



Composer/pianist **Brian Bevelander** was born in Boston, Massachusetts, and received his education at the New England Conservatory of Music, Hartt College of Music, Boston University, and West Virginia University. After receiving a doctorate in composition, he did post-graduate study at Brooklyn College, Dartmouth College and Boston University. His principal composition teachers were Thomas Canning at West Virginia University and Hugo Norden at Boston

University. Bevelander's residencies include: The Danish Institute of Electro-Acoustic Music (DIEM), Aarhus, Denmark; The Koninklijk Conservatorium (Institute for Sonology), Den Hague, Netherlands; The Tyrone Guthrie Centre, County Monaghan, Ireland; the Instituut voor Psychoacustica en Elektronische Muziek (IPEM/BRT), Gent, Belgium; The Corporation of Yaddo, Saratoga Springs, New York; The Virginia Center for the Creative Arts; the Edward MacDowell Colony and the Djerassi Foundation, Woodside, California. Besides a number of radio broadcasts in the United States, his music has also been broadcast by Danish Radio, Belgian Radio, Radio Moscow, VPRO Radio, Netherlands and many others. His music has been published by the American Composers Alliance, Dorn Publications, Inc., Branden Press, Opus One Records, Capstone Records and Equilibrium Records. Many of his compositions are performed on a regular basis in Europe, the United States and England.



**Renée Clair** appears regularly in professional new music venues and festivals throughout the United States. In addition to regional events, she has sung at national conferences of the College Music Society and Society of Composers, Inc. Clair's new music repertoire extends from classics of contemporary literature through works composed for her voice. She is recognized as an active performer in opera, oratorio, recital and chamber

music. Clair's operatic roles include: the Witch in *Hansel and Gretel*, Orlofsky in *Die Fledermaus*, Cherubino and Marcelina in *Le Nozze Di Figaro*, Mrs. Page in *The Merry Wives of Windsor*, and Third Lady in *Die Zauberflöte*. Most recently she won first place in the National Opera Association Production Competition singing the role of The Witch in *Hansel and Gretel*. She founded the concert series Chanter in Queensland, Australia, and founded and conducted the West Berkeley Chorale in California. Currently a doctoral candidate in vocal performance from the University of Memphis, Clair lives in Ohio, where she teaches applied voice and accompanies for Tiffin University. She is also a Certified Bikram Yoga Instructor and practitioner.



**Matthew James** is Professor of Saxophone and Jazz Studies at Ohio University in Athens, Ohio. He was Visiting Assistant Professor of Saxophone at the University of Toledo prior to joining the Ohio University faculty in 1998. A versatile performer, James has performed as a soloist and chamber player at conferences of the North American Saxophone Alliance and at numerous universities nationwide. International activities have included teaching

and performing at Universidad Nacional de Cuyo (Mendoza, Argentina), Conservatorio Nacional de Musica (Buenos Aires, Argentina), and the University of Bergen (Bergen, Norway). He has served on the faculty of the Blue Lake Fine Arts Camp and is a member of the touring chamber ensemble UpBeat Brass. As a jazz artist, James has performed as lead alto saxophonist with the Glenn Miller Orchestra and the Phil Collins Big Band. He has performed as a freelance saxophonist in orchestral, big band, small group, and Latin jazz settings with numerous internationally-recognized artists. A native of Northbrook, Illinois, James holds undergraduate degrees in music and journalism from Northern Illinois University and the M.M. and D.M.A. in saxophone performance from the University of North Texas, where he was a teaching fellow and lead alto saxophonist with the acclaimed One O'Clock Lab Band. He has studied saxophone with Stephen Duke and James Riggs.

**Music of the Sign** (*Primal Sonorities for Orchestra*) is based on a three-note motive (A, E-flat, and E natural), which serves as the basis of organization for the entire piece. Recurring declarative passages for the brass instruments are based on primary intervals relating to the numbers six and zero; they appear over a melodic statement of the three-note motive in the timpani part. Subsequent statements of the same brass passage are varied and interspersed with a number of thickly textured tutti passages that are harmonic extensions of the three-note motive. As the piece progresses, the texture is organized to reflect the musical sign (the three-note motive) in terms of tonality, harmony, form and rhythm. *Music of the Sign* was commissioned and premiered by the Toledo Symphony Orchestra at the Toledo Museum of Art Peristyle on January 17, 2004.

**Music of the Solstice** (*for solo piano*) is an evocative piece about the summer solstice and a trip I made to Abbot's Bridge, situated in a remote location along the Sandusky River in rural Ohio; sadly, this bridge no longer exists. The piece contains a number of melodic references to the introductory theme of Chopin's "Winter Wind" Etude, Op. 25, No. 11. I premiered *Music of the Solstice* at the Heidelberg University New Music Festival in 1994. Subsequently, the score was published by the American Composers Alliance, and was recorded in McIntosh Theater at the University of Michigan in Ann Arbor on June 8, 1999.

**Songs of Evocation** (for *Mezzo-soprano and Piano*) were completed on June 20, 2010. Written for Renée Clair, the score focuses on some of the more coloristic aspects of the texts of William Butler Yeats.

In *The Everlasting Voices*, the piano accompaniment tone-paints the celestial imagery of the text through the use of harmonic color, unusual pedal indications, and extremes of range and dynamics.

*The Lake Isle of Innisfree* utilizes a series of half-pedal effects and repetitive musical figures to portray water imagery and poetic images that are far removed from the commonplace world.

*To a Squirrel at Kyle-Na-No* is an unusual and somewhat whimsical poem. It presented a unique opportunity to create a musical setting that stands in sharp contrast to the other poems of the set. The structure of Yeats's poem is reflected in the piano accompaniment, which utilizes a series of sustained notes against a fragmentary style. Short bursts of energy and more lyrical passages contrast with previous textures in the piano part, while the voice part supplies elements of romanticism. All texts in public domain. *Songs of Evocation* was recorded in Ohl Concert Hall at Heidelberg University on May, 12, 2011. Mark Bunce was the recording technician.

**Syntheticisms No. 3** (for *Saxophone, Electronics and Pre-recorded Tape*) was written for saxophonist Joseph Murphy for a performance at the World Saxophone Congress in Tokyo, Japan, in August 1988. The tape part was generated at the Dartmouth College Electronic Studio and at the Heidelberg University Electronic Studio. It has received numerous performances and broadcasts in the United States, Europe and Asia. The piece incorporates a jazz-like idiom in conjunction with improvisation and interactive electronics. The score calls for the performer to interact with the electronic system while playing in sync with the pre-recorded tape part. *Syntheticisms No. 3* is published by the American Composers Alliance in New York. The present performance was recorded by Matthew James at radio station WOU in Athens, Ohio, on December 16, 2010. Ricky Chilcott was the recording technician.



**Songs of Existence** (for Mezzo-soprano and Piano) is dedicated to Renée Clair. The song cycle was completed in July 2007 at the Djerassi Foundation in Woodside, California. The first four songs (from the cycle of eight) were selected for performance at the Society of Composers National Conference in San Antonio, Texas, in 2006. The last four songs were selected for performance at the SCI National Conference in Atlanta, Georgia, in 2008. Additional performances were given at the University of Memphis, the University of Puget Sound, California State University and Heidelberg University in Ohio.

*Songs of Existence* is based on the poetry of Paul Eluard (1895-1952), who is well known as a French surrealist poet. His more traditional post-surrealist work was written between the years 1938 and 1952. The texts are taken from Eluard's later works entitled *Last Love Poems*, which were written between the years 1946 and 1951 (English translation by Marilyn Kallet). The extensive accompaniments essentially transform each of the songs into individual character pieces and create text-appropriate moods.

*Songs of Existence* was recorded in Ohl Concert Hall at Heidelberg University on August 13, 2008. Mark Bunce was the recording technician. All texts used with permission.

# *Songs of Evocation*

## *The Everlasting Voices*

O sweet everlasting Voices, be still;  
Go to the guards of the heavenly fold  
And bid them wander obeying your will,  
Flame under flame, till Time be no more;  
Have you not heard that our hearts are old,  
That you call in birds, in wind on the hill,  
In shaken boughs, in tide on the shore?  
O sweet everlasting Voices, be still.

## *The Lake Isle of Innisfree*

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made:  
Nine bean-rows will I have there, a hive for the honeybee,  
And live alone in the bee-loud glade.  
  
And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a glimmer, and noon a purple glow,  
And evening full of the linnet's wings.  
  
I will arise and go now, for always night and day  
I hear lake water lapping low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart's core.

## *To a Squirrel at Kyle-Na-No*

Come play with me;  
Why should you run  
Through the shaking tree  
As though I'd a gun  
To strike you dead?  
When all I would do  
Is to scratch your head  
And let you go.  
(all texts in public domain)

# *Songs of Existence*

## *The Abyss*

I speak from the depths of the abyss  
I speak from the depths of my abyss  
It is evening and shadows flee  
Night made me wise and fraternal  
It opens everywhere its gloomy doors  
I am not afraid I enter everywhere  
I see more and more clearly the human shape  
Without features and yet  
In a dark corner where the wall is in ruins  
There are eyes as clear as mine  
Have I grown have I a little power.

## *To Marc Chagall*

Donkey cow cock or horse  
Stretched to the hide of a violin  
Man singer a single bird  
Nimble dancer with his woman  
Couple dipped in its spring  
Golden grass somber sky  
Separated by blue fires  
Of the radiance of dew  
The blood pearls the heart tolls  
A couple the first reflection  
And in an underground of snow  
The opulent vine designs  
A face with lips of moon  
That has never slept at night.

## *Here*

A deserted street  
A deep naked street  
Where madmen have less trouble  
Than the wise to provide  
On the days without bread without coal  
It is a matter of degree  
So many sages for one fool  
But nothing surpasses the immense  
Majority of good sense  
A raw light without proportions  
The street like a wound  
That will not close  
Sunday makes it wider  
The sky is a sky of elsewhere  
King of a foreign country  
A pink sky a happy sky  
Breathing beauty  
On the street without future  
Which cuts my heart in two  
Which keeps me from myself  
On the street of nothing, no one.





## *The Movement of Evening*

Small second-hand fire mirror  
Bee and feather unbound  
Far from the sheaves of streets  
Of families and retreats  
Before your eyes a small fire  
Which raises your lids  
And which passes and goes  
Into the clear cool evening  
Towards other eyes just the same  
Darker and darker  
More and more perfect  
Less in existence.

## *Spring*

There are some pools of water on the beach  
There are trees mad with birds in the woods  
Snow is melting in the mountains  
The branches of the apple tree shine with so many flowers  
That the cold spring withdraws  
It is by a winter evening in a very harsh world  
That I live near you this spring the innocent woman  
There is no night for us  
Nothing of that which perishes has a hold on you  
And you do not want to be cold  
Our spring is a spring that is right.

### *I Speak in Dream*

In the veins of our city  
Stretched out jolly good fellows  
A rosary of loves of children  
Well-behaved like crystals  
On all the paths of our eyes  
Sacred women were spread out  
Like the veils of brides  
Intact or patched unctuous and heavy  
I speak in dream and I transmit  
The brief moment of the great rest  
The time where nothing is impossible  
The flesh added the honey in excess.

### *Even When We Sleep*

Even when we sleep we watch over one another  
And his love heavier than the ripe fruit of the lake  
Without laughter and without tears has lasted forever  
Day after day night after us.

### *The Power of Love*

The sun hard like a stone  
Compact reason tawny vine  
And cruel space is a wall that entraps me  
In this desert that inhabited me that clothed me  
She embraced me and embracing me  
She ordered me to see and hear  
By kisses and words  
Her mouth followed the path of her eyes  
There were the living the dead and the living.

(all texts used with permission)

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|-----|---|-------|
| 1.  | Music of the Sign <i>Primal Sonorities for Orchestra</i> (2004)             | 3:49  |
|     | Toledo Symphony Orchestra, Federico Cortese conducting                      |       |
| 2.  | Music of the Solstice <i>for Solo Piano</i> (1994)                          | 8:10  |
|     | Brian Bevelander, piano   |       |
|     | Songs of Evocation <i>for Mezzo-soprano and Piano</i> (2010)                | 9:18  |
|     | Renée Clair, mezzo-soprano & Brian Bevelander, piano.                       |       |
| 3.  | The Everlasting Voices  | 2:58  |
| 4.  | The Lake Isle Of Innisfree  | 4:14  |
| 5.  | To A Squirrel At Kyle-Na-No   | 2:06  |
| 6.  | Syntheticisms No. 3 <i>for Saxophone, Electronics and Pre-recorded Tape</i> | 14:27 |
|     | Matthew James, Saxophones (1988)  |       |
|     | Songs of Existence <i>for Mezzo-soprano and Piano</i> (2007)                | 30:27 |
|     | Renée Clair, mezzo-soprano & Brian Bevelander, piano.                       |       |
| 7.  | The Abyss   | 3:35  |
| 8.  | To Marc Chagall   | 3:16  |
| 9.  | Here  | 4:08  |
| 10. | The Movement of Evening   | 4:11  |
| 11. | Spring  | 5:27  |
| 12. | I Speak in Dream  | 3:48  |
| 13. | Even When We Sleep  | 2:10  |
| 14. | The Power of Love   | 3:52  |

Total Time: 66:06

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