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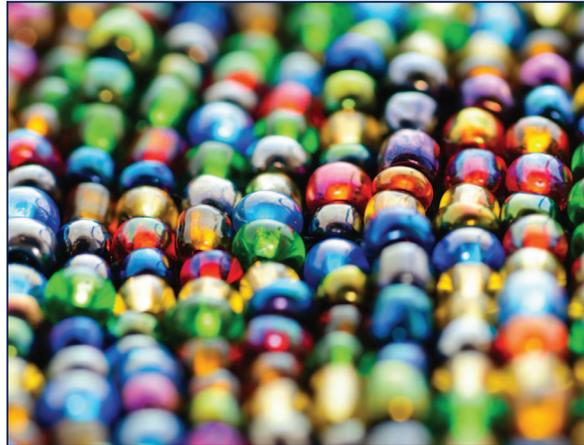
CLAUDE BAKER

The Glass Bead Game

Awaking the Winds • Shadows • The Mystic Trumpeter

St. Louis Symphony

Leonard Slatkin • Hans Vonk



Claude Baker (b. 1948): The Glass Bead Game

Awaking the Winds · Shadows: Four-Dirge Nocturnes · The Mystic Trumpeter

The Glass Bead Game (1982, rev. 1983)

In 1943, the German novelist and philosopher Hermann Hesse completed his last and (excepting *Narcissus und Goldmund*) greatest novel, *Das Glasperlenspiel*. Winner of the 1946 Nobel Prize for Literature, this book, the sum and summit of Hesse's thought and one of the most truly relevant books of the era, was translated into English in 1969 and brought out first with the title *The Glass Bead Game* and subsequently as *Magister Ludi* (*Master of the Game*). To understand the imaginary (and not-so-imaginary) world that Hesse creates, a world that really permeates all his novels, it is helpful to know a little about his life. Born in Calw near the Black Forest in 1877, Hesse underwent a personal crisis that turned him away from the religious life intended for him by his family. In his novels, he explores the conflict between the attainment of monastic serenity that draws some people into a blissful life of ordered thought and behavior and the doubts and psychological undercurrents that draw others to a lonely search for meaning in life, into flight and wandering. Shakespeare set the same theme as the contrast between the urban and the pastoral; like Shakespeare, Hesse concludes that the best life will blend both the mental and the physical, the flesh and the spirit, but that the balance is not easy to find. It is in fact only in the search for that balance that there is meaning in life.

In *The Glass Bead Game*, the "ideal" world is Castalia, a closed society of scholars who devote their energies solely to the development of the mind and the attainment of mental perfection. "The Glass Bead Game" itself is a highly difficult exercise in which the most elite develop these attributes through the construction and solution of ingenious musical and mathematical complexities. Through the game, the most gifted players achieve a trance-like feeling of self-completion. But what is significant is that the Game uses only already-existing knowledge – fugues by Bach, fragments of Leibniz, Gabrieli sonatas. Nothing new is created; perfection is

attained through a complete consumption and exhaustive analysis only of the fruits of the past. Such a society, says Hesse, no matter how elite, how intellectual, how esoteric, must stagnate, wither and die.

Claude Baker is saying much the same thing in his three-movement musical piece based on *The Glass Bead Game*. His work, bearing the same title, is far more than a programmatic reflection of Hesse's novel; it is, remarkably, like the novel, a philosophical mirror as well, in which Baker utilizes Hesse's methods and imagery to comment on artistic and social values of the twentieth century.

Like Hesse, Baker begins his work in the "Age of the Feuilleton," a period of "art for art's sake" trendiness in which knowledge of minutiae was an end in itself and during which the general public delighted in trivial matters that found their way into daily newspapers, "were produced by the millions, and were a major source of mental pabulum for the reader in want of culture." These amusing anecdotal articles ("Friedrich Nietzsche and Women's Fashions of 1870"), popular crossword puzzles and the like defined an age that was, to be sure, "by no means uncultured; it was not even intellectually impoverished. But... that age appears to have had only the dimmest notion of what to do with culture." In the first movement, Baker thus depicts the age with a canon that is serially organized and given to twenty-four solo strings. The four-part perpetual canon, although meant as a serious piece, is also intended to demonstrate the expressive limitations of the serial compositions of the 1950s and 1960s, which Baker believes to have been too limited in emotional range. The canon is also an expression of the intense preoccupation of the "Age of the Feuilleton" with numerology, a preoccupation that would become a religion in the new order of Castalia. The numbers six and four are the numerological basis of the canon. It uses twenty-four (six times four) strings, is stated four times with exactly sixty-six notes in each statement, uses a rhythmic structure based on the Fibonacci number series and retrogrades after the sixth rhythm. As the canon

comes to an end, the note "B" begins to disperse it and dominate the movement, and Baker introduces the "Music of Decline." The loud, violent outbursts in the winds and percussion signal the end of the "Age of the Feuilleton."

"...Old age and twilight had set in... the 'music of decline' had sounded... it raged as untrammelled and amateurish overproduction in all the arts."

The "Age of the Feuilleton" tries limply to reassert itself, but the music signaling its decline is irresistible, and the age dies, as in the words of T.S. Eliot, "not with a bang but with a whimper."

The second movement is entitled *League of Journeymen to the East*. Castalia, the ideal world of the mind, has been established. One of the forces that made possible this scholarly society, despite the emptiness of the "Age of the Feuilleton," was a group of zealous protectors of spiritual sanctity called the "League of Journeymen to the East."

"They fostered piety and reverence...and contributed to new insights into the nature of [Castalia's] culture and the possibilities of its continuance, not so much by analytical and scholarly work as by their capacity, based on ancient secret exercises, for mystic identification with remote ages and cultural conditions.

Among them, for example, were itinerant instrumentalists and minstrels who were said to have the ability to perform the music of earlier epochs with perfect ancient purity... When an orchestra of the Journeymen first publicly performed a suite from the time before Handel completely without 'crescendi' and 'diminuendi,' with the naïveté and chasteness of another age and world, some among the audience are said to have been totally uncomprehending, but others listened with fresh attention and had the impression that they were hearing music for the first time in their lives."

In that spirit, Claude Baker bases his second movement on a *paduana* (a slow, courtly dance like a pavane) from Johann Schein's landmark *Banchetto Musicale* of 1617, one of the first thematically integrated instrumental works written in Germany. But Baker does not simply quote the Schein work; rather, he alternates it with his own somewhat atonal music, thus making the seventeenth-century music seem like a dream, like yesterday's sunlight recalled from behind the veil of memory. And in true Journeyer fashion, Baker is careful to have the strings bow the Schein work in the pure unornamented style of the early seventeenth century. Our understanding of one age is therefore enhanced by juxtaposition with and interpretation through another. In the spirit of Castalia itself, the present is strengthened by the past, and the past is understood through the present.

But the scholars of Castalia have ceased trying to vie creatively with the past. Through "The Glass Bead Game," they seek, albeit ingeniously, only to assimilate, reassemble and reproduce knowledge that already exists, to express and establish "interrelationships between the content and conclusions of nearly all scholarly disciplines." In the third movement, the composer himself plays "The Glass Bead Game" in a *tour de force* in which he combines the work of six composers in an unforgettable collage. The *Variationi per Orchestra* of 1954 by Luigi Dallapiccola was, like Baker's work, commissioned and premiered by The Louisville Orchestra. Four other twentieth-century composers are brought into the movement – Schoenberg (*Variationen für Orchester*, 1928), Vaughan Williams (*Symphony No. 4 in F Minor*, 1935), Shostakovich (*Symphony No. 10*, 1953), and Penderecki (*The Passion According to Saint Luke*, 1965). Why these particular works? For the answer to that question, we look back to the nineteenth century and the last quoted work, the great *Phantasie und Fuge über das Thema BACH* by Franz Liszt. The fact is that portions of all of these pieces relate to the famous four notes that form one of the subjects of the final unfinished fugue in *The Art of the Fugue* (1748-50) by Johann Sebastian Bach. That subject actually spells out Bach's name (B-flat, A, C, B is equivalent to B-A-C-H in German notation), a

name that has inspired artists of every subsequent generation.

Thus, Baker plays “The Glass Bead Game” most eloquently, interpreting this century through the past, understanding the composition of today (including his own) through the music of yesterday. And he mirrors the humor and irony that characterize the literary style of Hermann Hesse’s novel. But while Baker delights in this magic musical game in which hardly a measure goes by without some variant of the B-A-C-H motive, he, like Hesse, reminds us that a society that no longer creates is doomed. The last measures of the piece seem to echo the “Music of Decline,” warning us that such a society is but a museum, peopled by curators instead of creators.

Marshall A. Portnoy

Awaking the Winds (1993)

In *Awaking the Winds*, I consciously pursued a very different aesthetic direction from that taken in most of my compositions written before and since. Perhaps a first-time listener would, therefore, find it enlightening – in view of the work’s *raison d’être* – to learn what I attempted not to do.

My music in recent years has often been highly programmatic, typically drawing its inspiration from literary sources. Despite the rather evocative nature of its title, *Awaking the Winds* is, on the other hand, decidedly “absolute”; that is, it contains no extra-musical associations.

Musical borrowing has also played a significant rôle in my instrumental compositions for over two decades. The tonal language of those pieces involving quotations has been determined in large measure by the tonality of the borrowed fragments around which the entire work or a single section was built. Thus, my music has tended to be quite eclectic, mixing atonal passages with those based firmly in the major-minor tonal system. *Awaking the Winds* utilizes no conscious quotations, and the tonality – best, if vaguely, described as “freely chromatic” – is consistent throughout.

The majority of my pieces have been characterized by a delicacy of gesture, a sensitivity to timbral subtleties, and an “eastern” approach to the handling of time and space. As a consequence, they have been essentially monophonic and have relied heavily on a large and exotic collection of percussion instruments to initiate and sustain events. By comparison, this anomalous composition is primarily polyphonic in conception and employs no percussion whatsoever, not even timpani.

Finally, recent works have frequently consisted of a series of individual and relatively short movements, each of which was complete in itself. *Awaking the Winds*, however, is a single-movement composition dominated by several diverse ideas that evolve organically throughout.

Such a radical departure from an aesthetic I have long embraced should by no means be seen as a repudiation of my other efforts, nor, certainly, did it signal a permanent philosophical shift. In writing *Awaking the Winds*, I sought only to eschew that which was comfortable and familiar and to explore compositional techniques and procedures that, while certainly not innovative, presented new challenges for me in my growth as a composer.

Shadows: Four Dirge-Nocturnes (1990)

Shadows provides non-verbal commentary on four *haiku* texts of rather macabre imagery. A *haiku* is a very short, seventeen-syllable form of Japanese verse that is intended to evoke a wealth of thoughts and emotions. Because of its brevity, the *haiku* must depend for its effect on the power of suggestion and a deliberate elusiveness: the reader must “fill in” the outlines that have been drawn.

The music of *Shadows* seeks not only to reflect the moods suggested by the poetry, but also to amplify the implied meanings present in each *haiku*, and even to create additional associations. This is accomplished in part by the allusion to and quotation of passages from well-known vocal works that echo the spirit and content of the *haiku* selected. Formally, there is an attempt to parallel the classic structure of the *haiku*, transferring the special characteristics of the written art to sound. For

example, the numbers five and seven, corresponding to the alternation of five and seven syllables in the *haiku*, are used as the numerical basis of the work. Further, motives that serve the musical function of *kigo*, or “season words,” are developed and expanded. These words or expressions denote the time of year, and their inclusion in the *haiku* is an almost inviolable rule. Each movement also exhibits an essentially binary construction, reflecting the “principle of internal comparison” that is so frequently employed in *haiku* writing. This technique creates a division of the poem into two or more parts that are to be equated or compared, and it should always be looked for.

The poems from which the piece gains its programmatic impetus are given below in English translations (the first three translated by Harold G. Henderson, the last by Peter Beilenson), each followed by a brief description of the respective movement. Since each of the four *haiku* refers to a different time of the year, the movements they inspire are laid out in a “four-seasons” sequence, from spring to winter.

I. Cool the moonlight:
shadow of a tombstone,
shadow of a pine.

Shiki (1867-1902)

Upon first encountering this *haiku*, I thought immediately of the text of *Der Abschied*, the final movement of Gustav Mahler’s symphonic song cycle *Das Lied von der Erde* and in particular of the passage that reads, in translation:

O see, like some tall ship of silver sails,
The moon upon her course,
through heaven’s blue sea.
I feel the stirring of some soft south-wind
Behind the darkling pine-wood.

Herein is described the death of the day, when the sun sets and the world falls asleep. Midway through my first movement, after disjointed references to other elements in Mahler’s song, there appears an altered quotation of

the music that underscores this text. Now, however, Mahler’s orchestral fabric is reduced to a string quartet, and the lines emerge as if recalled in distant memory.

II. A graveyard: low
the grave mounds lie, and rank
the grasses grow.

Shiki

This movement is an oblique parody of the *Dirge* from Benjamin Britten’s *Serenade* for tenor, horn, and strings. Britten’s song, based on an anonymous fifteenth-century text, utilizes an ostinato in the voice combined with a fugue for the strings and (ultimately) horn. In lieu of a single melodic ostinato, my music consists of three simultaneous and overlapping rhythmic ostinati, or *taleae*. This texture is punctuated intermittently with brief points of canonic imitation that are independent of the repeated rhythmic structure. The instrumentation of the movement also is a mirror of Britten’s work and calls for two horns, low strings, and percussion.

III. Grave mound, shake too!
My wailing voice –
the autumn wind.

Basho (1644-1694)

The pitch materials for this movement (and indeed, for the entire composition) are derived almost exclusively from permutations of the five-note row that serves as the basis of Igor Stravinsky’s *In Memoriam Dylan Thomas* for tenor, string quartet, and four trombones. Stravinsky selected as text for the *Song* (the principal section of his work) the poem Dylan Thomas composed in memory of his father, “Do Not Go Gentle into That Good Night.” In my own movement, there are two modified quotations of the *Song*’s brief refrain, that portion of Stravinsky’s music written to the words “Rage, rage against the dying of the light.” The movement is scored for the full orchestra and is the dramatic and structural climax of the complete piece.

IV. *The Mourning Father*
Deep under ashes...
Burning charcoal chilled now by
his hissing tears.

Basho

The final section is both a “coda” to the third movement (confirming its ultimate tonality of “D”) and the orchestrational “inverse” of the second. The instrumentation here calls for two flutes, “high” strings, and percussion, with the strings, rather than the percussion, now dominating. As befits the title given the *haiku* by its translator, the movement draws its material from the last song of Mahler’s *Kindertotenlieder*. Mahler’s composition is a setting for voice and orchestra of five poems by Friedrich Rückert, written after the death of the poet’s own children. Although typically Mahlerian gestures are employed in the construction of the lines within my music, the only literal quotation occurs at the conclusion of the movement, where the final measures of the Mahler cycle are echoed in the violins. Thus, with the quotation of a fragment from *Der Abschied* in the first movement, Mahler’s music frames my own and brings to full circle the seasonal changes of the *haiku*.

The Mystic Trumpeter (1999)

The Mystic Trumpeter offers musical commentary on two poems by Walt Whitman: “The Dalliance of the Eagles” and “The Mystic Trumpeter.” The work is an outgrowth of *Flights of Passage*, a solo composition I wrote for the marvelous pianist, James Dick. It was he who suggested several poems from Whitman’s *Leaves of Grass* as the literary basis for that piece. *The Mystic Trumpeter* expands the penultimate and closing movements of the earlier keyboard work in a setting for full orchestra.

The composition is cast as a single movement consisting of two unequal sections, each inspired by Whitman’s verses. The first, a musical evocation of “The Dalliance of the Eagles,” can be viewed as an introduction

to and integral facet of the second (and main) portion of the work, joining it without pause. The poem describes what Whitman assumed to be eagles mating in mid-air (actually, what he witnessed was an act called “taloning”). The poem itself provides the best description of the music, for this opening section, this “gyrating wheel” of orchestral sound unfolding in “tumbling turning clustering loops,” constitutes a clear and obvious example of “tone-painting.”

The second section treats the long poem, “The Mystic Trumpeter.” The poem’s theme is music’s inspiration. The first five stanzas summon forth the “immortal phantoms” of past musicians, particularly those from periods of history that are associated with idealized or chivalric love (the “amorous contact” in “Dalliance” here blossoms into something deeper). But in the sixth stanza, a contrary theme is introduced – the heralding of war, with its “deeds of ruthless brigands, rapine, murder.” In the final canto, however, after enduring “measureless shame and humiliation,” humankind is redeemed, “a reborn race appears,” “war, sorrow, suffering” are gone, and all is joy.

The music of *The Mystic Trumpeter* is a collage of sorts, incorporating quotations (some distorted, some literal) from four existing works: Charles Ives’ short tone poem *The Unanswered Question*; the sprawling piano piece *Vingt Regards sur l’Enfant Jésus (Twenty Meditations on the Child Jesus)* by Olivier Messiaen; *Music for the Magic Theatre* by the late American composer George Rochberg; and *Reis Glorios (Glorious King)*, a song by the medieval troubadour Guiraut de Bornelh. Each of these quoted compositions entails distinct parallels, either musical or literary, with Whitman’s poem. Ives’ *The Unanswered Question* also imagines a kind of mystic trumpeter, for it is a trumpet that repeatedly poses “the Perennial Question of Existence” in that composition’s programmatic scenario. Rochberg’s work evokes the “Magic Theater” of Hermann Hesse’s *Steppenwolf* (a novel that includes the line “I saw Moses, whose hair recalled portraits of Walt Whitman”). The duality of human nature (animalistic vs. spiritual) expressed in the final cantos of “The Mystic Trumpeter” is also chronicled in *Steppenwolf*. More significantly, the

central figure in the “Magic Theatre,” as in Whitman’s poem, is the presence of music (“music of the immortals”), music that is inherent in all life, nature, and even memory.

Whitman’s invocation of love and joy (in the fifth and eighth stanzas, respectively, of “The Mystic Trumpeter”) resonates with Messiaen’s vision of divine love in the last of the *Vingt Regards*. Whitman’s phrases “no other theme but love... the enclosing theme of all” have a musical complement in the *Thème d’amour* (Love Theme) of Messiaen’s piece, and the utopian vision of a humanity redeemed and joyful that is set forth in the final stanza of the poem finds kindred expression in Messiaen’s *Triomphe d’amour et de joie* (Triumph of Love and Joy).

The citations of these fragments from *Vingt Regards sur l’enfant Jésus* in my own work are particularly appropriate in light of Whitman’s view of himself as the “American Jesus” and the prophet of a new “American religion.”

Less oblique, perhaps, than the aforementioned references is the appearance of an actual troubadour melody underscoring, in a very concrete way, Whitman’s vision of medieval splendor in the fourth stanza of his poem. The text of this song by de Bornelh is a prayer beseeching God to guide the poet’s companion safely home – a beautiful metaphor for Whitman’s life and work.

Claude Baker

Claude Baker (b. 1948)



Photo courtesy of Indiana University

Claude Baker attained his doctoral degree from the Eastman School of Music, where his principal composition teachers were Samuel Adler and Warren Benson. As a composer, he has received a number of professional honors, including an Academy Award in Music from the American Academy of Arts and Letters; two Kennedy Center Friedheim Awards; a Manuel de Falla Prize (Madrid); the Eastman-Leonard and George Eastman Prizes; BMI-SCA and ASCAP awards; commissions from the Koussevitzky Music Foundation, the Fromm Music Foundation, the Barlow Endowment for Music Composition, and *Meet the Composer (Commissioning Music/USA)*; a Paul Fromm Residency at the American Academy in Rome; and fellowships from the John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, the Rockefeller Foundation, the Bogliasco Foundation, and the state arts councils of Indiana, Kentucky, and New York.

Among the many orchestras that have performed his music are those of St. Louis, San Francisco, Atlanta, Pittsburgh, Indianapolis, and Louisville, as well as the New York Philharmonic, the National Symphony Orchestra, the Orquesta Sinfonica de RTV Española, the Orquesta Nacional de España, and the Musikkollegium Winterthur. Other ensembles include the Cleveland Chamber Symphony, the Esprit Orchestra, the Voices of Change, the Left Coast Chamber Ensemble, the Emyrean Ensemble, and the Pacifica String Quartet (with pianist Ursula Oppens). His works are published by Lauren Keiser Music and Carl Fischer, and are recorded on the ACA, Gasparo, Jeanné, TNC, and Louisville First Edition labels.

Claude Baker has served on the faculties of the University of Georgia and the University of Louisville and has been a Visiting Professor at the Eastman School of Music. He is currently Class of 1956 Chancellor's Professor of Composition in the Jacobs School of Music at Indiana University, Bloomington. At the beginning of the 1991-92 concert season, he was appointed Composer-in-Residence of the St. Louis Symphony Orchestra, a position he held for eight years. In recognition of his contributions to the St. Louis community during that period, he was awarded an honorary doctorate by the University of Missouri-St. Louis in 1999.

St. Louis Symphony



Photo: Scott Ferguson

Founded in 1880, the St. Louis Symphony is the second-oldest orchestra in the country and is widely considered one of the world's finest. In September 2005, internationally acclaimed conductor David Robertson became the 12th Music Director and second American-born conductor in the Orchestra's history. In its 132nd season, the St. Louis Symphony continues to strive for artistic excellence, fiscal responsibility and community connection. The St. Louis Symphony is one of only a handful of major American orchestras invited to perform regularly at the prestigious Carnegie Hall. Recordings by the Symphony have been honored with six GRAMMY® Awards and 56 GRAMMY® nominations over the

years. The Symphony has embraced technological advances in music distribution by offering recordings over the Internet. The St. Louis Symphony download initiative includes live recordings of John Adams's *Harmonielehre*, Szymanowski's *Violin Concerto No. 1*, with Christian Tetzlaff, and Scriabin's *The Poem of Ecstasy* available exclusively on iTunes and Amazon.com. In 2009, the Symphony's Nonesuch recording of John Adams's *Doctor Atomic* and *Guide to Strange Places* reached No. 2 on the Billboard rankings for classical music, and was named "Best CD of the Decade" by the *The Times* of London. In September 2012, the St. Louis Symphony embarked on its first European tour with Music Director David Robertson. The Symphony visited international festivals in Berlin and Lucerne, with stops in Paris and London as well, performing works by Beethoven, Brahms, Sibelius, Schoenberg, Gershwin, Ives, and Elliott Carter. Christian Tetzlaff joined the Symphony as featured soloist. In June 2008, the St. Louis Symphony launched *Building Our Business*, which takes a proactive, two-pronged approach: build audiences and re-invigorate the St. Louis brand making the Symphony and Powell Hall *the place to be*; and build the donor base for enhanced institutional commitment and donations. This is all part of a larger strategic plan adopted in May 2009 that includes new core ideology and a 10-year strategic vision focusing on artistic and institutional excellence, doubling the existing audience, and revenue growth across all key operating areas.

Leonard Slatkin



Internationally renowned conductor Leonard Slatkin is currently Music Director of the Detroit Symphony Orchestra and of the Orchestre National de Lyon and Principal Guest Conductor of the Pittsburgh Symphony Orchestra. His previous positions included a seventeen-year tenure with the St. Louis Symphony Orchestra, a twelve-year tenure with the National Symphony as well as titled positions with the BBC Symphony Orchestra, Royal Philharmonic Orchestra and the Los Angeles Philharmonic at the Hollywood Bowl. Always committed to young people, Leonard Slatkin founded the National Conducting Institute and the St. Louis Symphony Youth Orchestra and has led student

orchestras including those at Curtis Institute of Music, Julliard School, Manhattan School of Music and the Eastman School of Music. He has frequently conducted youth orchestras such as the D.C. Youth Orchestra, Midwest Youth Symphony, American-Soviet Youth Orchestra, European Community Youth Orchestra and the Civic Orchestra of Chicago. Born in Los Angeles, where his parents, conductor-violinist Felix Slatkin and cellist Eleanor Aller, were founding members of the Hollywood String Quartet, he began his musical studies on the violin and studied conducting with his father, followed by training with Walter Susskind at Aspen and Jean Morel at The Julliard School. His over a hundred recordings have brought seven GRAMMY® Awards and more than sixty GRAMMY® Award nominations. He has received many other honours, including the 2003 National Medal of Arts, France's Chevalier of the Legion of Honour and the League of American Orchestras' Gold Baton for service to American music.

Hans Vonk



The distinguished Dutch conductor Hans Vonk assumed the post of Music Director and Conductor of the St. Louis Symphony in September 1996. A sought-after guest conductor as well, he appeared with many of the world's most prestigious orchestras and led performances at major opera houses in Europe and North America, while also remaining active in the musical life of his native Holland. Vonk was Chief Conductor of the Netherlands Opera from 1976 to 1985, during which time he was also Conductor of the Netherlands Radio Philharmonic (1973-1979) and Associate Conductor of London's Royal Philharmonic Orchestra (1976-1979). For eleven years, from 1980 to 1991, he was Chief Conductor of the Hague's Residentie Orchestra and toured extensively with that ensemble throughout Europe and the United States. Owing to health issues, Vonk left his post as Music Director of the St. Louis Symphony after conducting the final performances of the season in May 2002. After 36 years as a conductor who had distinguished himself in concert halls all over the world, Vonk passed away at his home in Amsterdam, 29th August, 2004. Hans Vonk served six seasons as the Orchestra's Music Director, from 1996-2002.

Claude
BAKER
(b. 1948)

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2 II. League of Journeyers to the East – <i>attacca</i> :	4:37
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7 No. 3. – <i>attacca subito</i> :	4:00
8 No. 4.	4:15
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9 The Dalliance of the Eagles – <i>attacca</i> :	1:24
10 The Mystic Trumpeter	11:21

St. Louis Symphony
Leonard Slatkin* • Hans Vonk†

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AMERICAN CLASSICS

Claude Baker is a much-honored composer whose music is alive with connections and inter-related ideas. *The Glass Bead Game* feasts on dreamlike associations and, through deliberately invoking other composers' music, thrilling collage. *Awaking the Winds* is, by contrast, 'absolute' music, and in a resonant single-movement structure. The haiku is explored in *Shadows* in which parallels between written texts and music are accomplished with great refinement and poignancy. Inspired by Walt Whitman's poetry, *The Mystic Trumpeter* offers a commentary that includes musical quotation and deft tone-painting.

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