

MUSIC FOR VIOLIN AND PIANO
LEON KIRCHNER **AARON COPLAND**
CHARLES IVES **BENJAMIN LEES**

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Ives and Copland performed by: Jaime Laredo, violin / Ann Schein, piano
 Lees performed by: Rafael Druian, violin / Ilse von Alpenheim, piano
 Kirchner performed by: Jaime Laredo, violin / Ruth Laredo, piano



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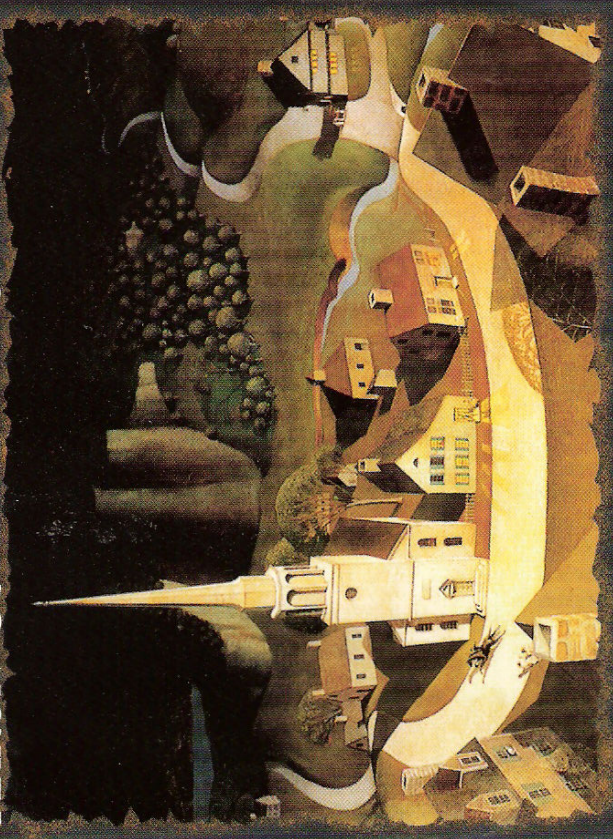
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MUSIC FOR VIOLIN AND PIANO

LEON KIRCHNER **CHARLES IVES**
AARON COPLAND



JAIME LAREDO violin ANN SCHEIN piano

**Sonata No. 4 For Violin and Piano
by Charles Ives**

"Children's Day at the Camp Meeting"

Allegro

Largio, allegro

Allegro

Charles Ives, virtually unknown for most of his life, is now regarded as one of our foremost composers. In 1974, his centennial year, saw his works performed throughout the country. As is common knowledge now, Ives, after winning the Pulitzer Prize in 1947, awoke at the age of seventy-three to find himself famous. He received the award for his Third Symphony – performed that year for the first time forty years after he composed it.

Born on October 20, 1874, in Danbury, Conn., he grew up in a musical environment studying first with his father and later, when at Yale, with Horatio Parker. He based his musical language on the melodies he had grown up with – the hymn tunes and popular songs he learned in Danbury, the sound of the town band and parades, the lively square dances and reels of the fiddlers at Saturday night dances, patriotic songs and parlor ballads, the melodies of Stephen Foster and the medleys he had heard in small theaters and at country fairs. After a long life, he died in New York City in 1954 at the age of eighty.

The following are Ives' notes on the Sonata No. 4:

"...an attempt to write a sonata which Moss White, then about twelve years old, could play. The first movement kept to this idea fairly well, but the second got away from it, and the third got in between. Moss White couldn't play the last two and neither could his teacher. It is called "Children's Day" because it is based principally on church hymns sung at the children's services.

This sonata is the fourth for violin and piano. It is called "CHILDREN'S DAY AT THE CAMP MEETING." It is shorter than the other violin sonatas, and a few of its parts and suggested themes were used in organ and other earlier pieces. The subject matter is a kind of reflection remembrance, expression, etc. of the children's services at the outdoor Summer camp meetings held around Danbury and in many of the farm towns in Connecticut, in the 70's, 80's and 90's. There was usually only one Children's Day in these Summer meetings, and the children made the most

of it – often the best of it. They would at times get stirred up, excited and even boisterous but underneath there was usually something serious, though Deacon Grey would occasionally have to "Sing a Caution."

The First Movement (which was sometimes played last and the last first) was suggested by an actual happening at one of these services. The children, especially the boys, liked to get up and join in the marching kind of hymns. And as these meetings were "outdoor," the "march" became a real one. One day Lowell Mason's – "Work for The Night is Coming" got the boys going and keeping on between services, when the boy who played the melodeon was practicing his "organicks of canonicks, fugatticks, hamonicks and melodicks." In this movement, as is remembered, they – the postlude organ practice (real and improvised, sometimes both) – and the boy's last march – got to going together, even joining in each other's sounds, and the loudest singers and also those with the best voices, as is often the case, would sing most of the wrong notes. They started this tune on "ME" so the boy organist's father made him play "SOH" hard even if sometimes it had to be in a key that the postlude was not in just then. The boys sometimes got almost as far off from Lowell M. as they did from the melodeon. The organ would be uncovering "covered 5ths" breaking "good resolutions" faster and faster and the boys' march would die away, as they marched down to their tents, the barn doors or over the "1770 Bridge" between the Stone Pillars to the Station.

The Second Movement is quieter and more serious except when Deacon Stonemason Bell and Farmer John would get up and get the boys excited. But most of the Movement moves around a rather quiet but old favorite Hymn of the children, while mostly in the accompaniment is heard something trying to reflect the outdoor sounds of nature on those Summer days – the west wind in the pines and oaks, the running brook – sometimes quite loudly – and maybe toward evening the distant voices of the farmers across the hill getting in their cows and sheep.

But as usual even in the quiet services, some of the deacon – enthusiasts would get up and sing, roar, pray and shout but always fervently, seriously, reverently – perhaps not "artistically" (perhaps the better for it). "We're men of the fields and rocks, not artists," Farmer John would say. At times these "confurorants" would give the boys a chance to run out and throw stones down on the rocks in the brook! (Allegro consugarock!) – but this was only momentary and the quiet Children's Hymn is sung again, perhaps some of the evening sounds are with it – and as the Movement ends, sometimes a distant Amen is heard – if the mood of the day calls for it – though the Methodists and Baptists seldom called for it, at the end of their hymns, yet often during the

sermon, an "Amen" would ring out as a trumpet call from a pew or from an old "Amen-Seal." The Congregationalists sometimes leaned forward one, and the Episcopalians often.

The Third Movement is more of the nature of the First. As the boys get marching again some of the old men would join in and march as fast (sometimes) as the boys and sing what they felt, regardless – and – thanks to Robert Lowry – "Gather at the River."

Note: The above is mostly from remarks written on the back of some of the old music manuscripts.

Sonata For Violin and Piano (1942-1943) by AARON COPLAND

Andante semplice

Lento

Allegretto giusto

Aaron Copland has written of this sonata, "the Sonata for Violin and Piano was composed at intervals during 1942 and 1943, partly in New York City and partly in Hollywood." The dedication reads: "To Lt. Harry H. Dunham (1910-1943), a friend of mine who lost his life while on duty in the South Pacific."

"There are three movements – Moderate tempo, Slow and Fast. The last two are played without pause. The first movement alternates in mood between a tender lyricism and a more rapidly paced section. The slow movement is bare in outline and poetic in nature. The finale combines light and bouncy material with sections that are more serious in tone. The sonata ends with a short coda that makes reference to the theme of the opening movement."

It is interesting to note that the opening hymn foreshadows similar New England hymnody that appeared just a year later (1944) in "Appalachian Spring." This warm lyricism together with the jaunty, rhythmic quality of other melodic material is characteristic of the works that Copland wrote in this period both in the ballets and in the film scores.

Aaron Copland was born in Brooklyn, New York on November 14, 1900. His family was not unusually musical and Copland's own musical education did not begin until he was 13. He studied piano with Victor Wittgenstein and Clarence Adler, harmony and composition with Rubin Goldmark. In 1921 he

went to Paris to study with Nadia Boulanger, returning to New York in 1924. Here he attracted the interest of Serge Koussevitzky, whose protégé he became. Today, partly as a result of this sponsorship, Copland is performed with more frequency than most of his contemporaries. In 1935 Cecil Michener Smith wrote that Copland's music is "thoroughly representative of the American scene, and makes no obsequious bows toward any foreign authority."

Sonata No. 2 Violin and Piano (1973) by Benjamin Lees

Moderato-allegro

Adagio

Allegro

(Notes by the composer): A span of twenty years separates this work from the First Sonata for Violin and Piano. Most assuredly this was not by design, but merely through circumstance beyond my control. The only element common to both compositions is that each is cast in three movements. In all other respects there is a vast difference between them.

The present work is more angular and muscular, more fiercely intent and focused. The first movement, for example, opens with unaccompanied violin (not all that unusual, to be sure, and yet not a common procedure) in a cadenza which contains elements of the material to be heard once the movement develops. The metrical shifts are constant and varied, yet one is not aware of them in an obvious sense. One is simply conscious of the musical line. Two principal motives are present and very short developments of each occur long before the development section proper arrives. The dominating interval is the major seventh, drawn from the opening cadenza. When harmonic clashes do occur they are sharp and, perhaps to some ears, grating. The movement closes with a reiteration of the cadenza heard in the beginning, with slight echoes of previous material interjected.

The second movement evokes a strange quality. Four separate ideas are present: the opening piano figure, the muted pizzicato subject which is stated almost immediately by the violin, an antiphonal section between the two instruments, and finally a hard, hammer-like subject which is exploded suddenly by the violin. A long, clangorous transition which exploits piano resonances and textures follows, the violin adding to the turbulence with short outbursts in the lower register sul ponticello.

The initial piano figure appear once again, very quietly and the opening statement of the violin is heard as well. The movement ends as strangely as it had begun.

The finale is a direct, unabashed rondo based upon three principle motives. Each is developed separately before proceeding or returning to the first motive. The basic metrical plan is 3/4 to 7/8, or it variant of 7/8 to 3/4 to 5/8, thus creating a rhythmic drive and tension which remains constant. The violin is given glissandi, octaves, double-stops and triple stops throughout, while the piano is involved with material in a virtuoso fashion. Thus, each instrument has equal standing and the movement ends with a short, fierce coda, the piano concentrating on the interval of the ninth and the violin having the last word on a series of double-stops based on the seventh.

The sonata was commissioned by the McKim Fund in the Library of Congress and first performed in the Coolidge Auditorium of the Library of Congress on May 8, 1973.

Benjamin Lees was born in 1924 and reared in San Francisco where he received his early musical education. His college years were spent at the University of Southern California; later George Antheil became his mentor and guided his road to advanced composition. In 1953 Benjamin Lees received a Fromm Foundation Award and, in 1954, the first of two Guggenheim Fellowships. He went to Europe and devoted himself exclusively to composition. During these years he was the recipient of a Fulbright Fellowship, a Copley foundation Award, the Sir Arnold Bax Medal, and the U.N.E.S.C.O. Award. Lees returned to the U.S. in 1962, joining the faculty of the Peabody Conservatory, Baltimore as the W. Alton Jones Professor of Composition. In the years following major performances of his work were given by the Cleveland Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, New York Philharmonic, Pittsburgh Symphony Orchestra and Detroit Symphony Orchestra. Among his works of the past decade are: Symphony No. 4 commissioned and premiered by the Dallas Symphony Orchestra in 1985. The Symphony No. 5 commissioned and performed in 1988 by the Delaware Symphony Orchestra and his Concerto for French Horn and Orchestra commissioned by the Pittsburgh Symphony Orchestra in 1992. In 1994, Andrew Litton conducted the premiere of Echoes of Normandy commissioned by the Dallas Symphony Orchestra to commemorate the 50th anniversary of D-Day.

Sonata Concertante for Violin and Piano by Leon Kirchner

In One Movement

The Sonata Concertante for Violin and Piano, commissioned by the Fromm Foundation, was first performed by Tossy Spivakovsky, violinist, with the composer at the piano on November 30, 1952, at Carnegie hall. The work is in one movement with all the material closely interrelated, in fact, the end is almost identical to the opening. It is in four principal sections, a rapid ALLEGRO and PRESTO; then an ADAGIO molto, in which a variant of the lyrical melody from the first is played quietly by the muted violin; a section follows called GRAZIOSO which leads into a MARCATO finale of strong rhythmic impact.

Kirchner uses some 12-tone devices but never strictly. The harmonic texture remains tonal despite all the apparent dissonance and atonality. The principal tonalities are D and E with the latter emphasized several times in a passage of rising triads, and at the close, which is on D, the note E is significantly added.

Leon Kirchner was born on January 24, 1919 of Russian parents in Brooklyn, New York, grew up in Los Angeles and studied with Arnold Schoenberg. Roger Sessions and Ernest Bloch. Stylistically, Kirchner has remained remarkably individual; earlier influences of Hindemith, Bartok and Stravinsky soon yield to a wholehearted identification with the aesthetics, if not necessarily the specific procedures, of Schoenberg, Berg, and Webern.

He has been honored twice by the new York Music Critics' Circle (First and Second String Quartets), and received the Naumburg Award (Piano Concerto No. 1), the Pulitzer Prize (Third Quartet with electronic tape), the Friedheim Award (Music for Cello and Orchestra), and commissions from the Ford, Fromm and Koussevitzky Foundations, the New York Philharmonic, The Philadelphia Orchestra, and the Boston Symphony. He was composer-in-residence and a performer at the Santa Fe Chamber Music Festival, the Fanglewood Music Center, Tokyo Music Today and the Spoleto, Charleston, Aldeburgh and Marlboro Music Festivals.