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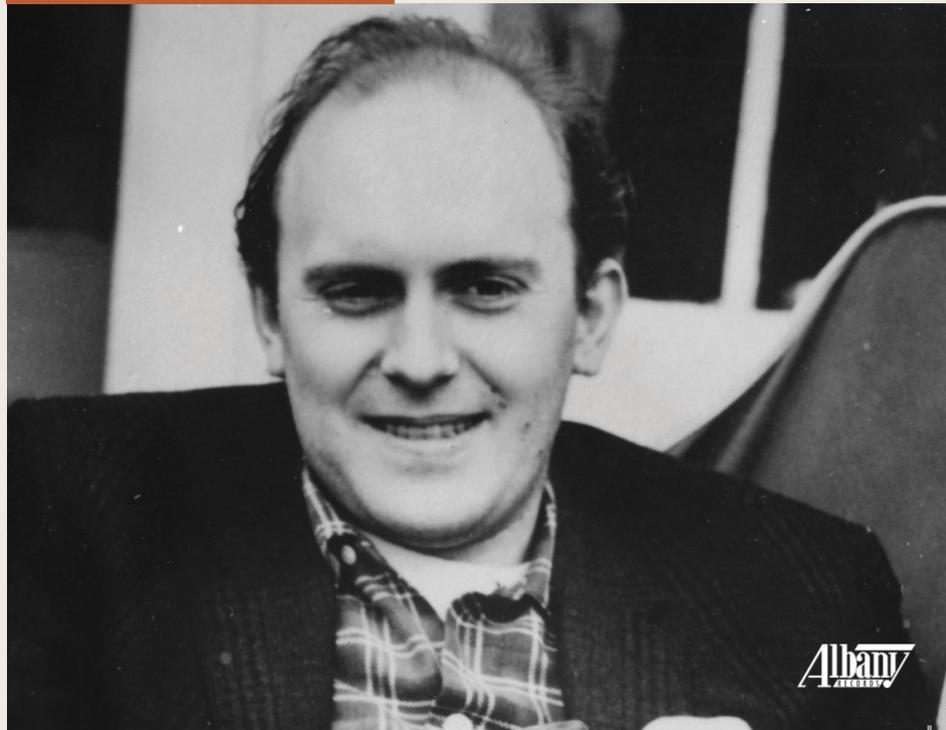
Mrs. Bethany Beardslee Winham, Baird Winham, Chris Winham

THE MUSIC OF GODFREY WINHAM

THE HABIT OF PERFECTION TO PROVE MY LOVE
VARIATIONS ON A THEME BY JAMES PIERPONT NP

TONY ARNOLD SOPRANO
ALAN FEINBERG PIANO
DAVID FULMER VIOLIN

KYLE ARMBRUST VIOLIN
CYRUS BEROUKHIM VIOLA
CHRISTOPHER GROSS CELLO



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THE COMPOSER

Godfrey Winham was born on December 11, 1934 in London, England, and died April 26, 1975 in Belle Mead, New Jersey, at the age of 40. Winham studied at the Westminster School, the Royal Academy of Music (composition and piano), and privately with Matyas Seiber. He began to compose music at the age of 14 while at the Westminster School in London. From 1950-1954 he also wrote music criticism and contributed to such journals as *Music Review* and *Tempo*. He studied violin with Hans Keller with whom he became a close friend. Keller was also a critic at the time and later program administrator of the BBC.

In 1954 he met Milton Babbitt at Salzburg, and there was persuaded to come to Princeton University to study with Roger Sessions. He received an A.B. with High Honors in Music in 1956 and was elected to Phi Beta Kappa. From 1958 to 1960 he received his masters and later his doctorate in Music. Winham worked at the Columbia-Princeton Electronic Music Center from 1962-1963 writing for the RCA Sound Synthesizer. In 1963 he submitted *Composition for Orchestra* and a thesis entitled "Composition with Arrays," an alternative method to 12 tone composition. For this work Winham became the first recipient of the Ph.D in Composition from Princeton University in 1963.

Thereafter Winham became interested in computer music and began his most significant experimental work in this medium. From 1964 until his death he was a pioneer and authority in the field of computer music. The MUSIC 4B PROGRAM, so named because of its debt to and differences from the MUSIC 4 program of M.V. Matthews and Joan E. Miller of Bell Telephone Laboratories, was the result of Winham's work. MUSIC 4B was used by many Universities throughout the United States. With the advent of the IBM 360 line of computers he, with Hubert Howe wrote the Fortran version of MUSIC 4B and called it MUSIC4BF. This was done in 1966. In 1969-70, with Kenneth Stieglitz he established a digital to analogue conversion laboratory at Princeton. This laboratory (The Winham Lab) is still in use today at Princeton, and has served as a model for others of its kind. In 1972-74, with Mark Zuckerman, he wrote Music-on-Mini (MOM), a version of MUSIC 4B designed to run on the Hewlett Packard 2100 mini-computers. This was the first program of its kind. A large bulk of Winham's writings on music, theory, logic and philosophy are at present in the Firestone Library at Princeton. My husband was a quiet and unassuming man. His early death was a great loss to his family and colleagues. His interests in computer research and his short life limited his actual number of music compositions, of which the pieces on this recording are representative. He left a large unfinished tonal work *Sonata for Orchestra*.

—Bethany Beardslee Winham

THE MUSIC

In one of his most celebrated writings, Godfrey Winham wrote that any musical sound, any musical configuration, could be the output of any musical system, that it was the trajectories of sounds and configuration, the specific paths of consecution and evolution within a music that were the markers of each particular approach to the methodology of musical composition. "Tonal," "Atonal," "Twelve-tone," he said, were at best convenient markers for understanding and/or listening (though he certainly regarded these as one and the same); any system of composition could generate any musical quality, but what made a music particular was how the thought that underlay its making engendered particular successions and associations, making particular sense by how they unfolded forward, or arose from their antecedents. Every musical work by Godfrey was an essay on music, showing by example the content and implications of his complex evolving philosophy of music, expressing the state of his thinking and conviction at the time of its composition. What is transcendent about Godfrey's music is how purely, how rigorously it adheres to its thinking and conviction; you never sense any temptation to digress, to wander afield after some attractive irrelevance: he was finding the way to free twelve-tone music from its limitations of style and range, to give it what he saw as the kind of developmental scope that was so manifestly the creative power of tonal music, so that it could move over a much wider range of sonic and syntactical qualities, and speak with any kind of musical affect or color. Ultimately (he lived far too short a life to justify speaking of any sort of ultimacy) he seemed to be liberating tonality itself not from its history or its traditional modes of thinking, but from the parody and self-reflection of most of its practice in the then-contemporary (1970s) musical world. Listen to how each section of the *Jingle Bells* variations retraverses a music-textural manner familiar from the Classical tradition and takes it somewhere it had never dreamed of traveling. And you can hear in all the music on this disc that he had convictions about every aspect of musical character: notice the particular opinions about text-setting prosody which are manifestly being asserted, for example, by the vocal music in the Shakespeare songs (*To Prove My Love*). And in the earliest song recorded here, Gerard Manley Hopkins's *The Habit of Perfection*, there are very strong views being realized about how twelve-tone music would go if only it had its head screwed on right. Perhaps the clearest exposition of his singular ideas about compositional syntax and connection are the two didactic computer pieces called *NP* (Godfrey's historic position as the first significant developer of a composer-usable interface for computer music synthesis — in the early 1960s — and his later front-line participation in the development of digital filters, are a very major story for another context). *NP* was probably the first piece composed for computer performance (to reference the excellent uncredited program note for its LP recording on the CRI label).

Expression has many faces. The passion of Godfrey's music is a passion for fervent beliefs about music itself, a passion for sanity and rationality, and a great love for the possession, maximization and ardent exertion of intelligence, constantly applied to every facet of life and activity. His affinity for a writer such as Hopkins is a given; in Godfrey's setting of *The Habit of Perfection*, the lucidity of the phrasings in both strings and voice creates an elegantly classic reading of this elegantly classic text. And in the *Jingle Bells* variations the specific (and unmistakably explicit) focus of every segment

is a completely thought-through essay in a recognizable type of musical texture, not excluding the recognizable affect (not so much “emotion” as affective physiognomy) which belongs historically with that mode of musical being. Obviously, in this piece, a very British species of deadpan whimsy underlines another aspect of Godfrey’s persona; as Paul Lansky reminds us, he “came up with very complicated [ways] to write music which sounds like Schubert.” And this was not out of any naïveté, but a completely straightforward expression of a conviction about music and what was relevant and meaningful and essential in it—which included a cosmic disdain for every variety of superfluity and hot-dogging, especially the kind that flaunted its complexity and far-outness. There is no other music I know of this intellectual purity—an integrity of a completely self-determined kind—or which burns with this particular cerebral incandescence

—Benjamin Boretz, River Road, NY, November 2012

THE TEXTS

Gerard Manley Hopkins (1844-1889)
The Habit of Perfection

Elected Silence, sing to me
And beat upon my whorled ear,
Pipe me to pastures still and be
The music that I care to hear.

Shape nothing, lips; be lovely-dumb:
It is the shut, the curfew sent
From there where all surrenders come
Which only makes you eloquent.

Be shellèd, eyes, with double dark
And find the uncreated light:
This ruck and reel which you remark
Coils, keeps, and teases simple sight.

Palate, the hutch of tasty lust,
Desire not to be rinsed with wine:
The can must be so sweet, the crust
So fresh that come in fasts divine!

Nostrils, your careless breath that spend
Upon the stir and keep of pride,
What relish shall the censers send
Along the sanctuary side!

O feel-of-primrose hands, O feet
That want the yield of plushy sward,
But you shall walk the golden street
And you unhouse and house the Lord.

And, Poverty, be thou the bride
And now the marriage feast begun
And lily-coloured clothes provide
Your spouse not laboured-at nor spun.

William Shakespeare
Three Sonnets

XXVI

Lord of my love, to whom in vassalage
Thy merit hath my duty strongly knit,
To thee I send this written embassage,
To witness duty, not to show my wit.
Duty so great, which wit so poor as mine
May make seem bare, in wanting words to show it
But that I hope some good conceit of thine
In thy soul’s thought, all naked will bestowe it:
Till whatsoever star that guides my moving,
Points on me graciously with fair aspect,
And puts apparel on my tatter’d loving,
To show me worthy of thy sweet respect:
Then may I dare to boast how I do love thee,
Till then, not show my head where thou mayst
prove me.

CXVII

Accuse me thus; that I have scanted all
Wherein I should your great desserts repay;
Forgot upon your dearest love to call,
Whereto all bonds do tie me day by day;
That I have frequent been with unknown minds,
And given to time your own dear-purchased right;
That I have hoisted sail to all the winds
Which should transport me from your sight.

Book both my wilfulness and errors down,
And on just proof surmise accumulate,
Bring me within the level of your frown,
But shoot not at me in your waken’d hate:
Since my appeal says, I did strive to prove
The constancy and virtue of your love.

CXVI

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Nor bends with the remover to remove
Oh no; it is an ever-fixed mark,
That looks on tempests, and is never shaken;
It is the star to every wandering bark,
Whose worth’s unknown, although his height be taken.
Love’s not Time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass come;
Love alters not with his brief hours and weeks,
But bears it out unto the edge of doom.
If this be error and upon me prov’d,
I never writ, nor no man ever lov’d.

THE PERFORMERS



John von Rhein of the *Chicago Tribune* writes, "anything sung by soprano **Tony Arnold** is worth hearing." Hailed by the *New York Times* as "a bold and powerful interpreter," she has gained international acclaim for sparkling and insightful performances of the most daunting contemporary scores. In 2001, Ms. Arnold was thrust into the international spotlight when she became the only vocalist ever to be awarded first prize in the Gaudeamus Interpreters Competition. On the heels of that triumph, she claimed first prize in the 15th Louise D. McMahon International Music Competition. Since that time, Ms. Arnold has established a reputation as a leading specialist in new vocal repertoire, receiving consistent critical accolades for her many recordings, as well

as performances with groups such as the International Contemporary Ensemble (ICE), Chicago Symphony Orchestra's MusicNOW, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Ensemble 21, eighth blackbird, Contempo, Orchestra of St. Lukes, Boston Modern Orchestra Project, Fulcrum Point, and many others.

Ms. Arnold has been a frequent guest at international festivals in the USA, Mexico, Germany, Armenia, Finland, Switzerland, Italy, and Korea. She was a featured artist at the 2008 Darmstadt International Music Festival, the premier contemporary music venue of Europe. She tours regularly as a member of the George Crumb Ensemble. With violin virtuoso Movses Pogossian, she has taken György Kurtág's *Kafka Fragments* to more than 30 venues across the United States, Canada, Europe, and Asia. A DVD/CD set of their performance was released in 2009 on Bridge Records, to great critical acclaim.

In addition to *Kafka Fragments*, Ms. Arnold's many recordings include a 2006 Grammy Nominated performance of George Crumb's *Ancient Voices of Children* on Bridge Records. Released in 2009 was a DVD of the music of Crumb with the composer. She collaborated with conductor Robert Craft on two CDs of vocal works by Anton Webern on the Naxos label. She has also recorded music of Carter, Babbitt, Wolpe and Tania León for Bridge; Berio's *Sequenza III* for Naxos; and music of Kaija Saariaho, Jason Eckardt, Schubert, and Messiaen on New Focus Records.

Ms. Arnold is an active participant in the creation and commissioning of new music. As the 2009 Howard Hanson Distinguished Professor of American Music at the Eastman School, Ms. Arnold shepherded the creation and premiere performances of new vocal music by 15 Eastman composers. Recent premieres have included works by Georges Aperghis, David Lang, Philippe Manoury, Pamela Madsen, David Liptak, and Ricardo Zohn-Muldoon. During the summers, Ms. Arnold engages composers and singers in music written by the participants of the SoundSCAPE Festival in Maccagno, Italy. Since 2003 she has served on the faculty of the University at Buffalo, where she founded the extended vocal techniques ensemble, BABEL.

Ms. Arnold is a graduate of Oberlin College and Northwestern University. Among her many mentors, she is greatly indebted to her study with sopranos Carmen Mehta and Carol Webber, and conductors Robert Spano and Victor Yampolsky. Read more about Tony Arnold at www.screecher.com



Alan Feinberg is a unique and versatile pianist, as comfortable with Brahms as with Cage. He has given more than 200 premieres, including Mel Powell's Pulitzer Prize-winning work *Duplicates*, and numerous works by such composers as John Adams, Milton Babbitt, John Harbison, Steve Reich, and Charles Wuorinen. Feinberg has performed throughout the United States and Canada. His innovative recital series Discover America was sponsored by the Los Angeles County Museum of Art, the Eisenhower Hall Theater at West Point, New York City's Town Hall, the University of Rhode Island, and the State University of New York at Stonybrook. Feinberg also performs regularly in Europe. In addition to frequent collaborations with the London

Philharmonia and the BBC Scottish Symphony, he has been featured at major international festivals, such as the BBC Musica Nova Festival, and the festivals of Edinburgh, Bath, Cambridge, Geneva, Berlin, Brescia, Bergamo, and Budapest.

An extensive discography attests to Feinberg's continuing investigations into previously unexplored repertoire for the piano. His most ambitious project is a series of recordings on Decca/Argo entitled Discover America, where classical and popular works by both famous and lesser-known composers are arranged in a program to demonstrate the diversity of American musical history. Composers featured in the series include Louis Moreau Gottschalk, Henry Cowell, Conlon Nancarrow, Jelly Roll Morton, James B. Johnson, Percy Grainger, Fats Waller, Artis Wodehouse, Scott Joplin, Charles Ives, Charles Wuorinen, Willie "The Lion" Smith, Duke Ellington, and others. He has also recorded Babbitt's Piano Concerto (New World Records); Morton Feldman's Piano and Orchestra (Decca/Argo); Beach's Piano Concerto (Decca/Argo); Ligeti's Horn Trio (Bridge Records); works by Steve Reich and John Adams (EMI/Angel and Nonesuch); and Paul Bowles' Piano Concerto (Catalyst). In 1997, he won his third Grammy Award nomination for his recording of Morton Feldman's Palais de Marie and Charles Wuorinen's Capriccio, Bagatelle, and Sonata No. 3. Feinberg is associate professor of piano at the Eastman School of Music and visiting professor at the Juilliard School in New York City.

THE MUSIC OF GODFREY WINHAM

1 **The Habit of Perfection**

for string quartet and voice (1956) [9:19]
(poetry by Gerard Manley Hopkins)

Tony Arnold, soprano

David Fulmer, violin

Kyle Armbrust, violin

Cyrus Beroukhim, viola

Christopher Gross, cello

To Prove My Love

for voice and piano (1957-60) [9:46]
(3 Sonnets of William Shakespeare)

- 2 Lord of my Love [3:40]
- 3 Accuse me thus for I have scanted all [2:10]
- 4 Le me not to the marriage of true minds admit impediments [3:56]

Tony Arnold, soprano

Alan Feinberg, piano

Variations on a theme by James Pierpont

for piano solo (1970-74) [26:07]
(The Jingle Bell Variations)

- 5 Introduction & Theme [4:41]
- 6 First Variation [3:50]
- 7 Second Variation [2:02]
- 8 Third Variation [2:15]
- 9 Fourth Variation: Waltz [4:28]
- 10 Fifth Variation: March [1:34]
- 11 Sixth Variation [6:31]
- 12 Seventh Variation [1:44]
- 13 Finale [1:58]

Alan Feinberg, piano

- 14 **NP**—Two short pieces for computer synthesized sound (1970-73) [2:55]

Total Time = 49:04



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