

RECORDED COMPOSITIONS

by  
Hubert Klyne Headley

(I) SONATA IBERICA for 'Cello and Piano

Kurt Reher 'Cellist

1st Movement - "Fantasia"  
2nd Movement - "Flamenco"  
3rd Movement - "Voragine"

This work grew out of many years of research into Hispanic Culture. It was believed that Spanish music of the 16th Century was a composite of three influences. The Moorish with its wild unpredictable quality brought in during the conquest of Spain, the Semitic and the Iberian. The Semitic strain accounts for the occasional spiritual feeling and also gives a freedom to the melodic line. The Iberian strong and varied rhythmic colors lend the "Spice."

In the opening - "Fantasia" the 'Cello and Piano are each playing an independent part; that is, each instrument is playing its own composition. This short movement acts as an introduction.

In the second movement - "Flamenco" the 'Cello has a "tour d' force"---a style that only suggests the constantly changing music that is played, danced or sung on the 'spur of the moment."

The last movement - "Voragine" suggests a "whirlpool" in which some of the Moorish, Semitic and Iberian colors are mixed. The title comes from the same root word as does Vortex. This part is in extended rondo form.

(II) ALONG THE WIND

A Song Cycle in Six Parts  
for Tenor and Orchestra

(This performance is for Tenor and Piano)

The poems are taken from a collection under the same title by Chard Powers Smith, one of the finest literary men of the U. S. during our times. While on his honeymoon in Europe his wife died. This left the poet completely devastated, but from his sorrow came this collection of beautiful verses eulogizing the one he loved.

Each verse leads to the fifth one, which is the climax of the poets feeling. Beginning and ending with "Epitaph" one gains the cyclic impression. The verses are given in their entirety so that the song-cycle may be more deeply experienced.

EPITAPH

Along the wind,  
And out beyond the wind,  
Along the moving darkness,  
And beyond.  
  
Beyond the Storms,  
Along the moving stars;  
Beyond the moving spaces,  
And beyond the silent spaces:  
I sing on forever.

II

She was a music of gold harmonies:  
Hair streaming up like dawn into the bright  
Glitter of day; joy like the wild delight  
Of wind-blown buttercups; and ardent ease  
Like the discriminating zest of bees.  
A yellow rose, she bloomed upon a height  
Where only gods and pilgrims shared the light  
Of the unclouded peaks" immediacies.  
  
And last of all the autumn trees, she stood  
A golden birch, a glory to the hills;  
And in the snow the gaunt and blackened wood  
Took life from her pale yellow, undefiled;  
Till at the first far breath of spring she  
And went into the land of daffodils./smiled

### III

Here all the tendrils of her youth had root.  
This soft, returning, sunset wind caressed  
Her hair. Her drooping petal lips have pressed  
The mothers of these roses. Here her foot  
Once made its tiny print. Alone she lay  
Beside this pool, and watched the gossamer  
Of mist along the pines, the soul of her  
Vanishing on the skyline of the day.

On this same bed she lay and watched the trees  
Weave fearful future riddles on the moon.  
Till out of silence, with old practiced ease  
The strands went gathering through a mockingbird.  
Her spirit opened. Time and stars in tune  
Poured in. A cry went out, one faith, one word.

### IV

She was a wild, wild song, and she is gone.  
Her eyes were all the stars that fire the night.  
Her thoughts were harebells on an Alpine height  
Ungathered, and her laughter was the dawn.  
She held me as the sky holds up the stars  
With tenderness, and for love's way she drew  
An orbit beautiful around the blue  
Where light breaks through the cordoning mortal bars

Oh, do not say her sweetness will survive,  
Like Christian glory overcoming Rome's  
Or maidenhair grown in the catacombs.  
These are poor words for me, alone, alive  
Upon the world, so small it set her free--  
Now grown a desert, vast and bleak to me.

### V

The Poem that tears can write is only this:  
She was my love, the thirty, and she died.  
Yet if she has no meaning left beside  
My grief, what mockery desiring is!  
And hope that mirrors through the blemishes  
Of fact and sense a light they can not hide,  
And wind and waves--great things unsatisfied--  
Are seashells singing false eternities.

Out of the cold and dark the old void longed  
The stars to being, and the cooling earth  
Yearned hill and flower and soul and song to birth.  
The will created and shall not be wronged.  
My love whose love transcended man's desires  
Lives on to tempering in nobler fires.

### VI

The cycle ends with the "Epitaph" With which it begins.

(III) SEPTET for Wind and String Instruments  
Flute, Oboe, Clarinet, Bassoon, Violin, Viola and 'Cello  
1st Movement - Adagio-Andante  
2nd Movement - Allegro non troppe  
3rd Movement - Adagio-Andante  
4th Movement - Riso'ute

This small chamber work is a "keyhole impression" of a four volume Symphonic Cycle --"Prelude to Man" built around a great tome by Chard Powers Smith. Here is presented in verse the pageant of the modern story of "Genesis."

It might be interesting to note who the performing artists were or are--

Joachim Chassman, Violinist

...Concertmaster with Janssen Symphony, Concert-violinist Europe and America...  
Pro Musica, Music Guild, Evenings on the Roof...

Zoltan Kurthy, Violist

...Violinist-New York Philharmonic...solo violist with same orchestra...  
...solo violist-L. A. Philharmonic...

Michel Penha, Cellist

...Concertized extensively in Europe and America, South America, East Indies...  
...solo cellist S. F. Symphony Orchestra...solo cellist-Philadelphia-Stokowski...

Arthur Gleghorn, Flutist

...Principal flutist with National and Philharmonic Orchestras, Great Britain...  
...recording artist...principal flutist-L. A. Chamber Orchestra...

Joseph Rizzo, Oboist

...1st oboist with Toscanini NBC, Kansas City and L. A. Philharmonic...soloist  
with Music Guild, Evenings on Roof...

Edmund Chassman, Clarinetist

...Berkshire Music Festival-Koussevitsky...first clarinet-American Orchestral  
Society, N. Y...solo clarinet-Steinberg at Buffalo, N. Y...

Charles Gould, Bassoonist

...Boston Pops...Chataqua Symphony-Stoessel...Kansas City-Kurtz...

(IV) PIANO QUINTET  
for Piano, Violin, Clarinet, Viola and 'Cello

1st Movement - Passacaglia  
2nd Movement - Five Rhythms

This composition needs no explanation except perhaps in regard to the second movement. Here five rhythms appear and from these arise the melodic elements that form the work.