

**MUSIC BY JEAN EICHELBERGER IVEY for voices, instruments, and tape**

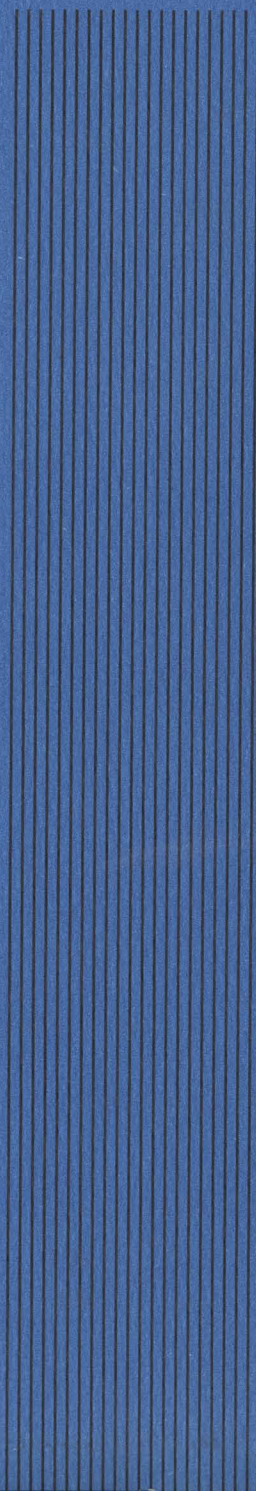
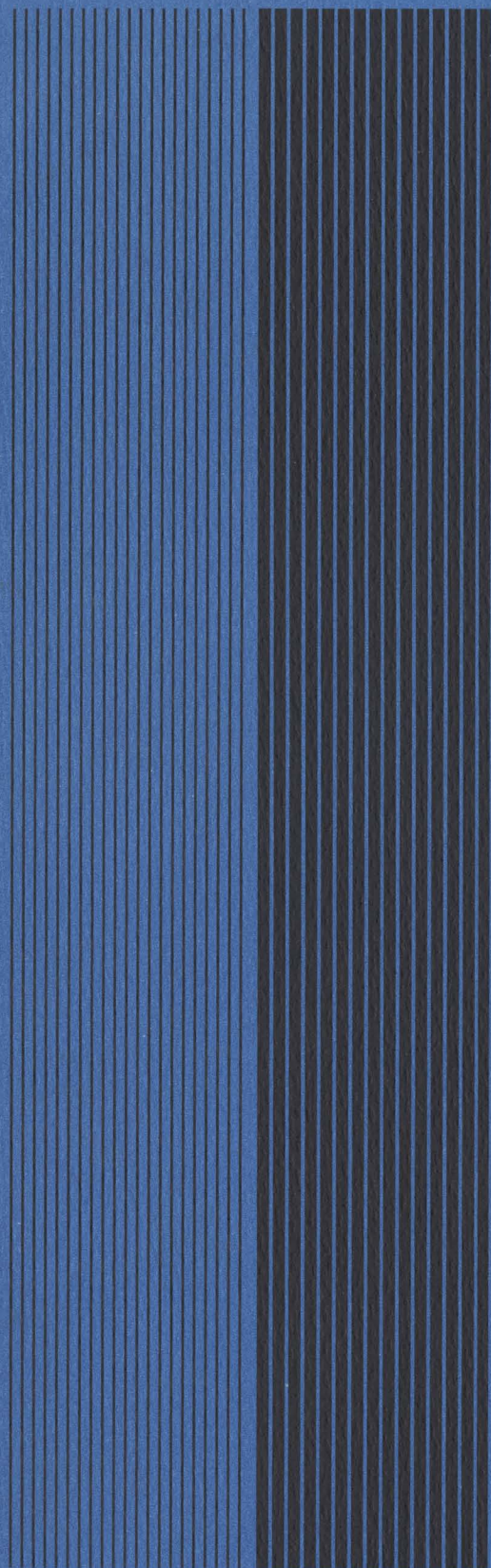
**TERMINUS—Elaine Bonazzi, mezzo-soprano**

**ALDEBARAN—Jacob Glick, viola**

**THREE SONGS OF NIGHT—The Astronomer / I Dreamed of Sappho / Heraclitus—**

**Catherine Rowe, soprano, and the Peabody Conservatory Contemporary Music Ensemble**

**CORTEGE—FOR CHARLES KENT—Electronic piece**





FTS 33439

Side 1: \*TERMINUS, for mezzo-soprano and tape 10'  
 Elaine Bonazzi, mezzo-soprano  
 \*ALDEBARAN, for viola and tape 10'  
 Jacob Glick, viola  
 Side 2: \*THREE SONGS OF NIGHT, for soprano 14' 43"  
 5. Instruments, and tape  
 I. The Astronomer  
 II. I Dreamed of Sappho  
 III. Heracitus  
 Catherine Rowe, Soprano  
 Peabody Conservatory Contemporary Music Ensemble

Paula Hatcher, alto flute  
 Suzanne Grenouillou, clarinet  
 Kristin Hill, viola  
 Paula Kitterer, cello  
 Michael Campbell, piano  
 Leonard Pearlman, conductor  
 CORTEGE-FOR CHARLES KENT, 5' 20"  
 electronic piece  
 All electronic portions realized in the Peabody Conservatory  
 Electronic Music Studio  
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 17 W. 60th St., N.Y.C., USA

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

**FOLKWAYS RECORDS STEREO**  
**FTS 33439**



# MUSIC BY JEAN EICHELBERGER IVEY

for voices, instruments, and tape

Since 1970 all of my compositions which have used tape have done so in combination with live performers. Such combinations seem to me to offer the best of both worlds, plus a dimension which neither live performer nor tape can reach alone. The coordination of the two also presents special problems, which I find an interesting challenge to both composer and performer.

Works on this record cope with the challenge in varying ways. Terminus and Aldebaran are for a single performer plus tape, viewed musically as equal partners. The tape runs continuously and can, if necessary, be operated by the performer, who needs only to start it running. But this practical advantage means that the performer is collaborating throughout with a partner that will neither hurry nor delay, stop nor give visual cues! The close coordination which, I hope, emerges, demands from the performer careful attention to timing and to the notation of tape cues in the score. However, I find it advisable to aim at precise synchronization only at certain points, granting some leeway at others, so as to give the performer some scope for spontaneity in the tempo and spacing of the part.

In Three Songs of Night, for a larger ensemble, the tape does not play throughout but is turned on and off as directed in the score. This frees the ensemble still more from the rigidity which a continuous tape part might impose, and places most of the burden of coordination in performance on the shoulders of the conductor. The tape here becomes somewhat more incidental, as befits one member of a larger ensemble rather than one-half of a duo.

Terminus (1970) is a setting for mezzo-soprano and tape of a poem by Ralph Waldo Emerson:

It is time to be old,  
To take in sail:--  
The god of bounds,  
Who sets to seas a shore,  
Came to me in his fatal rounds,  
And said, "No more!"

Fancy departs; no more invent.  
No farther shoot  
Broad ambitious branches.  
A little while  
Still  
Mature the unfallen fruit.

As the bird trims her to the gale  
I trim myself to the storm,  
Obey at eve the voice obeyed at prime.

It is time  
To take in sail:--  
The gods of bounds,  
Who sets to seas a shore,  
Came in his fatal rounds  
And said, "No more!"

--Adapted.



Aldebaran (1972), for viola and tape, was composed for Jacob Glick. The tape part is purely electronic. The piece suggests to me the mood in which one contemplates the sky on a starry night, so I have named it after a star, whose name is Arabic for "the follower."

Three Songs of Night (1971) was composed for the Peabody Conservatory Contemporary Music Ensemble. It sets three texts, in gradually darkening mood:

#### I. The Astronomer

When I heard the learned astronomer;  
When the proofs, the figures were ranged in  
columns before me;  
When I was shown the charts and the diagrams,  
to add, divide, and measure them;  
When I, sitting, heard the astronomer in the  
lecture-room where he lectured with much  
applause,  
How, soon, unaccountable, I became tired and  
sick;  
Till rising and gliding out, I wandered off  
by myself,  
In the mystical moist night air, and from  
time to time,  
Looked up in perfect silence to the stars.

--Walt Whitman (adapted).

#### II. I Dreamed of Sappho

I dreamed of Sappho on a summer night.  
Her nightingales were singing in the trees  
Beside the castled river; and the wind  
Fell like fingers on my cheek.  
This only I remember, that I cried:  
"O Sappho, ere I leave this paradise,  
Sing me one song of those lost books of yours  
For which we singers still go sorrowing:  
That when I meet my fellows on the earth  
I may rejoice them more than many pearls."

And she, sweetly smiling, as one who dreams,  
Answered me:

"I have forgotten them."

--Richard Hovey (adapted).

#### III. Heraclitus

They told me, Heraclitus, they told me you were  
dead.

. . .  
I wept as I remembered how often you and I  
Had tired the sun with talking and sent him  
down the sky.

And now that thou art lying, my dear old guest,  
A handful of ashes, long, long ago at rest,  
Still are thy pleasant voices, thy nightingales,  
awake.  
Death, he taketh all away, but them he cannot  
take.

--Callimachus, tr. William  
Cory (adapted).

Cortege--for Charles Kent (1969), a purely electronic piece, was the first piece to be composed in the Peabody Conservatory Electronic Music Studio, which opened the year it was composed. I thought it fitting to commemorate in that piece a former director of Peabody (d. 1969) who had his own electronic music equipment from about 1964 on, gave demonstrations on it, and by his interest helped pave the way for the present studio and courses at Peabody.



Jean Eichelberger Ivey

Jean Eichelberger Ivey has composed for virtually every medium: orchestra, chamber ensembles, vocal and instrumental solos, chorus, electronic music, and music for live performers plus tape. In the single year 1973, four of her works had premieres, three of them commissioned--Tribute: Martin Luther King for baritone and orchestra, commissioned by Margaret Lauer, performed by the Peabody Conservatory Orchestra under Leo Mueller with Earl Grandison as soloist; Hera, Hung from the Sky for mezzo, winds, percussion, piano, and tape, commissioned by the Collegium Musicum of the University of North Dakota; Skaniadaryo for piano and tape, the first piece to be commissioned by the New York State chapter of the Music Teachers National Association; and Aldebaran (heard on this record) premiered in New York by Jacob Glick. Her compositions have also been performed by the Eastman-Rochester Orchestra under Howard Hanson, the Houston Symphony in its Rockefeller Symposium, the League of Composers-ISCM in New York, the American Society of University Composers in national and regional conferences, and many others.

Pinball, a piece of musique concrète originally composed as a film score, appears on the Folkways record Electronic Music (FMS 3/3436) and is described by Peter S. Hansen in his book, An Introduction to Twentieth Century Music. Another electronic piece, Continuous Form, has had thousands of performances in credited station breaks on two leading educational television stations, WNET in New York and WGBH in Boston.

An article on her written by Sam di Bonaventura for the sixth edition of Grove's Dictionary of Music and Musicians describes her development: "Integration, rather than innovation, has marked the organic evolution of her style. Her original orientation was tonal and neo-classical, with a strong affinity for Bartók and Ravel. In the early 1960's, an interest in 12-tone writing and in electronic music moved her work as a whole toward a prevailing atonality and greater fluidity of form. She has tended to incorporate each new element in a personal



synthesis, emphasizing coherence, consistency within each single work, and fidelity to intuitive expression."

Born 1923 in Washington, D.C., she received the A.B. degree magna cum laude from Trinity College. She has Master's degrees in both piano and composition, the former from Peabody Conservatory, the latter from the Eastman School of Music. She studied electronic music at the University of Toronto, where she earned the Mus. Doc. degree in composition. In the 1950's she concertized as a pianist, appearing in Mexico, Europe, and the United States in recitals which included her own works; her Mexican tour was sponsored by the U.S. Embassy.

Since 1969, Dr. Ivey has been on the composition faculty of Peabody Conservatory, and is the founder and director of its electronic music studio. She has written numerous articles for music journals, and is a contributor to Elliott Schwartz's book Electronic Music: a Listener's Guide. She has recently received awards from ASCAP and from the Martha Baird Rockefeller Fund.

The composer makes her home in New York City.



Elaine Bonazzi has been chosen by Stravinsky, Menotti, Rorem, and Chavez, among others, to appear in their operas at the New York City Opera, the Santa Fe Opera, the Opera Internacional in Mexico City, and on television. Recently she appeared in the title role of Thomas Pasatieri's opera, The Trial of Mary Lincoln, on National Educational Television. A member of the Peabody Conservatory voice faculty, she has sung with almost all the major American symphony orchestras, and recorded works of Bach, Rossini, Satie, and Stravinsky.

Jacob Glick has involved himself deeply in both old and new music. He has given the first performance of many new commissioned works, both in solo recitals and as a member of the Contemporary Chamber Ensemble, the Group for Contemporary Music of the Manhattan School of Music, and the Contemporary Quartet. He divides his time between his teaching role at Bennington College and his performing activities in New York City.

Catherine Rowe has specialized in chamber music, especially contemporary music. She has recorded works by Leo Kraft, William Mayer, Andrew Thomas, and John Watts. A number of composers have written works especially for her, most recently Meyer Kupferman in his monodrama Antigonae, which she premiered in 1973. A graduate of Peabody Conservatory, she is on the faculty of Sarah Lawrence College.

Leonard Pearlman is the founder and conductor of the Peabody Conservatory Contemporary Music Ensemble, which began in 1968 and is a flexible group drawn from Peabody students. A pupil of Hans Rosbaud, Pearlman accepted in 1973 the position of director of orchestras and professor of music at the conservatory of music of the University of Missouri at Kansas City, where his duties also include conducting the Kansas City Civic Symphony.

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Recorded by Flite Three Recordings, Inc., Baltimore;  
Louis R. Mills, recording engineer.

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