

CREDITS

Recorded 2009/10 at Hendriksholm Church, Rødovre/Denmark

Artistic Producer, recording engineer and mastering: Viggo Mangor

Editing: Viggo Mangor (assisted by Volkmar Zimmermann and Faye-Ellen Silverman)

Cover photo by Volkmar Zimmermann

Photo of Faye-Ellen Silverman by Russell Dian

Recording supervised by the composer

Executive Producer: Volkmar Zimmermann

All works are published by Seesaw Music, a division of Subito Music Corp., and are available from www.subitomusic.com/store.

Bonus-video SPOR (Processional) was produced in Berlin/Germany 2010. It was written and directed by Nike Arnold and Clara Bausch. The film is inspired by the short story *Der Tisch ist ein Tisch* by Peter Bichsel. It is playable on QuickTime.

Guitars:

Nicolaus Wolff 2009 'La Loba' (tracks 1, 2, 9, 10, 11, 12, 13, 14, 15, 16)

José L. Romanillos 1993 (tracks 2, 14, 15, 16)

Rolf Eichinger 2005 (tracks 2, 8, 14, 15, 16)

Antonio Marin Montero 2000 (tracks 3, 4, 5, 6, 7, 14, 15, 16)

Thanks to:

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transatlantic tales

FAYE-ELLEN SILVERMAN



Volkmar Zimmermann | Corona Guitar Kwartet | Syzygy
with Sara Fiil | Ninnie Isaksson | Jan Lund



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I first met Volkmar Zimmermann in person in September 2004.

He had issued a call for scores by American composers for the American tour of the Danish Corona Guitar Kvartet. I had written to him about my guitar trio, but he only wanted works for the full ensemble, and suggested that I write one. I was undecided about writing for guitar quartet, so I went to Corona's New York City concert. The quality of their playing, both in its precision and in its passion, made me an instant fan. This encounter, and our after-concert conversation over a drink, resulted not only in *Pregnant Pauses*, written for Corona, but in *Danish Delights* and two works with guitar that are not on this recording. That dinner also began a cherished friendship with Volkmar and, ultimately, led to this recording. Hence the CD title *Transatlantic Tales*, a symbol of cross-ocean friendship, whose growth was aided by email and Skype. The title also parallels that of my earlier CD, *Manhattan Stories*, arising from my work and my friendships in New York City.

My first experience in writing for guitar came while I was in graduate school. My college friend, soprano Katherine Hoffman, was giving her graduation recital. She asked for a work with the same instrumentation as Webern's Op. 18 songs. This request came when I was recovering from the death of a boyfriend from cancer. *In Shadow* (1972) was created as a personal response to his death. It is one continuous work divided into three short songs with texts by Emily Dickinson. The songs are connected with solo instrumental interludes. The first song, "Elysium," for soprano and clarinet, expresses the painful period of waiting for a diagnosis. Ideas from this song are carried into the guitar interlude. The second, "Out of the Morning," deals with the seeming impossibility of going on after learning of the terminal diagnosis of a friend. The clarinet and guitar play excerpts from the children's song "Skip to My Lou" — a commentary on the fact that children continue playing and other lives happily continue, a feat that seems amazing to one experiencing overwhelming grief. The clarinet interlude that follows dissolves the children's melody and prepares for the mood of the third song. This last song, "In Shadow," takes the singer from anger to an acceptance of the inalterable loss. The song accelerates and gets louder through verses describing anger at nature for continuing to flourish. At the point of acceptance, the now quiet soprano line returns to the original slow tempo. The song ends even slower and softer than it began. The guitar accompaniment mirrors the changing quality of the voice, moving from angry chords to soft harmonics.

My next exploration of the guitar occurred when I was a young professor at both Goucher College and at the Peabody Institute of The Johns Hopkins University. Guitar professor Ray Chester asked me to write a work for the Peabody Guitar Ensemble, for students Philip Candelaria, Nathan Gounod, and Glen Lyons. I was nervous, as I found the thought of writing for three of the same instrument and, especially, for three guitars, a challenge. I was sitting outside with my boyfriend of the time, and we heard crickets. He jokingly suggested that I use the sound in my new piece. I took him up on it. Thus the opening idea of *3 Guitars* (1980), which generates aspects of the entire work, sets up my "cricket concerto." The alternation of pitches — growing louder and higher in the introduction and lower and softer in the coda — is an abstraction of the sounds produced by crickets. The entire piece is in arch form. The main body of the piece, falling between the introduction and the coda, is in three continuous sections (faster – slower – faster). The first of these three sections begins with chords built partially from seconds and sevenths, related to the opening minor second of the piece. Many of these chords, which progress from 2 – 3 notes per guitar to 3 – 4 and then to 6 notes per guitar reappear, but in decreasing numbers. These chordal passages interrupt running textures created by the guitarists playing at independent speeds, each within an assigned register. The opening pitches of these runs are the same as the top notes of the chords. The third section uses some of the chords of the first but states them mainly in reverse order and scattered in increasing numbers. The middle section, which increases the texture from one to two to three guitars, then later reverses this process, relates back to the introduction. Special timbres, including harmonics and the use of a bow on the guitar's strings, are found throughout the work.

Years later, Argentinean guitarist Sergio Puccini suggested that I write a work for solo guitar. I wanted this work to contain references to characteristic guitar sounds. This became *Processional* (1996). As the name implies, *Processional* is based on the idea of a parade. Chordal sections (the first of which uses double dotted rhythms) alternate with non-chordal sections derived from typical guitar techniques. The first and fourth of these non-chordal sections are contrapuntal. The second is based on repeated notes and patterns involving an eighth note and two sixteenths. The third section is based on triplet sixteenth turns. The third and fourth non-chordal sections are separated by only three measures of chords, and the chords, this time, are unbroken. Each

of the first three non-chordal sections moves higher than the last one, while the fourth stays in the higher range established by the third. In keeping with this progression, the first of these sections has the melody mainly in the lower voice, while the fourth has the melody in the upper. In general, both chordal and non-chordal sections get shorter and the tempi faster as the work progresses. Finally, the work comes full circle with a beat of quarter notes at 108 but with rhythms in half notes, so that the perceived tempo is the same as that of the opening measures (quarter note beat equal to 54). Then the procession dies away. Opening and closing chords are also related, although the latter are slightly altered in keeping with their musical role.

A few years after this, I was having a conversation with my friend and sole publisher, Raoul Ronson of Seesaw Music (bought by Subito Music on Ronson's death). He mentioned that it was almost the 100th anniversary of Oscar Wilde's death, and suggested that I might want to create a commemorative work. *Wilde's World* (2000) is a setting of the text "Roses and Rue." In order to re-create Wilde's turn-of-the-century milieu, I chose viola and guitar to accompany the tenor. Some of the word settings are melismatic, in keeping with the decorative approach of late 19th century art. The setting is mostly through composed, but some music and text recurs, mirroring repetitions in Wilde's words, such as references to rain. The opening of the composition provides continuity through its several repetitions, in this tale of a failed relationship and the suffering that followed.

My next guitar adventure was my quartet for Corona. Once I found my title, the rest began to fall into place. *Pregnant Pauses* (2005) is in three short movements. Part of this title comes from a comment that my former teacher, Otto Luening, made shortly before his death in 1996. He criticized me for not letting my work breathe. So I began to think about pacing — and of using a pause (a silence) as a way of allowing for something new to happen. Thus the silence becomes "pregnant" with expectation. The term pregnant also occurred to me since I was exchanging emails that summer with an obstetrician with whom I had lost contact many years before. The first movement makes extensive use of the opening chord — meant to replicate the full sound of flamenco guitar. The opening melody (stated in measure 5) — EFAFE —

provides the basis for this and for the other two movements. It also returns in a direct restatement at the end of the movement, but at a tempo anticipating the second movement. The opening of this latter movement is a slight expansion of the fifth measure melody, but at a slower pace. Using variations on this material, this movement shows off the beautiful melodic qualities of the guitars. The third movement follows directly from the second. It begins with the pitches C D Eb D — a modification of the main theme of the first movement. It is meant to show off the virtuosic playing of the Corona Guitar Quartet, for whom this piece was written. This movement ends with references to the melodic material and tempi of the first two.

In putting together this CD, I needed one more composition. Volkmar requested a work for his duo with soprano Sara Fiil. This led to *Danish Delights* (2009). Having visited with Volkmar during the summer of 2008, I felt that Sara Teasdale's poem "Pierrot in his Garden" seemed to characterize Volkmar and his involvement with the guitar perfectly. I then looked for texts that would compliment the Teasdale. This led me to the Champion poem and, hence, to the idea of Corinna as a representation of a female singer. In this song cycle, Corinna and Pierrot each have both a representative tempo and a characteristic motive. After setting the Teasdale, I added an interlude with Pierrot playing on the guitar and Corinna uttering just one word — his name — related musically to the first song. This is followed by Corinna's Tale, based on a surviving fragment by Corinna, an ancient Greek poet whose sung poetry enthralled her audiences. The guitar shadows the voice for the parts of the song that represent Corinna's singing, while the singer is alone as Corinna tells her tale. As Corinna refers to Terpsichore as her Muse, the movement that follows is for guitar solo in the manner of a Renaissance dance. This sets the mood for "Corinna and her Lute," the ending of the cycle. The text is by the Renaissance poet and composer Thomas Champion. It begins with the tuning of the guitar, aided by the voice. The open sound of the lute, referred to in the text, is created by much use of open strings in the guitar part. This last song also brings in references to Corinna's song, Pierrot's song, and Terpsichore's dance.

— Faye-Ellen Silverman

THE COMPOSER



Faye-Ellen Silverman, born in New York City, holds a BA from Barnard College, an AM from Harvard University, and a DMA from Columbia University. Her compositions are published by Seesaw Music, a division of Subito Music Corp., and recorded on Albany, Capstone, Crystal, and New World Records. A winner of the Parents' League Competition (judged by Leopold Stokowski) at age, 13, her subsequent awards have included the International Rostrum of Composers/UNESCO, the Indiana State [Orchestral] Composition Contest, a Governor's Citation, the National League of American Pen Women and ASCAP. She has been a fellow at the Macdowell Colony, VCCA, the Villa Serbelloni, and Yaddo. She has received numerous commissions. She is also a Founding Member of Music Under Construction, a Founding Board Member of the International Women's Brass Conference, and the author of the 20th-century section of the Schirmer History of Music. For further information, please visit www.fayeellensilverman.com.

HER COLLABORATOR

German-born guitarist **Volkmar Zimmermann** now lives in Denmark. He graduated from the Hochschule für Musik und Darstellende Kunst in Frankfurt/Main, and later from The Royal Danish Academy of Music in Copenhagen. His various musical interests led him to perform blues, folk, flamenco, rock, jazz, and classical music. In the late seventies he worked with composer/pianist Matthias Frey as member of the rock-jazz group PSI. Currently performing mainly as a classical guitarist, Volkmar Zimmermann is a co-founder of the Corona Guitar Quartet. He has performed in Europe, Russia, the United States and Canada, premiering many new works during these concerts. Zimmermann has appeared with several orchestras, most recently with the Lithuanian State Symphony Orchestra, and also with the Vilnius municipal choir Jauna Muzika. For further information, please visit www.volkmarzimmermann.com.

THE PERFORMERS

Mikkel Andersen, guitarist with Syzygy and a member of the Corona Guitar Quartet since 2000, was educated at the Northern Jutland Academy of Music in Aalborg, the Jutland Academy of Music in Århus, and at The Royal College of Music in London. He has performed extensively in Denmark as well as in England, Germany, Sweden and Norway, and has participated in numerous first performances of works by Danish and foreign composers.

Malene Bichel, the soprano of Syzygy, has specialized in singing contemporary music and in facilitating creative processes in music and in general communication. She was educated at the Music Academy in Aalborg as a classical soprano and a music teacher, and has worked with the education of music teachers.

Sara Fiil, soprano, is a versatile singer who has devoted her time to many musical genres. She has been a part of the alternative classical music scene since her graduation from VMK-Academy of Music in 2004. In 2005 she founded the opera company Den Rullende Opera (The Rolling Opera). With guitarist Volkmar Zimmermann, she performed on Martin Hall's album "Hospital Cafeterias".

Maria Sook Garmark, clarinetist with Syzygy, was born in Daejeon, South Korea. She studied clarinet at the Rogaland Music Conservatory in Stavanger,

Norway and at The Royal Danish Music Academy in Copenhagen, Denmark. Besides working as a free-lancer in orchestras, theaters, and ensembles in Denmark, Garmark is active as a chamber musician. She has been a guest artist with the Irancy Chamber Music Festival in France since 1997, working with the Paizo Quartet. In 2008 she founded the Eidos Trio.

Ninnie Isaksson is a violist with the Copenhagen Philharmonic, with which she has performed as a soloist in works by Mozart and Telemann. Trained in Stockholm as well as in Rome (where she studied with renowned violist Alfonso Ghedin), she has played chamber music throughout her musical career.

Guitarist **Kristian Gantriis** has performed as both a soloist and a chamber musician throughout most of Europe, Russia, Canada and the USA. He joined the Corona Guitar Quartet in 2001. He is also a dedicated teacher, and has given master classes and lectures at conservatories and festivals. He graduated from the soloist class of the Academy of Music and Music Communication in Esbjerg, Denmark in 2006.

Jan Lund graduated as a pianist in 1990 before graduating as a tenor in 1994. He went on to study voice in London, Rome, and Copenhagen. The recipient of many prizes and awards, he has sung in major Danish concert halls and churches as a concert and oratorio singer, as well as on radio and TV. As an opera singer, he has appeared at the Danish National

Opera in operas by Cimarosa, Mozart, Poulenc, Puccini, and others, and has performed contemporary opera at several opera houses in Denmark, Belgium, and England.

Per Dybro Sørensen, a founding member of the Corona Guitar Kwartet, graduated from The Royal College of Music in Arhus, Denmark. He joined the soloist class of Konrad Ragossnig at the "Musikakademie der Stadt Basel", receiving his Concert Diploma in 1981. Active as a soloist, he has given the world premieres of solo works by such Danish composers as Axel Borup-Jørgensen, Vagn Holmboe, Lars Hegaard, and Hans-Henrik Nordstrøm, as well as the first Danish performances of works by Peter Maxwell Davies, Hans-Werner Henze, André Jolivet, and Luciano Berio. He is currently an artistic director of the Suså Festival for contemporary Danish music and teaches at the music school of Køge, Denmark.

VIDEO ARTISTS

Nike Elena Arnold is a German artist living and working in Berlin. She studied at the University of Fine Arts in Berlin. Her works concentrate on portraits of places and/or people. Her subjective examination of the person/the place documents the changes in the relationship between subject and object. She has exhibited her work in countries around the world, including Germany, Switzerland, Pakistan, Iran, Brazil and Mexico. Nike Arnold belongs to the art collective TGN1.

Clara Bausch is a Berlin-based artist. She studied fine arts at the University of the Arts, Berlin, and then continued her studies in London at the Central Saint Martin's School of Arts and Design. In her works she explores the theme of memory and the blending of alien and intimate images. Her artwork and films have been represented in various exhibitions, screenings and film festivals in Germany, England, Portugal, Belgium, France and Japan. She is a co-founder of the collective LaborBerlin e.V.

TEXTS

In Shadow

I. *Elysium*

Elysium is as far as to
The very nearest Room,
If in that Room a Friend await
Felicity or Doom —

What fortitude the Soul contains,
That it can so endure
The accent of a coming Foot —
The opening of a Door—
Emily Dickinson

II. *Out of the Morning*

Will there really be a "Morning"?
Is there such a thing as "Day"?
Could I see it from the mountains
If I were as tall as they?

Has it feet like Water-lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?

Oh, some Scholar! Oh, some Sailor!
Oh, some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called "Morning" lies!
Emily Dickinson

III. *In Shadow*

I dreaded that first Robin so,
But He is mastered, now,
And I'm accustomed to Him grown,
He hurts a little, though —

I thought if I could only live
Till that first Shout got by —
Not all Pianos in the Woods
Had power to mangle me —

I dared not meet the Daffodils —
For fear their Yellow Gown
Would pierce me with a fashion
So foreign to my own —

I wished the Grass would hurry —
So — when 'twas time to see —
He'd be too tall, the tallest one
Could stretch — to look at me —

I could not bear the Bees should come,
I wished they'd stay away
In those dim countries where they go,
What word had they, for me?

They're here, though; not a creature failed-
No Blossom stayed away
In gentle deference to me —
The Queen of Calvary —

Each one salutes me as he goes,
And I my childish Plumes,
Lift, in bereaved acknowledgment
Of their unthinking Drums—
Emily Dickinson

Wilde's World

Roses And Rue

Could we dig up this long-buried treasure,
Were it worth the pleasure,
We never could learn love's song,
We are parted too long.

Could the passionate past that is fled
Call back its dead,
Could we live it all over again,
Were it worth the pain!

I remember we used to meet
By an ivied seat,
And you warbled each pretty word
With the air of a bird;

And your voice had a quaver in it,
Just like a linnet,
And shook, as the blackbird's throat
With its last big note;

And your eyes, they were green and grey
Like an April day,
But lit into amethyst
When I stooped and kissed;

And your mouth, it would never smile
For a long, long while,
Then it rippled all over with laughter
Five minutes after.

You were always afraid of a shower,
Just like a flower:
I remember you started and ran
When the rain began.

I remember I never could catch you,
For no one could match you,
You had wonderful, luminous, fleet,
Little wings to your feet.

I remember your hair — did I tie it?
For it always ran riot —
Like a tangled sunbeam of gold:
These things are old.

I remember so well the room,
And the lilac bloom
That beat at the dripping pane
In the warm June rain;

And the colour of your gown,
It was amber-brown,
And two yellow satin bows
From your shoulders rose.

And the handkerchief of French lace
Which you held to your face —
Had a small tear left a stain?
Or was it the rain?

On your hand as it waved adieu
There were veins of blue;
In your voice as it said good-bye
Was a petulant cry,

"You have only wasted your life."
(Ah, that was the knife!)
When I rushed through the garden gate
It was all too late.

Could we live it over again,
Were it worth the pain,
Could the passionate past that is fled
Call back its dead!

Well, if my heart must break,
Dear love, for your sake,
It will break in music, I know,
Poets' hearts break so.

But strange that I was not told
That the brain can hold
In a tiny ivory cell
God's heaven and hell.

Oscar Wilde

Danish Delights

Pierrot

Pierrot stands in the garden
Beneath a waning moon,
And on his lute he fashions
A fragile silver tune.

Pierrot plays in the garden,
He thinks he plays for me,
But I am quite forgotten
Under the cherry tree.

Pierrot plays in the garden,
And all the roses know
That Pierrot loves his music, —
But I love Pierrot.

Sara Teasdale

Corinna's Tale

The texts are by Corinna, The narrated text is a paraphrase by the composer from "The Daughters of Aspus." The sung text is a translation of Corinna's words, created by the composer after reading multiple translations of Tales, Book I.

Narration:

"As I have been given the gifts of the muse,
here is my story in song."

Sung:

Terpsichore called me to sing fine tales,
to the white-robed girls of Tanagra,
and the city is joyful (full of joy) at my
clear-voiced songs.

Corinna and Her Lute

(modernized spelling of the text)

When to her lute Corinna sings,
Her voice revives the leaden strings,
And doth in highest notes appear
As any challenged echo clear;
But when she doth of mourning speak,
Ev'n with her sighs the strings do break.

And as her lute doth live or die,
Led by her passion, so must I:
For when of pleasure she doth sing,
My thoughts enjoy a sudden spring,
But if she doth of sorrow speak,
Ev'n from my heart the strings do break.

Thomas Campion

transatlantic tales

FAYE ELLEN SILVERMAN

Volkmar Zimmermann | Corona Guitar Kvartet | Syzygy with Sara Fiil | Ninnie Isaksson | Jan Lund

1 *Processional* (1996) for solo guitar [7:42]
Volkmar Zimmermann, guitar

2 *3 Guitars* (1980) for guitar trio [12:47]
Per Dybro Sørensen | Volkmar Zimmermann
Kristian Gantriis, guitars

In Shadow (1972)
Three Songs and Two Interludes
for soprano, guitar and clarinet on texts by Emily Dickinson [7:19]

3 I. Elysium [1:13]
4 Interlude (guitar) [0:40]
5 II. Out of the Morning [0:43]
6 Interlude (clarinet) [0:55]
7 III. In Shadow [3:48]

Syzygy
Maria Sook Garmark, clarinet | Mikkel Andersen, guitar
Malene Bichel, soprano

8 *Wilde's World* (2000)
for tenor, viola, and guitar on a text by Oscar Wilde [12:54]
Jan Lund, tenor | Ninnie Isaksson, viola
Kristian Gantriis, guitar

*Danish Delights** (2009) for soprano and guitar on texts by
Sara Teasdale, Corinna, and Thomas Campion [11:16]

9 I. Pierrot [2:35]
10 II. Pierrot in his Garden [2:07]
11 III. Corinna's Tale [1:49]
12 IV. Terpsichore Dances (solo guitar) [0:52]
13 V. Corinna and her Lute [3:53]
Sara Fiil, soprano | Volkmar Zimmermann, guitar

*Pregnant Pauses*** (2005) for guitar quartet [9:19]

14 I. [2:41]
15 II. [3:14]
16 III. [3:24]

Corona Guitar Kvartet
Per Dybro Sørensen | Volkmar Zimmermann
Kristian Gantriis | Mikkel Andersen

Total Time [61:20]

* commissioned by Volkmar Zimmermann

** commissioned by Corona Guitar Kvartet

All the selections on this CD are premiere recordings.

BONUS VIDEO:

SPOR/Processional [7:44]

A Film by Nike Arnold and Clara Bausch, Berlin 2010

Playable on QuickTime

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