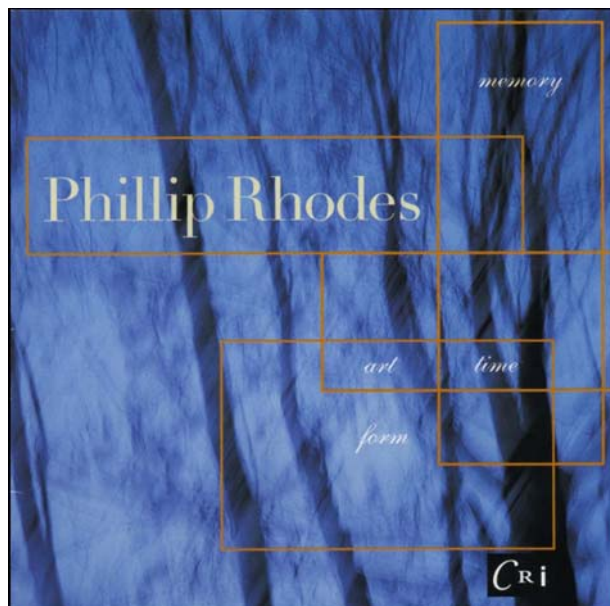


Philip Rhodes



Visions of Remembrance for Soprano, Mezzo,
and Twelve Instruments (1979) (20:52)

1. Flashback (4:01)
2. Grown-Up Relatives (3:37)
3. My Grandmother's Love Letters (7:10)
4. Piano and Epilogue (6:04)

Carol Wilson, soprano; Lorraine Manz, mezzo-soprano; Carleton Contemporary Ensemble; William Wells, conductor

Museum Pieces for Clarinet and
String Quartet (1973) (17:27)

5. 1. Equestrian Bronze (Italian, early
16th Century) (2:58)
Furioso

6. 2. The "Pierrot" Music Box
(19th Century) (1:59)
Waltz tempo

7. 3. Landscape (George Seurat, French,
19th Century) (1:51)

8. 4. Station of the Cross (Theodore Chassériau,
French, 19th Century) (6:41)

9. 5. Le Bouquet (Pablo Picasso, Spanish,
20th Century) (1:15)
Fast

10. 6. A Bacchanal (Brueghel-van Balen,
Flemish, late 16th Century) (2:43)
Giacoso

James Livingston, clarinet; The Louisville String Quartet: Paul Kling. Peter McHugh, violins; Virginia Schneider, viola; Guillermo Helguera, cello

Autumn Setting for Soprano and String
Quartet (1969) (11:12)

11. 1. autumn fragments (3:55)
12. 2. prophecy (2:13)
13. 3. remembrance/reality (5:04)
Phyllis Bryn-Julson, soprano; Speculum Musicae
String Quartet: Eugene Drucker, Daniel Reed,
violins; John Graham, viola; Fred Sherry, cello

Divertimento for Small Orchestra (1971) (12:54)

14. 1. March (3:55)
15. 2. Solemn Air (3:33)
16. 3. ...and Afterthoughts (5:59)

(Image I, Image II, "Kleine" Quartet, Finale); St. Paul Chamber Orchestra; Dennis Russell Davies, conductor

Total playing time: 62:25

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Notes

Visions of Remembrance

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, one largely and delightfully determined when I wrote this piece by the fact that I not only had 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 on memory, 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

twelve-years old at the time; *b* 1966), Hart Crane, and D. H. Lawrence. The work is scored for flute, oboe/English horn, clarinet, trumpet, horn, violin, viola, cello, piano, and two percussionists.

Museum Pieces

In the tradition of Mussorgsky's *Pictures at an Exhibition* and Gunther Schuller's *Seven Studies on Paul Klee*, *Museum Pieces* is based on six works from the J. B. Speed Art Museum of Louisville which commissioned the work for the dedication of the Hattie Bishop Speed Music Room. The three longer movements (1, 4, and 6) are based on works representative of substantial traditions in the history of art: equestrian statues, religious painting, and the bacchanal genre. These three movements form the weight of the piece. The upward surge of the clarinet opening the "Equestrian Bronze" movement evokes the rearing form of a horse and rider. "The Station of the Cross" includes a reference to the chorale, "O Sacred Head Now Wounded." The final movement, "Bacchanal," expresses the general aura of orgiastic excess.

The other movements were designed to provide a lighter contrast and again I used both obvious and more subtle references to the art works. The actual music box plays a waltz from Gounod's *Faust*, which is used as a basis for variation in "The Music Box." The *pierrot* figure, looking decadent and impish, occasionally sticks its tongue out at the viewer (as represented by the flutter-tongue from the clarinet). The hazy forms in the tiny *Landscape* by Seurat are represented by string harmonics with the clarinet adding airy comment in an appropriately short movement. In "Bouquet", I played with the relationship (if there is one) between harmonic and visual color. Picasso's bouquet is drawn in red, blue, and green, tied with an orange band. The orange "sound" appears at the very end of this quick movement.

Autumn Setting

The metaphor of the seasons which we often use in defining the passing stages of our lives is presented here as less chronological in nature. The concept of time, itself, becomes fragmented, somewhat akin to the film technique of the "flashback". The first movement is a rather loose stringing together of these autumn fragments which begins to blur the notion of progressive time. In the stillness of the second movement, prophecy, there is a hint of the suspension of time. The third movement, remembrance/reality, is based on one principal poem with insertions (again, "fragments") from the two previous movements, which are motivically treated in the sense of recall. These elements—both the textual and musical—are constantly placed in sharp juxtaposition, creating a confusion between summer (the hazily remembered) and the reality of the present. The text of *Autumn Setting* is drawn from the evocative poetry of Patricia V. Schneider. *Autumn Setting* was commissioned by the Fromm Music Foundation and the Berkshire Music Center.

Divertimento

Unlike the first three pieces on this CD, the *Divertimento* would be traditionally described as absolute music. It is a composition without an extramusical source such as poetry or the visual arts or even some philosophical notion. The

material from which the entire composition is drawn (actually, a three-note theme: E - D - F) is laid out in the first twenty or so measures of the March. The shape of that theme is the kernel of musical information from which the material of the entire piece is generated. The Solemn Air simply uses a slower version of this motive in addition to a set of variations on a theme from Anton Webern's *Five Pieces for String Quartet*, Op. 5. Images I and II in the third movement allow the farthest digression, while the Quartet and Finale represent a somewhat strict and intense development of the basic ideas—in what I intend to be a rather humorous vein. The "Kleine" Quartet is not only a reference to Mozart's *Eine Kleine Nachtmusik*, but also to Dr. Sandor Klein who was a benefactor of the Kentucky Chamber Orchestra which commissioned this work.

—Phillip Rhodes

Phillip Rhodes is composer-in-residence and Andrew W. Mellon professor of the humanities at Carleton College in Northfield, Minnesota. Born in North Carolina in 1940, he received degrees from Duke University where he studied with Iain Hamilton and from the Yale University School of Music where his teachers were Donald Martino and Mel Powell. Rhodes has been the recipient of numerous commissions and composition awards, including grants from the National Endowment for the Arts, the National Endowment for the Humanities, the Martha Baird Rockefeller Fund for Music, a citation from the American Academy of Arts and Letters, a Guggenheim Fellowship, a McKnight Fellowship, two Fromm Music Foundation commissions, and a Bush Foundation Fellowship for Artists. Rhodes's compositions are published by C. F. Peters, Presser, E.M.I. and Schott, and recorded on labels including CRI, First Edition (Louisville), AR-Deutsche Grammophon, Orion, and Innova. Major performances of his works include those by the Atlanta Symphony at Carnegie Hall, the Cleveland Orchestra at the Blossom Festival, and the National Symphony at the Kennedy Center.

Production Notes

Digitally remastered by Phillip Rhodes and Robert Wolff, engineer, at Sony Music Studios, NYC.

From CRI SD 426:

Visions of Remembrance was recorded by Dennis Rooney, Carleton College, March, 1979. Original recording made possible by grants from Carleton College, the University of British Columbia Humanities and Social Sciences Grants Committee, and private donors.

From CRI SD 301:

Autumn Setting was recorded by David Hancock, produced by Carter Harman and first released in 1973. Original recording was made possible through grants from the American Composers Alliance and a Ford Foundation-Antioch College joint grant.

From CRI SD 361:

Divertimento was recorded by Dennis Rooney, October, 1975. Produced by Carter Harman. Original recording made possible by an award for distinguished achievement from the National Institute/American Academy of Arts and Letters in 1974.

From First Edition Records LS-741:

Museum Pieces was released in 1974. Licensed courtesy The Louisville Orchestra.

All works published by C.F. Peters (BMI)

CRI production manager: Allison Wolf

Executive director: Joseph R. Dalton

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