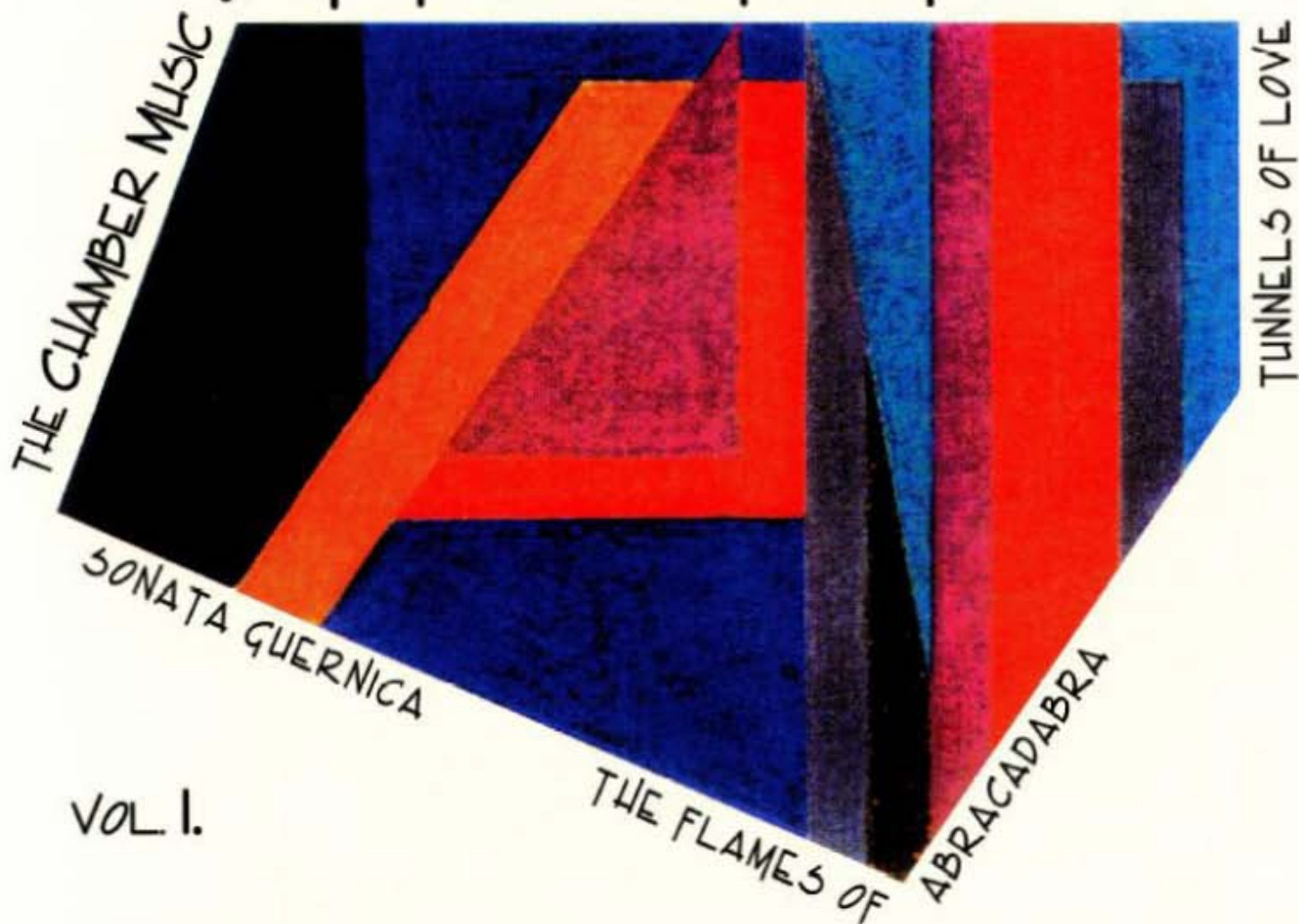


Soundspells
CD 118 **Productions**

OF MEYER KUPFERMAN



MARY FINDLEY, violin; KAZUKO HAYAMI, piano;
JAMES JONES, clarinet; MARK FOLEY, bass;
J.C. COMBS, drums; THE CANTILENA CHAMBER PLAYERS

THE CHAMBER MUSIC OF MEYER KUPFERMAN, VOL. 1. SONATA GUERNICA (1984)

After viewing a truly overwhelming Picasso one-man-show in New York City in the early 1980s Meyer Kupferman was inspired by the depth of his feelings on experiencing the full impact of Picasso's giant mural, *Guernica*. The many curious tiny sketches the artist made as studies for *Guernica* were also especially revealing. Clearly, these images remained in the composer's mind long enough to take root and eventually evolve into a grand musical statement, *Sonata Guernica*, which he scored for violin and piano a few years later.

Kupferman's fascination with the "the Spanish spirit in art" began with his visit to Barcelona and Ibiza in the late 1960s. The sounds and passions of the flamenco guitar and the ritual songs and dances of the street musicians of Spain all made their impression on him. As a result it was quite natural for Kupferman to evoke a richly colorful and indeed very personal Spanish musical style to support the tonality and atonality of his ideas for *Sonata Guernica*. "The long rubato lines," said the composer, "and particularly the little unexplained dramas, which I encountered in almost every phase of Spanish music, were often surprisingly explosive. You have a people's music loaded with fire when you add their love of embellishment and driving rhythms."

Kupferman has often voiced his outrage against oppression through many works. His epic tone poem *Masada* (Soundspells CD117), depicting the Zealots' uprising against the Roman army is similar in theme to *Sonata Guernica*. His *Tiananmen Suite* (CD115) for piano, raged against the Chinese government's murder of protesting students in Tiananmen Square.

Sonata Guernica does not concern itself with the blow-by-blow specifics of a tone poem, nor does the spirit of the work limit itself with the minutiae of a particular event in history. Rather, the piece explores this tragedy of epic proportions on a more timeless plane.

The very scoring of the work is a study of opposites, of the Yin and Yang. The lyricism of the violin is pitted against the percussive violence of the piano, whose music is never lyrical except when in a distant accompanimental role. The delicate tonal music of the violin is contrasted with the often jarring atonality of the piano. The violin is aided in this delicacy through the use of a variety of mutes (the regular mute and the heavy steel practice mute) on the violin. This creates a wide palette of sounds, expanding the instrument's myriad of unmuted tone colors and harmonics, which added to the surreal, highly charged expression of the work.

The overall shape of *Sonata Guernica* explores the juxtaposition of increasingly violent, agitated music between melodies of ever more delicate and fragile beauty. These melodies seem to suggest the fragility of human life and its perseverance, in spite of continuous battles with the elements, the ravages of the rocky earth and ultimately with one's fellow man. This is in evidence in the form of a carefree village dance about halfway through the piece. One exquisite B minor theme in particular (the principal tonality of the work and a favored key of the composer) can be traced through many guises and timbres in most of the cogent episodes of the Sonata. This theme seems to suggest the indomitable inner peace which endures in mankind when all else is lost.

Insistent, repetitive piano chords in the climactic section toward the end depict the final bombing by the German Luftwaffe of the innocent town of Guernica in a style reminiscent of Prokofiev's "War" Sonatas. Above this insistent rhythm the violin melody soars and screams in agony and outrage, recalling the centrality of Picasso's mural. But the invincibility of inner peace endures the cruel destruction: As if over a desolate wasteland of dry, broken sticks and bones, the final section recalls the B minor melody in the violin, muted with the metal practice mute. This ghostly theme is interspersed with desiccated gestures from the piano. Low muted notes seem to chime the bells from a desolate church as all the musical material converges around the note B and rings the piece into silence.

(*Sonata Guernica* was commissioned by and dedicated to violinist Mary Findley and pianist Marjorie Lee and premiered at the Kennedy Center in Washington, D.C. in 1985.)

THE FLAMES OF ABRACADABRA (1976)

Meyer Kupferman has long been intrigued with Jewish occultism. As a boy his father helped instill in him the sense of magical mysticism contained in Jewish mystical rituals and the Cabala. Throughout his career he has written musical works inspired by this vast and fascinating subject for diverse media. These works include the ballet *The Dybbuk*, *The Shadows of Jerusalem* for voice, clarinet, cello and piano, *The Magician* for clarinet and piano, *The Red King's Throw* for clarinet, cello, piano and percussion, *In My Father's Image* for violin and piano and *The Judgment*, a full length Biblical opera in three acts for voices alone.

The Flames of Abracadabra was commissioned by the Cantilena Chamber Players and premiered by them in 1976 at the Grace Rainey Rodgers Auditorium in New York City. The word "Abracadabra" is actually a Hebrew word (*Abreq ad habra*) referring to the medieval charm used by Jewish occultists as an amulet to ward off their enemies. In the same way the chamber work, scored for violin, viola, cello and piano, is a kind of incantatory evocation of the special sense of magic found in Jewish mysticism.

The mercurially changing moods of the work are presented in three movements entitled "Cosmic Eye," "Dream Spirit" and "Metamorphosis."

Kupferman says about his piece, "...What I tried to achieve was a succession of spells incanted by four players. It was as if I were trying to extract the last essence of magic out of each instrument."

In an eerie timbral effect, Kupferman likens his music to a game of magic, as the string players tap their fingers against the bodies of their instruments. Traditionally, the knocking of wood has been practiced by many cultures in an effort to release the spirits contained therein. The final movement, "Metamorphosis," reveals a kind of rhythmic magic created by placing accents against the steady rhythm of sixteenth-notes. Later, a violin solo is accompanied by the remaining players who "whistle lightly in delicate glissando scooping patterns," creating an ethereal, spectral mood. A final musical color paints the picture of distant tolling bells through a sequence of piano harmonies, relating this final sound to the idea of the overtones played in the piano's earlier material.

TUNNELS OF LOVE (1969) **(a jazz concerto)**

The music of the twentieth century has been fraught with more isms and movements than in any other century and the reasons for this pluralism may number higher than the individual styles themselves. One hopeful explanation might be that a contemporary composer of the classical art wishes to reach a wider audience and educate it in his own personal way through a more vernacular path.

Certainly the *third stream* jazz movement, for better or worse, may have had this notion in mind. Many concert works of recent decades have used the idiom of jazz, its harmonies, syncopated rhythms and undulating gestures, in the context of art music. Notable examples include works as diverse as the *Ebony Concerto* by Igor Stravinsky, *La Creation du Monde* by Darius Milhaud, *All Set* by Milton Babbitt, *Six Studies on Themes by Paul Klee* by Gunther Schuller, *Concerto for Jazz Band and Orchestra* by Rolf Lieberman and the *Piano Sonata* of Samuel Barber. Meyer Kupferman has had a lifelong passion for jazz in many contexts and his rich contributions to classical jazz are worthy of major consideration and study.

Kupferman's ventures into this idiom are essentially personal and explore keyboard, chamber and orchestral techniques which reflect aspects of classical form in parallel with the improvisatory styles fundamental to the language of jazz. His works in this direction are many and include his early *Sonata on Jazz Elements* for solo piano, *Jazz String Quartet*, *Concerto for Cello and Jazz Band* (Soundspells CD111) and his epic hour length *Jazz Symphony* (CD104). These are unique and compelling arguments for the inclusion of atonal jazz as a major element in art music. In 1990, not to be content with the mere act of presenting examples of his theories without explanation, he published a book entitled *Atonal Jazz* (Dorn Publications) which elucidates some of his ideas about atonal improvisation and includes a play-along CD.

Tunnels of Love, a major offering in atonal jazz, is in reality a mini clarinet concerto. It has evolved through years of performance, coaching and improvisation and even today continues to change its shape at every performance. Kupferman says "I often think of my *Tunnels* as having a king of 'word-of-mouth' score because I can't resist changing it all the time."

Originally composed as a duo for the composer himself who played the clarinet part and the great jazz bassist Richard Davis, *Tunnels of Love* was premiered at Carnegie Recital Hall by these artists in 1970; the work evolved into a trio, which included an improvised (but composer-coached) drum part, which was played by Ronald Zito at the Carnegie premiere. Inspired by Richard Davis' imagination and virtuosity, Kupferman expanded the improvisatory episodes in the second and third movements. Although the clarinet part was conceived to be played *come scritto*, the composer could not resist adding a few improvisatory sections for himself at the Carnegie event.

The jazz style of *Tunnels of Love* is at home structurally as art music. Its three movements fall into classical Fast-Slow-Fast tempi. The chromatic basis for the piece is Kupferman's special *Infinites* 12-tone row (G, F, A-flat, C-flat, B-flat, D, F-sharp, E, C, E-flat, A, C-sharp). Certain improvisatory episodes utilize the *Infinites* row in chordal arrangements creating an atonal "chart" for both players. In addition there is, in the third movement, a cadenza for the clarinet accompanied by the other two players who improvise off of each other. The fast, driving rhythms of the first movement are relentless from head to toe. A slow transition follows and leads us directly into the slow blues movement which is styled with a characteristic Kupferman love tune with variations. The Finale seems to have been conceived as a Latino jazz essay "...with all kinds of surprising licks and goodies along the path of the musical tunnel." The classical form peeks through even more vividly because of the recapitulation of the opening theme of the first movement and at the very end the passionate slow blues song of the second movement.

Tunnels of Love clearly indicates that Kupferman has found his own jazz voice in a classical world. The work, in my opinion, is a challenging *tour de force* as a performing vehicle for any major artist.

Notes by Christopher Vassiliades

"My Music..." by Meyer Kupferman

The music I love to write often crosses over a broad spectrum of styles usually characterized by tonal and atonal positions. Since I have been doing this sort of thing for fifty years, the notion of mixing opposing elements which is very natural for me has included thematic and athematic

materials, jazz and non-jazz ideas and a host of rhythmic and textural opposites that I would prefer to describe as dynamic or "creative polarization". As for performing artists, my best players and interpreters are those who have a real feel for these aesthetic games; they must be artists who command considerable virtuosity and a deeply rooted expressivity, since my work often touches on neo romantic performance traditions.

I suppose I should admit at this point that in the early days I was very quickly hooked on the challenge of big, romantic forms. This became evident as soon as I started composing for orchestra: My first symphony, first piano concerto, first cello concerto and first opera were all completed before I was twenty-one. Although these were never listed as tone-poems, it was for myself alone that these symphonic pieces were based on folk legends, fragments of mythology or the rich passions of epic poetry.

After working in a free chromatic style during the 1940's, the twelve-tone system gradually occupied more and more of my attention. Since I was totally self-taught in music composition and wore no academic handcuffs to hold me back or keep me in line, I plunged right in and freely adapted the whole dodecaphonic system to my own selfish needs. Thinking that I had stumbled upon a gold mine, I created a form where each new work was based on a rotating series of tone centers - clearly a contradiction of atonality! This kind of re-invention soon led to what I then regarded as my first major innovation: all forty-eight permutations of the row were employed in a symmetrical distribution of tonal centers, each seven bars long and each coordinated by and evolved from the pitch sequence of the basic row. My CHAMBER SYMPHONY (CD112) was an early example of this tone-center rotation procedure. Since the symphony had a bit of success and was premiered on an important ISCM concert along with John Cage's LANDSCAPES FOR TWELVE RADIOS I was happy to continue in this direction...for a while.

The 1950's represented a period of many swings back and forth between this form of private atonality and my 'old reliable' chromatic tonality. Perhaps my LYRIC SYMPHONY (CD111) and FOURTH SYMPHONY (1955, Louisville) are the best examples of the latter approach. My SONATA ON JAZZ ELEMENTS (1958, Serenus), a freely twelve-tone, hard-hitting jazz sonata, clearly showed that although I might have taken leave of my senses writing such an enormously difficult keyboard work, I had not abandoned the jazz world. Dreaming about the mind-boggling operatic success of Menotti, many young American composers like myself were caught up in the operatic explosion of the 1950's. Stravinsky's THE RAKE'S PROGRESS was an important contribution and urged us on still further. Although none of us really succeeded, I did manage to compose four operas during this crazy decade: DOCTOR FAUSTUS LIGHTS THE LIGHTS, VOICES FOR A MIRROR, THE CURIOUS FERN and DRAAGENFOOT GIRL.

The 1960's marked the beginning of my CYCLE OF INFINITIES, a series of related twelve-tone works spanning nearly four decades all based on the same tone row. I became totally committed to this direction, discovering along the way that my 'Infinities' tone row was like a magic tune that could yield anything I required in terms of melody, counterpoint, texture or harmonic organization. My CYCLE OF INFINITIES started out with four different solo instrument concerts: unaccompanied flute, viola, cello, coloratura soprano and alto sax in a big jazz trio. Each concert became a spectacular tour-de-force for the artist, particularly since new echo techniques, theatrical illusions such as lighting and choreography, and an array of electronic devices which enabled these solo instrumentalists or singers to perform live against their own pre-recorded sounds - were all part of each 'Infinities' event.

Also, I composed many 'Infinities' jazz works like my JAZZ STRING QUARTET (premiered at the White House when Johnson was president), CONCERTO FOR CELLO AND JAZZ BAND (CD111), INFINITIES PROJECTIONS (for chamber orchestra - CD114), INFINITIES FOR STRINGS, JAZZ INFINITIES THREE for sax, bass and drums (premiered at the Library of Congress during the First International Jazz Festival) and MOONCHILD AND THE DOOMSDAY TROMBONE, a jazz concerto for oboe (Ronald Roseman) and a small group of versatile artists including the wonderful Jan DeGaetani who sang jazz onstage for the first time with this 'Infinities' piece. A highlight in my evolving CYCLE OF INFINITIES was an opera without orchestra, THE JUDGMENT, composed in 1968. The libretto was based on the biblical story of Lot in Sodom. Conceived in gigantesque proportions, THE JUDGMENT, in three long acts, called for huge stage sets, nineteen soloists, five choruses and absolutely no supporting instruments. I never concerned myself about where my poor singers would get their pitch or how they would maintain the twelve-tone intonation. Each singer had to have perfect pitch or a remarkable sense of relative pitch. Since I had worked with artists of this type before I could foresee no great difficulty. Now, however, I believe that I must have been wrong since THE JUDGMENT has still not seen the light of day.

The early 1970's marked the beginning of a major turnabout for me. My music embraced a new multi-style approach which I soon wound up calling "gestalt" form. Today I can safely say I wasted many hours hopelessly trying to explain to my academic cronies why I gave it such a name. My lecture in Aspen, for example, proved to be a bust until I played some tapes of my new "gestalt" music. Suddenly there was a glimmer of understanding. "Why does music always have to be consistent?", I asked. "Life certainly isn't except when it chooses to be!" My new "gestalt" idea provided me with a great *raison d'être* to explore expansive musical conceptions of changing elements or, in fact, totally contrasting styles so incongruous that they had no business being near each other, let alone in the same composition! Thus armed with the chameleon-like aesthetic of my "gestalt" idea, I could not only combine tonality with atonality but create a believable blend of music which could include touches of aleatoric, romantic, minimalist, jazz, electronic and even folk-like materials in the same piece. Eventually I discovered that the "gestalt" traffic flowed better in large forms. As a result an avalanche of massive "gestalt" works followed: YIN YANG SYMPHONY,

CONCERTO FOR SIX INSTRUMENTS AND ORCHESTRA, TWILIGHT SYMPHONY, THE CELESTIAL CITY/ CONCERTO FOR CELLO AND TAPE ORCHESTRA and MASADA.

The 1980's and 1990's reveal a continued expansion of my 'Infinities' cycle. I would not be exaggerating if I said my 'Infinities' row was like an old friend with whom I enjoy a visit a few times a year. My weakness for atonal jazz provides me with other aesthetic 'pals and cookies.' Speaking about 1990, it would appear I opened a Pandora's box with my new book titled ATONAL JAZZ. The book explains my ideas about twelve-tone improvisation and is published with an 'Infinities' play-along CD (Dorn Publications). I scribbled the first draft of the book on my way to Lithuania in that scary summer of 1990. Our nervous little caravan of soloists, engineers, producers and wives sneaked into Vilnius to record my JAZZ SYMPHONY (CD104) without Soviet visas! Very dangerous - so was the music! But that's another story.

I do not wish to give the impression that I abandoned my 'Infinities' fantasies, but my "gestalt" form eventually did emerge as the central preoccupation of my music from 1980 through 1996. The compositions of this period were centered around two instruments: the piano and the amplified guitar. The major keyboard works are THE MOOR'S CONCERTO (piano and orchestra, CD110), A LITTLE IVORY CONCERTO (piano and chamber orchestra, CD101), MASADA (piano and five instruments) and four big piano sonatas: THE CANTICLES OF ULYSSES, RED SONATA, TWILIGHT SONATA and SONATA OCCULTA. The works for amplified guitar are CONCERTO FOR GUITAR AND ORCHESTRA (CD113), ICE CREAM CONCERTO (for eleven players and ice cream vendor, CD109), THESE SUNS ARE DARK and HAMLET, PRINCE OF DENMARK, both for solo guitar, GOING HOME (for guitar quartet) and ICARUS (for guitar, viola and cello).

Just to show that I am still keeping my hand in there, I should explain that I do play my instrument, the clarinet, every day, and conduct once in a blue moon, or whenever it is less of a hassle for me to do it. My musicians are very sensitive individuals, often high-strung or just plain strung-out from too much concentrated work on my music. It is good, therefore, that I hold myself in high esteem as an excellent coach (I haven't killed anyone yet, but I have been tempted to many times!). I try to impress upon my artists that they should enjoy the challenge of 'impossible' passages, arguing, making revisions and planning important musical events.

In closing let me say that music has been my life and I am very grateful to have lived it. Although the hardships, struggles and disappointments are never forgotten, the real joy of making something out of nothing is always there in front of me.

Meyer Kupferman (1996)

Mary Findley

Mary Findley, violinist, has been featured as a soloist with the Cincinnati Symphony under Thomas Schippers, and many other orchestras throughout the United States. She is a frequent recitalist in such halls as Weill Hall and Merkin Hall in New York City and The Library of Congress, Kennedy Center, the Phillips Collection and the National Gallery of Art in Washington, D.C. A champion of contemporary music, Mary Findley has presented challenging new American and European works on radio broadcasts in the United States and Europe. She has also appeared as soloist at music festivals in Germany, Holland, Finland and Sweden. She is on the faculties of George Washington University and the Levine School of Music in Washington, D.C. Over a twelve year period Mary Findley has presented four major violin works by Meyer Kupferman, with three composed especially for her. *The Washington Post* says about her work: ... "A violinist with exemplary technique and strong emotional involvement in the music." *The Cincinnati Post* describes her as: ... "A first-class concert artist; poise, self-confidence, a bounty of talent and, perhaps most important, a musical personality that comes across in everything she plays."

Kazuko Hayami

Pianist **Kazuko Hayami** has won an international following, performing regularly in Japan and the United States, concertizing in Great Britain, and recording in Russia. For ten seasons Ms. Hayami has been presented in recital in Weill Recital Hall at Carnegie Hall and in Merkin Hall under the auspices of Artists International.

Ms. Hayami is in demand as an orchestral soloist, with recent engagements including Beethoven's Fifth Piano Concerto with members of the Laurentian String Quartet, and appearances as guest soloist with the Crimea State Philharmonia at the Yalta International Festival. She is a frequent guest artist of such series as the Inter-America Festival (Washington, D.C.), the Arcady Music Festival (Maine), the Washington Chamber Music Society (Washington, CT and Lenox, MA) and the Laguna Beach Festival (CA).

She was featured along with New York Philharmonic clarinetist Stanley Drucker in a PBS telecast, has given numerous master classes and lecture recitals, and served as a judge for a nationwide piano competition in Japan.

Ms. Hayami has also recorded Meyer Kupferman's Piano Quintet and "A Little Ivory Concerto" (CD101) and his 50 minute piano concerto called "The Moor's Concerto" (CD110).

"She gave the work a polished reading, one that danced and glittered deliciously. Few pianists define texture and sonorities of Ravel's *Miroirs* with the kind of digital clarity that Ms. Hayami brought to the score." - **The New York Times**

"Ms. Hayami clearly defined the character of each work, with both polished sensitivity and keen rhythmic sense, and with dramatic vision on the one hand and subtle lyricism on the other." - **Ongaku no Tomo, Japan**

James Jones

James Jones has been principal clarinetist in the Wichita Symphony and professor of clarinet at Wichita State University since 1969. He has appeared as soloist with the Symphony several times and is a frequent recitalist in the Wichita area and at national conferences. Recent performances include recitals at the Composers, Inc. Series in San Francisco and at the convention of the International Clarinet Association in Tempe, Arizona. Jones is founder of the Wichita Clarinet Society and the Harvey Music Festival in Newton, Kansas and is a founding member of WSU's Wiedeman Trio which performed its east coast debut recital at the Phillips Collection in Washington, D.C. in 1993. He has performed in Merkin and Carnegie Recital Halls in New York, the Library of Congress and Phillips Collection in Washington and throughout Europe with the Lieurance Woodwind Quintet which has recently produced a debut compact disc with Summit Productions.

Dr. Jones holds degrees from The Ohio State University and the University of Iowa; he has performed with orchestras in Columbus, Wheeling, Cedar Rapids and Florida and was guest principal clarinetist in San Diego in 1983.



James Jones, clarinet

Mark Foley

Since 1989 **Mark Foley** has held the dual posts of Wichita Symphony Orchestra Principal Double Bass and Instructor of Bass at the Wichita State University School of Music. A native of Minnesota, he began his bass training at the age of 18 in Minneapolis, graduating from the University of Minnesota in 1984. He completed a Masters degree at the Eastman School of Music in 1987 while serving as a bassist with the Rochester Philharmonic Orchestra. Other orchestras Mr. Foley has played with include the Indianapolis Symphony, the Buffalo Philharmonic, the Binghamton Symphony and the Minnesota Opera Orchestra; he was Principal bassist of the Heidelberg Schloss-Spiele Opera Festival in Germany in 1985. Mr. Foley spends his summers in Bloomington, Indiana, working toward a Doctoral Degree in Bass Performance at the Indiana University School of Music. He serves as an executive board member of the International Society of Bassists. He has premiered numerous new pieces written for him, and has been a featured soloist at the *Bonk* new music festival in Florida. He has recorded and performed with numerous rock bands on electric bass. An avid jazz bassist, Mark Foley plays with jazz groups as often as he can.



Mark Foley, bass

J.C. Combs

Dr. Combs is a Professor of Music at Wichita State University. He has been the recipient of both the Kansas Regents Award for outstanding teaching, and the Leadership in the Advancement of Teaching at Wichita State University.

J.C. Combs is the timpanist with the American Sinfonietta, as well as timpanist and principal percussionist with the Wichita Symphony Orchestra. His work in pioneering unique percussion ensemble literature has gained him considerable recognition. A video entitled "War Games for Professional Wrestlers and Extended Percussion" by Walter Mays, and produced in conjunction with the Nebraska Public Television Network, has been selected for the Cannes Video Festival in Cannes, France. Portions of the video were also selected for the movie "Twister," starring Harry Dean Stanton.

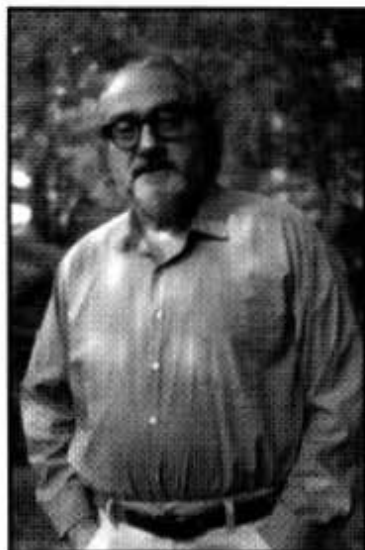
His latest video project "Masters of Percussion," produced by the Kentucky Center for the Performing Arts, featured Combs and the Wichita State University Percussion Ensemble along with Ed Soph, Dave Samuels, and Andy Narell. The video was selected as one of the fifteen best entertainment videos on PBS for 1990. In 1993 the video was selected to go in the permanent archives of the Smithsonian.



J.C. Combs, percussion

THE CHAMBER MUSIC OF MEYER KUPFERMAN

VOL. I.



Meyer Kupferman

Engineer for "Sonata Guernica": William Kollar

Engineer for "The Flames of Abracadabra":

Greg Deutsch

Engineer for "Tunnels of Love": Phil Wiens

Cover art: Martin Canin

Photo of Mary Findley: Claire Flanders

This is a composer supervised recording. The music of Meyer Kupferman is published by Soundspells Productions. Note: "The Flames of Abracadabra" was previously released as an LP on the Genadilla label in 1978. It has been re-edited to CD format for this disc.

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CD 118

1 SONATA GUERNICA (1974)

(IN ONE MOVEMENT)

(27:19)

Mary Findley, violin

Kazuko Hayami, piano

2 THE FLAMES OF ABRACADABRA (1976)

COSMIC EYE (4:12)

3 DREAM SPIRIT (6:00)

4 METAMORPHOSIS (3:49)

The Cantilena Chamber Players*

5 TUNNELS OF LOVE (1969)

(A JAZZ CONCERTO)

FAST JAZZ BEAT (3:59)

6 TRANSITION (1:12)

7 SLOW BLUES (4:45)

8 LATINO FINALE (7:36)

9 JAZZ CADENZA (6:53)

James Jones, clarinet

Mark Foley, bass

J.C. Combs, drums

Total duration (1:05:56)

Soundspells Productions
Rhinebeck, NY 12572
(914) 876-6295



Mary Findley

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*The Cantilena Chamber Players

Edna Michell, violin

Harry Zaratzian, viola

Stephen Kates, cello

Frank Glazer, piano



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