

**Works by Leonard Bernstein, Richard Danielpour, Lowell Liebermann, Edward Smaldone**

New World 80426-2

Apart from musical considerations, it is entirely appropriate that the work of Leonard Bernstein (1918-1990) stands beside the compositions of three younger Americans on this program of recorded premieres. By example and deed, Bernstein served like no other major American artist as a true role model for at least a couple of generations of aspiring musicians in this country. Moreover, his eclecticism as a composer and performer exemplified the polyglot nature of the arts in America.

Among the composers to whom Bernstein, in his last years, gave encouragement was Richard Danielpour (born in 1956). Danielpour's music is expressively urgent and unconstrained, and instrumentally flamboyant; harmonically wide-ranging, it rarely strays long from a tonal anchor. Much of his work is concerned with psychological journeys, which are often made explicit through titles, texts, or other clear associations. In his Piano Sonata (1986), such extramusical allusions are only implied by the striking contrasts and highly charged atmosphere. The duality embodied in the piece recurs frequently in his music: light and dark (in both the coloristic and metaphysical senses), outer and inner emotions, and public and private lives are represented by music that is exuberant and ruminative. The one-movement Sonata is subdivided into five clearly defined connected sections, alternating slow and fast; arranged as an arch, the first and last parts correspond to each other, as do the second and fourth. The piece opens by vigorously proclaiming a motto-like motive (G sharp—A sharp—B—G) that will generate much of the ensuing music. The final section, which follows a rapturous climax, amplifies the opening material and then gradually subsides in a long peroration. The contrasting second and fourth sections are ecstatic and mercurial, while the rich chorale in the central section is an oasis of calm at the work's core.

Over the course of a protean career, Bernstein composed twenty-nine musical vignettes, which were published in four collections called *Anniversaries*. Three sets, containing sixteen works in all, were issued between 1943 and 1954; the remaining thirteen pieces, written at various times from 1964 to 1988, appeared in 1989. Like their predecessors, the compositions in *Thirteen Anniversaries* are simply designed, modestly scaled, and generally intimate. Some of the pieces display considerable richness and expressive power, despite their reserve, while others are witty and gently playful. Bernstein's art, often as extravagant and colorful as its creator, is distilled here to a purity that is at once disarming, genuine, and affecting. These lucid, evocative little works arose out of diverse circumstances; they were usually conceived in the abstract, and not especially intended as portraits of their respective subjects (family, friends, or musical associates).

The music of Edward Smaldone (born in 1956) deftly combines a jazz-inflected vocabulary with certain Schoenbergian principles (especially from the pre-serial, "free atonal" period). In the etudes Smaldone composed for me in 1990, four colorful, semi-abstract paintings by a New York artist, Irving Abram, are transformed into a musical idiom. *Out of Eden* is primarily a study in repeated notes upon which are juxtaposed widely leaping chords; like the painting to which it refers, it attempts to capture the

drama of the moment of expulsion, and also reflects, in the music's lyrical passages, upon the joys of life lost as a result of that banishment. *Sonata*, which is vaguely suggestive of a chamber music duo, is concerned with fleet passage work and abrupt registral changes. In the dark-hued *Secret of the Earth*, four layers of varied sonorities, rhythms, and dynamics mirror the painting's representation of this planet's many tiers between surface and core. *Django's Lick*, recalling the animated, freewheeling style of jazz guitarist Django Reinhardt (1910- 1953), consists of two studies in one: a driving, ostinato-like drill of left-hand leaps and an arduous workout in right-hand double-notes and widely spaced runs. The four pieces are framed by the coruscating *Introduction* and an identical, but muted, *Epilogue*, which reinterprets Chopin's pioneering C Major Etude, Opus 10 Number 1.

An avid student of art and architecture, Lowell Liebermann (born in 1961) has long been intrigued by the strange, ornate carvings called gargoyles, which embellish many old churches and palaces; often exceedingly bizarre in appearance, they were thought to help repel evil spirits. Demons seem to hover around Liebermann's own *Gargoyles* (1989), a set of four highly contrasted etudes, which maintains an eeriness and sense of mystery even in its more placid moments. The title is meant simply to characterize sharply drawn sketches of a florid and macabre nature, rather than to suggest any actual musical depiction of these ornamental grotesqueries. Liebermann unabashedly looks back to the Romantic era, simultaneously remodeling the idiom and reveling in its conventions. The first piece is a feverish study in double notes, wide leaps, and quickly changing dynamics and articulation. The second features legato octaves above an ostinato bass. The third is a study in legato melody accompanied by a gently undulating figuration distributed between the hands. The wild tarantella deliriously concluding the set is a diabolical endurance test. —MICHAEL BORISKIN

Internationally recognized for his multifaceted artistry, pianist MICHAEL BORISKIN may be heard on three previous New World releases; he also records for Newport Classic, Music & Arts, Delos, and Musical Heritage Society. Boriskin performs a wide range of both standard and contemporary works; his extensive concert schedule has included appearances with the San Francisco, Utah, Denver, and American symphonies, the Bavarian Symphony of Munich, the Polish National Radio Orchestra, the Mexico City UNAM Philharmonic, and the New York Philharmonic (Ensembles series). A native New Yorker, he has also performed at the Kennedy Center, Lincoln Center, Carnegie Hall, BBC, Théâtre des Champs-Élysées, and many other major concert venues on four continents.

#### *SELECTED DISCOGRAPHY*

#### **LEONARD BERNSTEIN**

Complete works for solo piano. James Tocco, piano. Pro Arte CDD-109.

Leonard Bernstein: A Portrait; Bernstein Conducts Bernstein. Symphonies Nos. 1, 2, and 3; Serenade for Solo Violin, String Orchestra, Harp, and Percussion; *Chichester Psalms*; *Prelude, Fugue and Riffs*. New York Philharmonic; Columbia Jazz Combo; Jennie Tourel, mezzo-soprano; Philippe Entremont, piano; Felicia Montealegre, speaker; Zino

Francescatti, violin; Benny Goodman, clarinet; Camerata Singers. Sony Classical SM3K 47162.

*Candide*. New York City Opera Orchestra and Chorus, John Mauceri conducting. New World 80340-2.

### **RICHARD DANIELPOUR**

Symphony No. 3 ("Journey Without Distance"); *First Light; The Awakened Heart*. Seattle Symphony Orchestra, Gerard Schwarz conducting. Delos International DE-3118. *Urban Dances; Psalms; The Enchanted Garden*; Quintet for Piano and Strings. The Saturday Brass Quintet; Christopher O'Riley, piano; The Chamber Music Society of Lincoln Center. Koch International 3-7100-2H1.

### **LOWELL LIEBERMANN**

Piano Music by Lowell Liebermann. Piano Sonata No. 1; Piano Sonata No. 2 ("Sonata Notturna"); *Four Apparitions; Variations on a Theme by Anton Bruckner; Nocturne*. David Korevaar, piano. Musical Heritage Society 512647Y. Sonata for Flute and Piano. Katherine Kemler, flute; Kathleen Roundtree, piano. Centaur CRC 2146.

### **EDWARD SMALDONE**

*Double Duo*. Third Ensemble. New Music Manitoba NMM001.

### *SELECTED BIBLIOGRAPHY*

#### **LEONARD BERNSTEIN**

Bernstein, Leonard. *Findings*. New York: Simon & Schuster, 1982.

\_\_\_\_\_. *The Unanswered Question: Six Talks at Harvard*. Cambridge and London: Harvard University Press, 1976.

Gradenwitz, Peter. *Leonard Bernstein, A Biography*. London: Berg Publishers, 1987.

Peysner, Joan. "Leonard Bernstein." In *The New Grove Dictionary of American Music*. H. Wiley Hitchcock and Stanley Sadie, eds. New York and London: MacMillan, 1986.

#### **Other Michael Boriskin recordings available on New World**

George Perle, *Pantomime, Interlude and Fugue, Fantasy Variations, Six New Etudes, Suite in C., Short Sonata*. New World 80342-2.

George Perle, *Sonatina, lyric Intermezzo*: David Del Tredici, *Soliloquy, Virtuoso Alice*; Nicholas Thorne, *Three Love Songs*, Piano Sonata. New World 80380-2.

Irving Fine, *Music for Piano*; Gian Carlo Menotti, *Ricercare and Toccata on a Theme from "The Old Maid and the Thief"*; Carl Ruggles, *Evocations: Four Chants for Piano*; Harold Shapero, Sonatas Nos. 1, 2 and 3. New World 80402-2.

Produced and engineered by Max Wilcox

Digital engineer: Nelson Wong, New York Digital Recording, Inc.

Recorded April 22-24, 1992, at the American Academy and Institute of Arts and Letters Auditorium, New York City.

Cover art: Larry Feldman. *Phases of the Moon* (1991). Leaded glass, 23" x 44".  
Photograph, James Dee.  
Cover design: Bob Defrin

THIS RECORDING WAS MADE POSSIBLE WITH GRANTS FROM FRANCIS  
GOELET, THE NATIONAL ENDOWMENT FOR THE ARTS, AND THE NEW  
YORK STATE COUNCIL ON THE ARTS.

To Shirley Gabis Rhoads Perle

**MICHAEL BORISKIN** *pianist*

**RICHARD DANIELPOUR**

**Piano Sonata**

(publ. C. F. Peters)

1. Maestoso (13:39)

Molto agitato

Tempo I, misterioso

(Agitato)

Maestoso

*(played without pause)*

**LEONARD BERNSTEIN:**

***Thirteen Anniverseries***

(publ. Boosey & Hawkes)

2. For Shirley Gabis Rhoads Perle (2:21)

3. In Memoriam: William Kapell (0:24)

4. For Stephen Sondheim (1:22)

5. For Craig Urquhart (1:21)

6. For Leo Smit (0:28)

7. For My Daughter Nina (2:26)

8. In Memoriam: Helen Coates (2:53)

9. In Memoriam: Goddard Lieberson (1:17)

10. For Jessica Fleischmann (1:56)

11. In Memoriam: Constance Hope (2:37)

12. For Felicia, On Our 28th Birthday (& Her 52nd) (1:24)

13. For Aaron Stern (2:26)

14. In Memoriam: Ellen Goetz (2:14)

**EDWARD SMALDONE:**

***Transformational Etudes***

(publ. Laura K. Music)

15. Introduction (0:32)

16. Out of Eden (3:05)

17. Sonata (2:17)

18. Secret of the Earth (4:29)

19. Django's Lick (2:19)
20. Epilogue (0:34)

**LOWELL LIEBERMANN:**

***Gargoyles, Opus 29***

(publ.Theodore Presser)

21. Presto (1:45)
22. Adagio semplice, ma con molto rubato (3:13)
23. Allegro moderato (2:35)
24. Presto feroce (2:35)

p 1992 © 1992 Recorded Anthology of American Music, Inc. All rights reserved.

FOR NEW WORLD RECORDS:

Herman E. Krawitz, President; Paul Marotta, Managing Director; Paul M. Tai, Director of Artists and Repertory; Lisa Kahlden, Director of Information Technology; Virginia Hayward, Administrative Associate; Mojisola Oké, Bookkeeper

RECORDED ANTHOLOGY OF AMERICAN MUSIC, INC., BOARD OF TRUSTEES:

Francis Goelet, Chairman; David Hamilton, Treasurer; Milton Babbitt; Emanuel Gerard; Adolph Green; Rita Hauser; Herman E. Krawitz; Arthur Moorhead; Elizabeth Ostrow; Don Roberts; Patrick Smith; Frank Stanton.

**NO PART OF THIS RECORDING MAY BE COPIED OR REPRODUCED  
WITHOUT WRITTEN PERMISSION OF R.A.A.M., INC.**

**NEW WORLD RECORDS**  
16 Penn Plaza #835  
NEW YORK, NY 10001-1820  
TEL 212.290-1680 FAX 212.290-1685  
Website: [www.newworldrecords.org](http://www.newworldrecords.org)  
email: [info@newworldrecords.org](mailto:info@newworldrecords.org)

**LINER NOTES © Recorded Anthology of American Music, Inc.**