



AMERICAN CLASSICS



WILLIAM McCLELLAND

Where the Shadow Glides

Songs, Solo Piano and Choral Works

Cædmon's Hymn • Five for Piano • These Last Gifts

**Krista River, Mezzo-soprano • Thomas Meglioranza, Baritone
Donald Berman, Blair McMillen, Piano • David Enlow, Organ
The New York Virtuoso Singers • Harold Rosenbaum**

1 Cædmon's Hymn (2018) (Text: Cædmon, fl. 658–680. English translation: Burton Raffel, 1928–2015)	9:07	Five for Piano (2006) 10 No. 1. June-bug Serenade 11 No. 2. Shadow No More 12 No. 3. Demon Cloud 13 No. 4. A Trace 14 No. 5. The Jolly Mortals	9:45 1:45 1:42 1:47 3:26 1:00
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William McClelland (b. 1950)

Where the Shadow Glides

Composer and pianist William McClelland was born in Detroit and grew up near Goodison, Michigan. Acclaimed for his “vivid music,” “appealingly direct manner of expression” and “fertile contrapuntal imagination,” (*Gramophone*) McClelland has written a wide variety of music in many styles. His recording of choral works on Albany Records, *The Revenge of Hamish*, by William Appling Singers & Orchestra, has received international acclaim.

McClelland studied at the University of Michigan and is a graduate of the Longy School of Music and Emerson College. His teachers included Peter Winkler, Robert Ceely, George Balch Wilson, Nicholas Van Slyck and David Patterson. His music has been presented throughout North America and he has been the recipient of a number of awards and commissions. He has collaborated on works with author Ian Frazier, his brother Thomas McClelland, and visual artists Vitaly Komar and Alexander Melamid.



Photo: Laura Volpacchio

As a pianist McClelland performs with his wife, singer Jean McClelland, in programs of classic American theater songs, and for many years he was leader of the New York City ensemble The Footwarmers. Recordings of each have been released on Muzen Records. He has premiered works by composers including John Cage, Carl Ruggles and David Patterson and was musical director or performed on keyboards for theatrical productions including those by the New York Shakespeare Festival. He has served on the faculty of the University of Massachusetts (Boston), and the Elizabeth Seeger School (NYC).

McClelland has produced two recordings of early American choral music by William Appling Singers & Orchestra – *Wake Ev'ry Breath*, choral music of William Billings, on New World Records, and *Shall We Gather*, 19th-century American hymns and spirituals, on Albany Records. He produced composer Richard Wilson's recording of choral works, *Stresses in the Peaceable Kingdom* and pianist William Appling's recording of works by Scott Joplin and J.S. Bach (both on Albany Records), and he co-produced William Appling's recording of Scott Joplin's complete piano works on WASO Records.

McClelland is also an active environmentalist and works closely with the organization Food & Water Watch.

Three choral works

The three choral works, *Cædmon's Hymn*, *Hail Lovely and Pure* and *These Last Gifts* were recorded by The New York Virtuoso Singers under their conductor, Harold Rosenbaum.

Cædmon's Hymn is the oldest English of known authorship. It was written in the 7th century by the poet Cædmon, supposedly from divine inspiration. My setting of the text, for chorus and organ, begins with four members of the chorus speaking the opening line of the poem in Old English, the intention being to evoke the atmosphere of the time and place of the hymn's creation. The work was commissioned by and is dedicated to the South Bend Chamber Singers (Indiana), their music director Nancy Menk, and organist David Eicher.

Hail Lovely and Pure: this short poem is from *The Second Shepherd's Play*, an English mystery play written in the 15th century by the Wakefield Master of Northern England. Mystery (or miracle) plays were a form of medieval drama that represented Biblical subjects such as the Creation and the Last Judgment. My late brother David translated a fragment from the original Middle English and made a small calligraphic version of it, which I discovered among his papers. The text consists of the first lines spoken by the shepherds when they enter the stable to celebrate the birth of Jesus, and my setting is for a cappella chorus.

These Last Gifts, for a cappella chorus, is a setting of Robert Fitzgerald's translation of an elegiac poem by the Latin poet Gaius Valerius Catullus (c. 84–c. 54 BC). The poem spoke powerfully to me as it addresses the premature death of a brother, something I experienced myself. It was on a journey to Bithynia, what is today a part of northwestern Turkey, that Catullus visited the grave of his brother and wrote this lament. The work was premiered by the Harmonium Choral Society of Morristown, New Jersey under Anne Matlack, artistic director. It is dedicated to the memory of David C.K. McClelland.

Five for Piano

These five short pieces for solo piano were inspired by five different poems: *June-bug Serenade* by E.E. Cummings's poem *spring omnipotent goddess thou dost*; *Shadow No More* by James Wright's *The Shadow and the Real*; *Demon Cloud* by Edgar Allan Poe's *Alone*; *A Trace* by Joseph Brodsky's *Seven Strophes*; and *The Jolly Mortals* by Robert Burns's *See the smoking bowl before us*. *Five for Piano* is dedicated to the memory of pianist Rowland Sturges (1917–2007), my teacher and friend. The recording is by pianist Blair McMillen, who also gave the work's premiere performance.

Songs for voice and piano

The songs recorded here are among those I've written over the course of several decades. They are all individual songs (no cycles), and the texts are primarily by American writers, although three are by British poets: Philip Larkin, John Betjeman and Catherine Kirsopp. The performers are mezzo-soprano Krista River, baritone Thomas Meglioranza, and pianist Donald Berman.

James Wright (1927–1980) was a true visionary poet, and I have set two of his texts, *Autumnal* and *Snowstorm in the Midwest*. Both have elements of what one writer described as Wright's style of "pastoral surrealism, built around strong images and a simple spoken rhetoric." I found the rhythms of these poems particularly compelling and right for musical settings. Wright once said, "Poetry comes to me first of all through its sound," and these two poems are evidence of his remarkable ear.

Going and *Autumn 1964* are by two 20th-century English poets, Philip Larkin (1922–1985) and Sir John Betjeman (1906–1984). The two poems are near opposites in feeling and tone, though both are concerned with natural settings at a particular time of day: Larkin's *Going* is a quiet meditation on death, while Betjeman's *Autumn 1964* is a joyful celebration of life.

I discovered the unpublished *Poem Composed in Sleep* in a biography of Ralph Waldo Emerson, *The Mind on Fire*, by Robert D. Richardson, Jr (Centennial Books, University of California Press). The poem was written by Emerson's second wife, Lidian Emerson (1802–1892), and is a love song in which the writer asks about different places she and her partner might walk. This song, like *Autumnal*, is dedicated to my wife, Jean McClelland.

I have set two poems, *Storm* and *Sea Rose* by H.D. (Hilda Doolittle, 1886–1961), who was one of the first "Imagist" poets. Imagism was a literary movement of the early 20th century developed by Ezra Pound and the English philosopher and poet T.E. Hulme, which emphasized precise, concrete visual poetics in contrast to the flowery, verbose and abstract language characteristic of the Romantic era.

I've composed settings of two poems by William Carlos Williams (1883–1963), who is also considered one of the imagists. *Labrador* describes the remarkable landscape and atmosphere of this Canadian region, while *The Defective Record* is an indictment of the environmental destruction being done to our planet.

The Fields of November, by the poet, writer and critic Mark Van Doren (1894–1972), is actually a poem I have set twice. The first version was a very early work which I eventually discarded. Several years later I decided to try again and would like to think this setting is considerably better.

Several years after I set Elizabeth Bishop's (1911–1979) poem *Insomnia*, I read an interview with her in which she said she "never liked *Insomnia*" and that her friend, the poet Marianne Moore, said it was a "cheap love poem" and had been very opposed to her publishing it. Bishop mentioned that the composer Elliott Carter had set *Insomnia* to music (something I hadn't realized at the time) and she felt "it sounded much better as a song." I personally feel it is both a wonderful poem and a fine text for a song setting.

I read *Memory of Summer Facing West* by W.S. Merwin (1927–2019) in *The New Yorker* magazine when it was first published in 1975. This short poem evoked powerful feelings of the landscape and atmosphere where I grew up in Michigan and Ohio.

The Politician is by Spencer Appling, brother of the musician William Appling with whom I studied and worked for many years. Spencer gave me a copy of his collection of poetry, *Train Windows*, when it was published in 1995, and I immediately decided to set this poem, which compares a crocodile and his habitat to a slimy politician.

Garden Abstract is by Hart Crane (1899–1932), a poet I learned about early in my life as he was close friends with William Sommer, a well-known Ohio artist who worked with my great-uncle, Thomas Marker, on a number of projects. Crane dedicated a poem called *Sunday Morning Apples* to Sommer. *Garden Abstract* is from Crane's first collection, *White Buildings*, and is one of the less obscure works by a notably obscure poet.

My maternal grandmother, Janet Marker Kiskadden, kept a diary in which she pasted clippings from newspapers of names she found funny ("Wilmo Weevie," "Webster D. Junk, Funeral Director," "Belcher Wedlock," "Miss Ida Pudgush," "Ray Messmaker," "Mr. and Mrs. Arlo Barlow," etc.), cartoons, news articles, and poems which she had either clipped, copied out or written herself. One of the poems was *To One Who Revisited An Old Garden* by Catherine Kirsopp. Kirsopp was an English poet who wrote in the early part of the 20th century, though I do not believe any collection of her work was ever published.

I am truly grateful to the extraordinary artists who performed on and produced this recording. It is the fortunate composer who is able to work with such gifted people.

William McClelland

www.wmcclelland.com
smd.subitomusic.com
www.albanyrecords.com
www.muzen.com
www.williamappling.org

1 Cædmon's Hymn

*Nu sculon herian heofonrices weard**

Now sing the glory of God, the King
Of Heaven, our Father's power and His perfect
Labor, the world's conception, worked
In miracles as eternity's Lord made
The beginning. First the heavens were formed as a roof
For men, and then the holy Creator,
Eternal Lord and protector of souls,
Shaped our earth, prepared our home,
The almighty Master, our Prince, our God.

*Spoken four times – Old English text of the poem's first line.

Cædmon's Hymn translated by Burton Raffel. © Burton Nathan Raffel Estate. Recording and reproduction of text by permission of the Burton Nathan Raffel Estate.

2 Autumnal

Soft, where the shadow glides,
The yellow pears fell down.
The long bough slowly rides
The air of my delight.

Air, though but nothing, air
Falls heavy down your shoulder.
You hold in burdened hair
The color of my delight.

Neither the hollow pear,
Nor leaf among the grass,
Nor wind that wails the year
Against your leaning ear,
Will alter my delight:

That holds the pear upright
And sings along the bough,
Warms to the mellow sun.

The song of my delight
Gathers about you now,
Is whispered through, and gone.

Text by James Wright

Autumnal from *Collected Poems*. © 1971 by James Wright.
Recording and reproduction of text by permission of Wesleyan University Press.

3 Autumn 1964

Red apples hang like globes of light
Against this pale November haze,
And now, although the mist is white,
In half-an-hour a day of days
Will climb into its golden height
And Sunday bells will ring its praise.

The sparkling flint, the darkling yew,
The red brick, less intensely red
Than hawthorn berries bright with dew
Or leaves of creeper still unshed,
The watery sky washed clean and new,
Are all rejoicing with the dead.

The yellowing elm shows yet some green,
The mellowing bells exultant sound:
Never have light and colour been
So prodigally thrown around;
And in the bells the promise tells
Of greater light where Love is found.

Text by John Betjeman

Autumn 1964 © 2001 The Estate of John Betjeman. Recording by permission of The Estate of Sir John Betjeman. Text reproduced by permission of Hodder & Stoughton.

4 Going

There is an evening coming in
Across the fields, one never seen before,
That lights no lamps.

Silken it seems at a distance, yet
When it is drawn up over the knees and breast
It brings no comfort.

Where has the tree gone, that locked
Earth to the sky? What is under my hands,
That I cannot feel?

What loads my hands down?

Text by Philip Larkin

Going from *The Less Deceived*. © Estate of Philip Larkin.
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5 Poem Composed In Sleep

Will you walk in the fields, love?
Let us be gone.
The tall grass will wave to thee
Fairest one.

Will you walk in the meadows, love?
Let us be gone.
The Flowrets will greet thee
Fairest one.

Will you walk in the woods, love?
Let us be gone.
The tall trees will bend to thee
Fairest one.

Will you walk by the river, love?
Let us be gone.
The stream will reflect thee
Fairest one.

Will you walk on the hill, love?
Let us be gone.
The blue sky will bend oer thee
Fairest one.

Text by Lidian Emerson

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6 Sea Rose

Rose, harsh rose,
marred and with stint of petals,
meagre flower, thin,
sparse of leaf,

more precious
than a wet rose
single on a stem –
you are caught in the drift.

Stunted, with small leaf,
you are flung on the sand,
you are lifted
in the crisp sand
that drives in the wind.

Can the spice-rose
drip such acrid fragrance
hardened in a leaf?

Text by H.D.

Sea Rose by H.D. (Hilda Doolittle), from *Collected Poems, 1912–1944*. © 1982 by The Estate of Hilda Doolittle. Recording and reproduction of text by permission of New Directions Publishing.

7 Labrador

How clean these shallows
how firm these rocks stand
about which wash
the waters of the world

It is ice to this body
that unclothes its pallors
to thoughts
of an immeasurable sea,

unmarred, that as it lifts
encloses this
straining mind, these
limbs in a single gesture.

Text by William Carlos Williams

Labrador by William Carlos Williams from *Collected Poems, 1939–1962, Volume II*. © 1948 by William Carlos Williams. Recording and reproduction of text by permission of New Directions Publishing.

8 Storm

You crash over the trees,
you crack the live branch –
the branch is white,
the green crushed,
each leaf is rent like split wood.

You burden the trees
with black drops,
you swirl and crash –
you have broken off a weighted leaf
in the wind,
it is hurled out,
whirls up and sinks,
a green stone.

Text by H.D.

Storm by H.D. (Hilda Doolittle), from *Collected Poems, 1912–1944*. © 1982 by The Estate of Hilda Doolittle. Recording and reproduction of text by permission of New Directions Publishing.

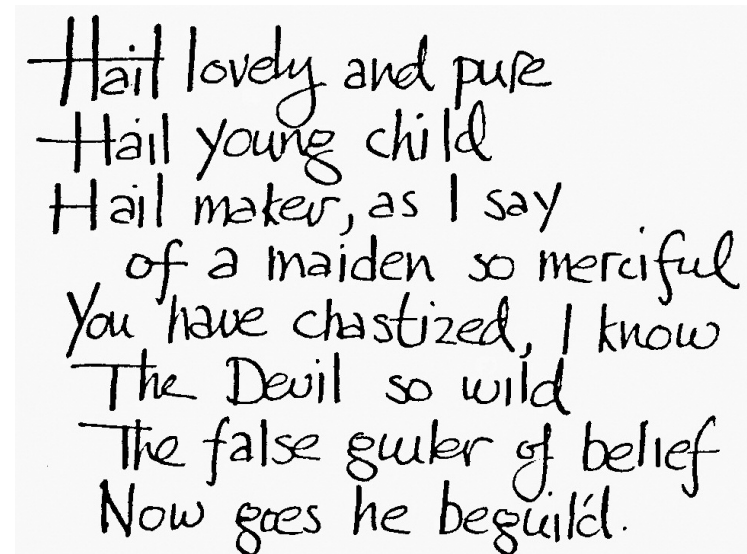
9 Hail Lovely and Pure

Hail lovely and pure
Hail young child
Hail maker, as I say
 of a maiden so merciful
You have chastized, I know
The Devil so wild
The false guiler of belief
Now goes he beguil'd.

Text from The Second Shepherd's Play
by the Wakefield Master

Translation and calligraphy by David C.K. McClelland

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Hail lovely and pure
Hail young child
Hail maker, as I say
 of a maiden so merciful
You have chastized, I know
The Devil so wild
The false guiler of belief
Now goes he beguil'd.

15 The Fields of November

The fields of November
Fit like a lion's hide:
Old, dreaming lion,
Cold, sleepy ground.

The hollows and the rises,
The boulders, the long swells,
All of them are one there,
Breathing under brown.

But faint breath, and slow beat:
The fields of November
Fit like a warm skin
The dark of the world.

Text by Mark Van Doren

The Fields of November from Collected and New Poems 1924–1963 by Mark Van Doren. © 1963 by Mark Van Doren. Copyright renewed 1991 by Dorothy G. Van Doren. Recording and reproduction of text by arrangement with Hill and Wang, a division of Farrar, Straus and Giroux, LLC.

16 Insomnia

The moon in the bureau mirror
looks out a million miles
(and perhaps with pride, at herself,
but she never, never smiles)
far and away beyond sleep, or
perhaps she's a daytime sleeper.

By the Universe deserted,
she'd tell it to go to hell,
and she'd find a body of water,
or a mirror, on which to dwell.
So wrap up care in a cobweb
and drop it down the well
into that world inverted
where left is always right,

where the shadows are really the body,
where we stay awake all night,
where the heavens are shallow as the sea
is now deep, and you love me.

Text by Elizabeth Bishop

Insomnia from The Complete Poems 1927–1979 by Elizabeth Bishop. © 1979, 1983 by Alice Helen Methfessel. Recording and reproduction of text by arrangement with Farrar, Straus and Giroux, LLC.

17 Memory of Summer Facing West

Sheep and rocks drifting together before sunset
late birds rowing home across bright spaces
shadows stroking the long day above the earth
wild voices high and far-carrying
at the sun's descent toward ripening grain

Text by W.S. Merwin

Memory of Summer Facing West by W.S. Merwin. © 1977 by W.S. Merwin, collected in Flower & Hand. Recording and reproduction of text by permission of The Wylie Agency LLC.

18 The Defective Record

Cut the bank for the fill.
Dump sand
pumped out of the river
into the old swale

killing whatever was
there before – including
even the muskrats. Who did it?
There's the guy.

Him in the blue shirt and
turquoise skullcap.
Level it down
for him to build a house

on to build a
house on to build a house on
to build a house
on to build a house on to ...

Text by William Carlos Williams

The Defective Record by William Carlos Williams,
from *Collected Poems, 1909–1939, Volume I*. © 1938
by William Carlos Williams. Recording and reproduction of text
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19 **Snowstorm in the Midwest**

Though haunches of whales
Slope into whitecap doves,
It is hard to drown here.

Between two walls,
A fold of echoes,
A girl's voice walks naked.

I step into the water
Of two flakes.
The crowns of white birds rise
To my ankles,
To my knees,
To my face.

Escaping in silence
From locomotive and smoke,
I hunt the huge feathers of gulls
And the fountains of hills,
I hunt the sea, to walk on the waters.

A splayed starling
Follows me down a long stairway
Of white sand.

Text by James Wright

Snowstorm in the Midwest from *Collected Poems*.
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20 **The Politician**

A crocodile
lifted its head
out of murky, dirty waters
squinted its eyes
to focus on me,
opened its mouth
and flashed a hundred
white knives,
and sweetly said,
"Vote for me!"

Text by Spencer Appling

The Politician from *Train Windows*. © 1995 by
Spencer Appling. Published by Ituri Forest Press. Recording
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of Spencer Appling.

21 **Garden Abstract**

The apple on its bough is her desire, –
Shining suspension, mimic of the sun.
The bough has caught her breath up, and her voice,
Dumbly articulate in the slant and rise
Of branch on branch above her, blurs her eyes.
She is prisoner of the tree and its green fingers.

And so she comes to dream herself the tree,
The wind possessing her, weaving her young veins,
Holding her to the sky and its quick blue,
Drowning the fever of her hands in sunlight.
She has no memory, nor fear, nor hope
Beyond the grass and shadows at her feet.

Text by Hart Crane

(Public Domain)

22 To One Who Revisited An Old Garden

You must not come again,
Because you were away from here too long;
And what you seek is drowned in the quiet pools
And flown with the bird's song.

You must not enter here,
For those who stand with you outside the gate
Would suddenly seem strange if they came in:
Then go, it is too late.

And if you come alone,
The love that those who wait without now keep
For you, would seem less dear than phantoms are
And you could only weep.

O do not come again:
In this sweet place, for you a cold breath blows,
And sadness stills the all too silent pools
And the too heavy rose.

Text by Catherine Kirsopp

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23 These Last Gifts

By strangers' coasts and waters, many days at sea,
I came here for the rites of your unworlding,
Bringing for you, the dead, these last gifts of the living
And my words – vain sounds for the man of dust.

Alas, my brother,
You have been taken from me. You have been taken
from me,

By cold chance turned a shadow, and my pain.
Here are the foods of the old ceremony, appointed
Long ago for the starvelings under earth:
Take them: your brother's tears have made them wet;
and take
Into eternity my hail and my farewell.

Text by Catullus

Translation by Robert Fitzgerald

Catullus' CI by Robert Fitzgerald, from *In the Rose of Time*. © 1956 by Robert Fitzgerald. Recording and reproduction of text by permission of New Directions Publishing.

Krista River



Mezzo-soprano Krista River has appeared as a soloist with numerous orchestras and societies around the US. Winner of the Concert Artists Guild Competition and a Sullivan Foundation grant recipient, notable performances include the International Water and Life Festival in Qinghai, China, and recitals at Jordan Hall, Boston and the Asociación Nacional de Conciertos, Panama. River appears on numerous recordings, including the Boston Modern Orchestra Project's recording of Tobias Picker's *Fantastic Mr. Fox*, for which she won a GRAMMY. River began her musical career as a cellist, studying at St. Olaf College. She is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.

www.kristariver.com

Thomas Meglioranza



Baritone Thomas Meglioranza graduated from Grinnell College and the Eastman School of Music. A winner of numerous competitions, he has appeared with the National Symphony Orchestra, Los Angeles Philharmonic and Les Violons du Roy, and in operas such as *Die tote Stadt* and Peter Eötvös' *Angels in America*. An avid performer of Early Music, Meglioranza has sung with period ensembles such as Apollo's Fire and American Bach Soloists. He has been a visiting artist of the Longy School of Music and the Oberlin Baroque Performance Institute, and his discography includes the orchestral songs of Virgil Thomson with the Boston Modern Orchestra Project.

www.meglioranza.com

Donald Berman



Photo: Iannis Delatolas

Pianist Donald Berman is recognized as a chief exponent of new works by living composers and overlooked music by 20th-century masters. His vast discography includes *The Unknown Ives*, *The Uncovered Ruggles* (New World), *Americans in Rome* (Bridge), *Wasting the Night: Songs of Scott Wheeler* (Naxos 8.559658) as well as music by contemporary composers. Recent performances include solo recitals in New York, and as a featured soloist at Zankel Hall and Rockport Music Festival as well as abroad. A 2011 Radcliffe Institute Fellow, Berman is currently president of the Charles Ives Society. He teaches at the Longy School of Music of Bard College and Tufts University.

www.donaldbermanpiano.com

Blair McMillen



Photo: Keiko Nagata

For more than two decades pianist Blair McMillen has divided his time as soloist, ensemble leader, music festival director, and educator. His first solo album *Soundings* (Midnight Productions) was released to critical acclaim in 2000, and he has since been featured on dozens of recordings spanning multiple genres. McMillen holds degrees from Oberlin College, The Juilliard School, and the Manhattan School of Music, has taught at Bard College Conservatory since 2005 and serves on the piano faculty at the Mannes School of Music. He is the co-founder and co-director of the Rite of Summer Music Festival.

www.pianoblair.com

David Enlow



Organist, teacher, and conductor David Enlow is organist and choir master of the Church of the Resurrection (NY) and music director of Park Avenue Synagogue. Solo recordings include *Pater Seraphicus*, *Piano à l'Orgue*, and *Bach on Park Avenue* (Pro Organo). Enlow has taught for the American Guild of Organists, The Royal Canadian College of Organists, and at The Juilliard School, from which he received two degrees. He received First Prize at the Albert Schweitzer Organ Festival and the Arthur Poister Competition, and has served as a judge for several other competitions. He studied with Paul Jacobs, John Weaver, John Tuttle, and Gerre Hancock.

www.davidenlow.com

The New York Virtuoso Singers

Founded in 1988 by conductor Harold Rosenbaum, The New York Virtuoso Singers has become the country's leading exponent of contemporary choral music. Although the chorus performs music of all periods, its emphasis is on commissioning, performing and recording the music of American composers. The New York Virtuoso Singers has collaborated with the Brooklyn Philharmonic, American Composers Orchestra, Juilliard Orchestra, Orchestra of St. Luke's, American Symphony Orchestra, Riverside Symphony, Bard Festival Orchestra, Mark Morris Dance Group, Bang on a Can, Glyndebourne opera company, Parnassus, and Prototype Festival, among others. The choir appears on nearly 50 commercial albums, including releases on Naxos, Sony Classical, Bridge, Albany, Kasp and 4Tay.

www.nyvirtuoso.org

Photo: Nan Melville



Soprano

Margaret Dudley 1
Sarah Griffiths 1
Aine Hakamatsuka 1
Hillary Schranze 1
Eliza Bagg 9 23
Melissa Kelley 9 23
Michele Kennedy 9 23
Yungee Rhie 9 23

Alto

Helen Karloski 1
Erica Koehring 1
Suzanne Schwing 1 9 23
Elizabeth Smith 1 9 23
Katharine Emory 9 23
Margaret O'Connell 9 23

Tenor

Joseph Demarest 1 9 23
John Kawa 1
Robert May 1 9 23
Michael Steinberger 1
Sean Clark 9 23
Alex Guerrero 9 23

Bass

James Gregory 1
Steven Hrycelak 1 9 23
Thomas McCargar 1
Steven Moore 1
Steven Eddy 9 23
Michael Riley 9 23
John Rose 9 23

Choral Contractor: Nancy Wertsch

Harold Rosenbaum



Harold Rosenbaum, recipient of the 2014 Ditson Conductor's Award from Columbia University, has conducted over 1,700 concerts during his 45-plus year career. He has conducted and taught at The Juilliard School, Queens College, New York and Adelphi University, and is Professor Emeritus at the University at Buffalo. He was awarded the 2010 ASCAP Victor Herbert Founders Award and the 2008 American Composers Alliance Laurel Leaf Award. A strong proponent of and advocate for contemporary composers, and American composers in particular, Rosenbaum has commissioned over 100 works, and conducted close to 600 world premieres.

www.haroldrosenbaum.com

William McCLELLAND

(b. 1950)

1	Cædmon's Hymn (2018)	9:07
2	Autumnal (2005)	3:06
3	Autumn 1964 (1995)	2:26
4	Going (1993)	1:57
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8	Storm (2011)	1:24
9	Hail Lovely and Pure (2011)	13:27
10–14	Five for Piano (2006)	9:45
15	The Fields of November (2013)	2:44
16	Insomnia (1987)	2:49
17	Memory of Summer Facing West (1975)	1:24
18	The Defective Record (2005)	1:04
19	Snowstorm in the Midwest (1989)	2:59
20	The Politician (1998)	1:30
21	Garden Abstract (2008)	2:25
22	To One Who Revisited an Old Garden (2005)	3:25
23	These Last Gifts (2015)	5:36

Krista River, Mezzo-soprano **2 5 6 16 17 21 22**

Thomas Meglioranza, Baritone **3 4 7 8 15 18–20**

Alex Guerrero, Tenor **23**

**Robert May, Margaret Dudley, Thomas McCarger,
Suzanne Schwing, Narrator** **1**

Donald Berman **2–8 15–22**, **Blair McMillen** **10–14**, **Piano**

David Enlow, Organ **1**

The New York Virtuoso Singers **1 9 23**

Harold Rosenbaum **1 9 23**

A detailed track list and full recording and publishers' details can be found inside the booklet.

The sung texts are included in the booklet and may also be accessed at www.naxos.com/libretti/559906.htm

Booklet notes: William McClelland

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AMERICAN CLASSICS

Internationally acclaimed composer William McClelland has written a wide variety of music in many styles and forms, but the works in this program have all been inspired by poetry. The choral works evoke the atmosphere of time and place in settings of very early texts, including Catullus' movingly elegiac lament for his lost brother, *These Last Gifts*, an experience shared by the composer. The short pieces in *Five for Piano* all evoke specific poems and, composed over several decades, McClelland's songs are primarily settings of poetry by American writers that express a mystical, symbolic or visionary view on nature.

WORLD PREMIERE RECORDINGS

www.naxos.com

Playing
Time:
72:59