening movement of her Fourth Symphony: From its web of eerie lines emerges a background passacaglia that turns out to be "When I Am Laid in Earth" from Purcell's *Dido and Aeneas*, sounding as though someone had brushed across Purcell's score with a wet sponge. In this respect, Coates's use of glissandos in often tonal contexts connects her not so much with the Polish school as with Charles Ives, who frequently obscured quotations via clouds of ambiguous noise; and also with two other American women composers who have based their output on glissando techniques, Lois Vierk and Elizabeth Brown. Vierk has built up glissandos cumulatively via post-minimalist processes; Brown uses small glissandos and portamentos as adjuncts to an unusual sense of melody. Coates's embrace of glissandos is more textural and structural; they often form the blurry canvas on which her musical foreground is painted.

When Coates turns to the human voice, she is typically atypical. None of these works fits neatly into a genre of vocal music. Even the earliest and most conventional piece here, *The Force for Peace in War*, is a kind of mini-cantata of heterogeneous text elements. The voice is sometimes absent from most of the work, and appears almost as a distancing element, like a lone human figure on a panoramic landscape. Moreover, Coates says, "the texts for *Cette Blanche Agonie*, *Fonte di Rimini*, and *Indian Sounds* should not be understood. The music is the text really . . . [the structure is] derived from elements of the text . . . so the text itself is used as part of the music abstractly."

Even by the standards of Coates's distinctive soundworld, *Cette Blanche Agonie* (1988) has an extraterrestrial atmosphere. From Mallarmé's poem "The virginal, vibrant, and beautiful dawn" (one also used by Pierre Boulez in his *Pli selon pli*) she concentrates on the image of the swan, paralyzed and unable to free itself from "This hard, forgotten lake that haunts beneath the frost. . . ." "I use the soprano voice as the beauty of the swan," she says, "and the vocal line is from the melodic inflections of the spoken text which I had a Frenchman put on tape." That vocal line moves slowly and evenly, in small intervals and half-notes. The real action is entrusted to the English horn, whose harsh multiphonics (unusual timbres obtained by unconventional fingerings) and flights of constrained but frenetic improvisation portray the swan's agony and struggle. For all its anguish, the song gets its power from its small repertoire of recurring images: the timpani rolls, the half-step alternations in the melody, and, most of all, the doubling of the voice part in the solo strings at intervals of two or three octaves both above and below the voice—an eerie effect, typical of Coates's textural audacity.

Indian Sounds (1991) is a chamber version of Coates's Symphony No. 8. The initial performance (captured on this recording) was for a concert in honor of the discovery of America, and so Coates took the opportunity to work with Native American materials, continuing a tradition that includes Indian-inspired works by Busoni, Foote, Griffes, and even Stockhausen. (Coates calls this a return to her childhood, since she grew up in Wisconsin aware of the Native American culture around her.) This work is paradigmatic for Coates, and one could say she is at her most original in her simplest music. The simplicity here is remarkable, reducing the textures to quarter-note drumbeats and straightforward pentatonic melodies that are quotations from songs of the Winnebago, Plains, and Seneca Indians. As the oboe/English horn represented the struggling swan in *Cette Blanche Agonie*, here it clearly represents some kind of innocence, a limpid tune in the midst of more menacing textures. The more exotic and sophisticated techniques in the strings conjure up, paradoxically, a primitive, otherworldly background.

Use of glissandos in the first movement, "Indian Grounds," is as oversized vibratos, creating an unsettling wavery effect around fixed pitches. One of Coates's favorite devices is to place something clear and pure in an obscuring and ambiguous context. Here, the melodies of the strings are quite simple, giving way to a pentatonic melody in the piano, doubled at six octaves. Against this the timpani drumbeats and extremely high harmonics in the strings create an eerie atmosphere. Glissandos are more prominent in the second movement, "Indian Mounds," and used in a way typical of Coates's symphonies and string quartets. The movement's focus is a Winnebago melody on the pitches D, E, B, and F# that never transposes except by octave, though it does appear in a slowed-down version. Around this, Coates's "mounds" are wavery glissandos up and down that proceed at different rates in the different stringed instruments, often at rhythmic ratios of 2 to 4 to 6 to 8—a geometrically undulating background. From that

strangely vibrating cloud the simple melody in the oboe and piano seems to call out like ghosts of long dead Winnebago souls.

“Indian Rounds” takes another pentatonic melody, this one from the Seneca tribe, and draws it across a background of drumbeats and more sliding glissandos. The interesting thing here is that this simple type of melody, with so many notes repeated for so long, provides a point of reference for the moving glissandos. Coates’s interest in this effect is analogous to the rhythmic concerns of Conlon Nancarrow, another American expatriate, who wrote his rhythmically complex music for player piano, and who loved the effect of an acceleration heard against the grid of a steady beat.

As noted, *The Force for Peace in War* is an early work and less characteristic in retrospect, in which Coates sets aside her usual concern for atmosphere to turn her gaze squarely on the world and tell us something about it. She wrote the work in 1972–3 while she was a tour guide for the U.S. Army, her first job in Munich—she took groups to castles, museums, and the concentration camp at Dachau. The last-named location filled her with powerful emotions, but being an American in Germany she could not express her feelings unilaterally, so she combined German and English texts. The piece dates from the end of the Vietnam War, and it is a war protest, however generalized by being couched in terms of World War II. Rare here are the glissandos that form the basis of her later music; interestingly, they appear prominently only in the instrumental interlude that invokes the bombing of Hiroshima, and one can’t help but think that this piece might have gained partial inspiration from Penderecki’s *Threnody*, which enjoyed considerable celebrity in the early 1970s.

In Coates’s pre-glissando atonal pitch language, the half-step is of paramount importance. A spare military beat is invoked for the opening unemotive telegram announcing the death of a prisoner at Dachau. The first aria is couched overwhelmingly in half-step motives, with glissandos only for the anticlimactic ending, in which the singer hypnotically repeats the words “Ich halte dich” as though trying to recover from a terrible shock. The conceit of bombers racing off to unknown parts through an innocent sky is given in a vocal melody of thoroughly atonal angularity, over a light accompaniment that suggests the droning of bees, gradually changing into that of the bombers themselves as the text’s implications become clear. The quasi-children’s rhyme “Rinne, Regen, Rinne,” sent to Coates by her daughter’s schoolteacher, offers her the chance to do one of the things she does best, surround a simple, regular tune with a background of swirling ambiguity. And the final plea for peace is couched increasingly in a stirring and completely tonal idiom, as though she is reaching out to the world, trying to make things absolutely clear for the average listener who might find her usual textures too perplexing.

Early performances of *The Force of Peace in War* drew protest not only because of residual feelings about reference to the Holocaust in Germany, but because of the use of poetry by women. In the 1980s, however, the work was increasingly sung in festivals and concerts associated with the peace movement—including a performance at the Dresden Festival while the Berlin Wall was coming down.

In *Wir Tönen Allein* (1988), on a poem written by Paul Celan shortly before his suicide, we have another classic Coates archetype: a fixed line drawn across a background constantly in motion. Throughout the work the strings, and sometimes the timpani, slide slowly upward or downward in pitch, creating chords that constantly expand and contract in opposite directions. Against this fluid pitch canvas is heard a rhythmic grid of quarter notes in percussion and Bartók-like pizzicatos (a kind of pizzicato, used heavily in Bartók’s string quartets, in which the string is plucked violently enough to rebound against the fingerboard). This clocklike rhythm, often articulated in half-notes, is kept off balance by the 5/4 meter. Over all this there is a melodic element of Webernesque dissonance, sometimes emerging in a solo stringed instrument before being passed to the voice; and also a Webernesque canon with the voice. The text portrayal is global rather than phrase-by-phrase, and we hear “eternity’s tones drip away” throughout the work.

Lastly, *Fonte di Rimini* (1976/rev. 1984) provides an unusual example of tone painting, an entire eleven-minute sonic image drawn from a single line. Coates found an intriguing image in a letter by Leonardo da Vinci from 1502: “Make a harmony like the falling waters as you saw them in the fountain of Rimini.” One can sense the immediate interest this “harmony of falls” must have had for Coates, with her life-long interest in glissandos proceeding at

different rates. The working out of the idea is not complicated, though there are slightly contrasting elements like sustained tone clusters and piccolo trills and flutters against which the slow glissandos are heard, all of them giving something of an abstract impression of water play in a fountain. When the voices enter more than halfway through, the syllables of the text are little more than props for the inexorably falling voices descending at the rate of one half-step per beat—with something of the same languid air as Charles Ives's song "Like a Sick Eagle," which is a meditation on mortality.

It all gives us a different view of Coates, with her love for canons, symmetries, geometric patterns pushed slightly to the background to make room for the more human concerns of the texts. And it further illuminates one of the most original composers of the late twentieth century, a woman who evolved her own compelling aesthetic by applying minimalist intensity to an expressionist vocabulary. —*Kyle Gann*

Kyle Gann, a composer, is on the music faculty of Bard College and has been new-music critic for *The Village Voice* (New York) since 1986. His books include *The Music of Conlon Nancarrow* (Cambridge) and *American Music in the Twentieth Century* (Schirmer), and his major works include *Transcendental Sonnets* for chorus and orchestra and the operas *Custer and Sitting Bull* and *Cinderella's Bad Magic*.

Cette Blanche Agonie

Le vierge, le vivace et le bel aujourd'hui

(from *Plusieurs Sonnets*)

Stéphane Mallarmé

Le vierge, le vivace et le bel aujourd'hui
Va-t-il nous déchirer avec un coup d'aile ivre
Ce lac dur oublié que hante sous le givre
Le transparent glacier des vols qui n'ont pas fui!

Un cygne d'autrefois se souvient que c'est lui
Magnifique mais qui sans espoir se délivre
Pour n'avoir pas chanté la région où vivre
Quand du stérile hiver a resplendi l'ennui.

Tout son col secouera cette blanche agonie
Par l'espace infligée à l'oiseau qui le nie,
Mais non l'horreur du sol où le plumage est pris.

Fantôme qu'à ce lieu son pur éclat assigne,
Il s'immobilise au songe froid de mépris
Que vêt parmi l'exil inutile le Cygne.

The virginal, vibrant, and beautiful dawn,
Will a beat of its drunken wing not suffice
To rend this hard lake haunted beneath the ice
By the transparent glacier of flights never flown?

A swan of former times remembers it's the one
Magnificent but hopelessly struggling to resist
For never having sung of a land in which to exist
When the boredom of the sterile winter has shone.

Though its quivering neck will shake free of the agonies
Inflicted on the bird by the space it denies,
The horror of the earth will remain where it lies.

Phantom whose pure brightness assigns it this domain,
It stiffens in the cold dream of disdain
That clothes the useless exile of the Swan.

From *Stéphane Mallarmé: Collected Poems*, translated and with a commentary by Henry Weinfield, University of California Press. © 1994 by The Regents of the University of California.

The Force for Peace in War

I. Rezitativ: Telegramm von Dachau

Konzentrationslager Dachau:
Ablebende Gefangener Samuel Morgenstern
Am achtzehnten August, neunzehnhundertvierundvierzig
Acht Uhr zwanzig
Im hiesigen Lager
An den Folgen von Phlegmone
Am linken Fuss
Gestorben.
Es wird gebeten
Die Angehörigen
Zu verständigen.

I. Recitative: Telegram from Dachau

Dachau Concentration Camp:
The prisoner Samuel Morgenstern
Died on August 18, 1944, at
8:20 in this above-named camp
From an infection on his left foot.
It is requested that
The relatives be informed.

II. Aria: “Junge Witwe”; Charlotte Hagedorn, Berlin, 1941

Die Räume wurden mir zu eng—
Und da sprach laut Dein Bild zu mir herab:
Du, bleibe stark!
Die Dämmerung schlich auf mich ein und
presste eisig mir die Brust,
fast wie Dein Wort:
Du, bleibe stark!

Ich will es ja—doch alle Kraft versagt.
Mein Herz ist wund und klagt und
Schreit nach Dir:
Oh, halte mich!

Der laute Schmerz verstummt in mir vor
grösserem und tieferem Leid.
Ich flüstere nur:
Oh, halte mich —.

Da klingt es tief in mich hinein und rührt an
Meine Seele zart, Dein leiser Ruf:
Ich halte Dich!

II. Aria: “Young Widow”; Charlotte Hagedorn, Berlin, 1941

The room was closing in on me —
Suddenly your portrait above me spoke aloud,
“Beloved, stay strong!”

The twilight slowly enveloped me and
Pressed icily against my breast,
Almost like your words,
“Beloved, stay strong!”

Oh, how I would—but all my strength is gone,
My heart is wounded and complaining
Cries out to you,
“Oh, hold me!”

An overpowering pain silences me
Because of my deep suffering,
I can only whisper,
“Oh, hold me.”

Then deep within there is a sound
That stirs my soul with its tenderness,
Your soft call,
“I am holding you.”

III. Recitative: BBC Weather Report

Temperatures have soared to
Almost summer levels
Making conditions ideal for
Bombing offensives.

IV. Aria: “The Flying Bombers”; ideas and thoughts of Phyllis McGinley in 1942

Through the air, beyond the breeze
They swarm above the flow’ring trees.
The bombers fly across the sky
To God knows where,

While here around the only sounds
Are buzzing bees and a barking hound.

The garden's bright with early blooms
While far away disaster looms
Beyond the bombers' interplay.

All in the summery air
While swallows are swooping so near!
Beyond the clouds a night away,
A crimson flower will grow and sway,
Watered and fed by those who bled —
In the bombers overhead,
The bombers that fly through
The innocent sky.

V. Rezitativ: Brief der Lehrerin Elfriede Birndorfer

Ein paar Zeilen, die ich gelesen habe,
als ich eine junge Lehrerin war
Im Krieg —
Weit weg auf dem Lande
In einem kleinen Dorf.
Ich war sehr traurig
Zu jener Zeit.

V. Recitative: A Note from Elfriede Birndorfer, a schoolteacher

Here are a few lines that I read when I was a
young teacher during The War —
It was far away in the country
In a tiny village —
I was very sad at that time.

VI. Aria: “Rinne, Regen, Rinne”; aus eine Bayrischen Zeitung von 1943

Rinne, Regen, rinne
Auf den Sand und
Auf die Steine
Rinne allerwegen
Und weine.

VI. Aria: “Run, Rain, Run”; from a 1943 Bavarian newspaper

Run, rain, run
On the sand and
On the stones,
Run everywhere
and cry.

VII. Interlude: “Hiroshima Is Bombed”

VIII. Aria: “All These Dyings”; thoughts of Marianne Moore from “In Distrust of Merits,” 1942

All the world is an orphan’s home—
Can there never be peace
Without bitter sorrow?
Without plaintive cries from the dying,
The cries for help that never come?

Oh still and quiet form upon the
Ageless dust—,
I cannot look upon thy face and yet
I must!

If all these great dyings,
The endless agonies and
Bleeding wounds and
Aching hearts can
Teach us how to live in peace
Then all these dyings,
All these sorrows were
Not in vain.

Fonte di Rimini

“Fassi un armonia colle diverse cadute d’aqua come vedesti alla fonte di Rimini; (come vedesti a di 8 d’agosto 1502).”

Leonardo da Vinci, Folio: L. 78a.

“Create a harmony with the different falls of water, as you have seen them at the fountain of Rimini, (on the 8th day of August, 1502).”

Leonardo da Vinci, Folio: L. 78a.

Gloria Coates, born in Wausau, Wisconsin, began improvising and composing at an early age, winning a National Federation of Music Clubs composition contest at age twelve. She also studied art at Cooper Union Art School. After earning a Masters of Music degree in composition at Louisiana State University, she continued her postgraduate studies at Columbia University. She began using microtones early and discovered a new structural concept in the use of glissandi in 1963. Her experiments in 1970 with vocal multiphonics led to a demonstration at the Darmstadt Summer Academy of 1972. She has been the recipient of numerous commissions and distinctions; *Music on Open Strings* was one of ten finalists for the 1986 International KIRA Koussevitsky Award honoring an important work by a living composer.

Coates’s music has been performed by leading soloists, ensembles, and orchestras such as the Kronos, Henschel, and Kreuzer Quartets, the Bavarian Radio Symphony Orchestra, the Brooklyn Philharmonic, the Stuttgart Philharmonic, the Milwaukee Symphony, the Saint Paul Chamber Orchestra, the London Sinfonia, the New Century Chamber Orchestra of San Francisco, and the Polish Chamber Orchestra. Her compositions have been selected for performances at festivals such as Warsaw Autumn, the Dresden Festival, New Music America (1989), Musica Viva Munich, Passau Festival, Dartington Festival (England), Montepulciano Festival (Italy), New York Microtonal Festival, and Aspekte, Salzburg.

While maintaining a residence in the United States, Ms. Coates has lived in Europe since 1969, where she has been a powerful voice on behalf of American music. She has lectured, written musicological articles, produced and broadcast radio programs, and organized a concert series of German-American music in Munich from 1971–1984, subsidized by the Munich Ministry of Culture, the America House, and the Alice M. Ditson Fund of Columbia University. She has been invited to lecture on her musical style with concerts at Harvard, Brown, and Boston University; in New Delhi, Bombay, and Calcutta; at the Munich College of Music, and in Torun, Poland. Gloria Coates's list of compositions includes thirteen symphonies, eight string quartets, and orchestral, chamber, solo, vocal, choral, and electronic music, as well as music for the theater.

The German soprano **Sigune von Osten**, with her intense interpretive style and wide vocal range, has been hailed as one of the most important contemporary-music singers of our time. Her extensive repertoire includes the works of Schoenberg, Berg, Webern, Hindemith, and Weill. She has worked personally with such composers as Cage, Gloria Coates, Nono, Scelsi, and Messiaen, who cited her as his favorite interpreter. She has performed at festivals in Donaueschingen, Salzburg, Warsaw Autumn, Panmusic Tokyo, and Osaka, as well as Soundways in St. Petersburg, Russia. Orchestral guest appearances include the Orchestre National de Radio France Paris, Orchestra di Santa Cecilia, and the Czech Philharmonic. She has sung in the opera houses of Stuttgart, Wiesbaden, Paris, Madrid, and Lisbon.

In 1977, a group of musicians from the Staatskapelle Dresden and the Dresden Philharmonic Orchestra, led by Ulrich Backofen, violinist of the Philharmonic, with the support of double bass player Peter Krauss, founded the **Musica-viva-ensemble Dresden**. Backofen became its first director. In 1982, Jürgen Wirmann was appointed artistic director. For several years, Wirmann worked closely with composers, premiering many important works, including Ligeti's "Nouvelles Aventures" in 1984. In 1985 the ensemble received the Critics Award for their interpretation of Udo Zimmermann's opera "Weisse Rose" at the Berlin Biennale. In 1986, the ensemble became affiliated with the Dresden Center for Contemporary Music, founded by the composer-conductor Udo Zimmermann, who then became the ensemble's artistic director in 1988, with Jürgen Wirmann becoming conductor and Artistic Director of the Dresden Centre for Contemporary Music. Guest festival concerts have taken them to Warsaw Autumn, Berlin Festival Weeks, Salzburg, and France.

Under the patronage of Jean Sibelius, The International Youth Festival was founded in 1950 by Herbert Barth, spokesman for the Bayreuth Festival. There have been more than 70,000 participants from 47 nations, young artists who work together with the common goal of making music in a broad variety of genres. The lectures and workshops range from chamber music and music theater to the symphony. The linguistic challenge each year of bringing together musicians from different geographical, cultural, and social backgrounds is overcome through the universal language of music. Pierre Boulez and Christian Thielemann are among the conductors who have led the **Orchestra of The International Youth Festival Bayreuth**, whose final concert is the climax of the festival. In 1984, the guest conductor of the orchestra and the final concert with the "Leonardo Excerpts" was the internationally acclaimed conductor **Matthias Kuntzsch**.

SELECTED DISCOGRAPHY

Homage to Van Gogh. Musica-viva-ensemble Dresden, Jürgen Wirmann conducting. CPO 999 590-2.

String Quartets Nos. 1, 2, and 4. Kronos Quartet. Pro Viva 173.

String Quartets Nos. 1, 5, and 6. Kreutzer Quartet. Naxos 8.559091.

Symphony No. 1, "Music on Open Strings." Bavarian Radio Symphony Orchestra, Elgar Howarth conducting. CPO 999 392-2.

Symphony No. 2, "Illuminatio in Tenebris." Stuttgart Philharmonic, Wolf-Dieter Hauschild conducting. CPO 999 590-2.

Symphony No. 4, "Chiaroscuro." Stuttgart Philharmonic, Wolf-Dieter Hauschild conducting. CPO 999 392-2.

Symphony No. 7. Stuttgart Philharmonic, Georg Schmöhe conducting. CPO 999 392-2.

Time Frozen. Ensemble Das Neue Werk Hamburg, Dieter Cichewicz conducting. CPO 999 590-2.

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Executive Producer: Gloria Coates

Digital mastering: Ulrich Krauss of Tonstudio Ulrich Krauss.

Cette Blanche Agonie, "Indian Sounds" (*Symphony No. 8*); *The Force for Peace in War*; and *Wir Tönen Allein* were recorded live in concert at the Munich Philharmonic (Chamber Hall) in Gasteig on February 27, 1992 by the Bavarian Radio.

Recording Supervisor: Bernhard Albrecht. Recording Engineer: Stefan Briegel. *Fragment from Leonardo's Notebooks*, "Fonte di Rimini" was recorded before a concert at the Stadthalle Bayreuth on August 22, 1984 by the Bavarian Radio, Studio Franken. Recording Supervisors: Wolfram Graul, Thilo Grahmann. Recording Engineers: Herbert Fruehbauer, Ursula Hudson.

Cover art: Detail from Gloria Coates, *Leonardo's "Balance of Nature,"* 160 cm. x 120 cm., (1985), oil on canvas.

Cover design: Bob Defrin Design, Inc., NYC

This recording was made possible by grants from the Francis Goelet Charitable Lead Trust and the New York State Council on the Arts.

Special thanks to the Bavarian Ministry of Culture, the Bavarian Radio, the Dresdner Bank, Klaus Hashagen, Professor Jürgen Meyer-Josten, Sissy Thammer, Dr. Claudia Trübsbach, the leaders of the Stockbridge Indian Reservation of Wisconsin, and the Red Wing School in Minneapolis for their support and assistance in making this recording possible.

For permissions to use poetry texts, my thanks to Florence B. Eichen of Penguin Putnam, Inc. for the Phyllis McGinley paraphrases; to Marianne Craig Moore for paraphrases of Marianne Moore's poetry; to Suhrkamp Verlag for the use of Paul Celan's poem; to Elfriede Birndorfer and Charlotte Hagedorn for use of their poetry; to the Dachau Archives for the telegram; and to the British Museum and the American Embassy in London for permission to study from the original manuscripts of Leonardo da Vinci in the British Museum from 1976–77.

For the commissions, special thanks to Jean Pierre Brasseur, Sigune von Osten, and Matthias Kuntzsch.

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GLORIA COATES

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1. *Cette Blanche Agonie* (Stéphane Mallarmé) (1988) 9:10

(for soprano, English horn and orchestra)

Sigune von Osten, soprano; Bernd Schober, oboe, English horn; Musica-viva-ensemble Dresden, Jürgen Wirmann, conductor

“Indian Sounds” (Symphony No. 8) (1991)

(texts drawn from Seneca, Winnebago, and Plains Indians songs)

(for voices and orchestra)

2. Indian Grounds 11:20

3. Indian Mounds 8:49

4. Indian Rounds 7:23

Kathleen Eberlein, Rose Bihler Shah, voices and stones; Musica-viva-ensemble Dresden, Jürgen Wirmann, conductor

The Force for Peace in War (1973)

(cantata for soprano and chamber orchestra)

5. I. Recitative: Telegramm von Dachau 2:41

6. II. Aria: “Junge Witwe” 5:00

7. III. Recitative: BBC Weather Report :38

8. IV. Aria: “The Flying Bombers” 2:27

9. V. Recitative: Brief der Lehrerin Elfriede Birndorfer 1:33

10. VI. Aria: “Rinne, Regen, Rinne” 1:44

11. VII. Interlude: “Hiroshima Is Bombed” 2:09

12. VIII. Aria: “All These Dyings” 3:16

Sigune von Osten, soprano; Musica-viva-ensemble Dresden, Jürgen Wirmann, conductor

13. *Wir Tönen Allein* (Paul Celan) (1988) 8:02

(for soprano and chamber orchestra)

Sigune von Osten, soprano; Musica-viva-ensemble Dresden, Jürgen Wirmann, conductor

14. *Fragment from Leonardo's Notebooks, "Fonte di Rimini"* (1976/rev. 1984) 11:06

(for voices and large orchestra)

Rilkka Hakola, soprano; Petra Gerick, alto; Francis Rodière, tenor; Franz Schupfner, bass; Orchestra of the International Youth Festival Bayreuth 1984, Matthias Kuntzsch, conductor

All compositions published by the composer.

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