

**CHILDHOOD MEMORIES:
MUSIC FOR YOUNGER PIANISTS**

New World Records 80590-2

SAHAN ARZRUNI, piano

Although now arguably the central instrument of Western music, the piano caught on slowly after its invention by Bartolomeo Cristofori in Florence, Italy, about 1700. When the first piano music appeared in print, in 1732, costly “grand” pianos—the original, harpsichord-shaped form, with hammers replacing the harpsichord’s plucking mechanism—were still confined to a few European courts. Pianos grew popular only in the mid-1760s, when a simpler, rectangular form emerged. This “square” model, with strings running from side to side rather than front to back, owed its shape to the clavichord, an expressive instrument with gently struck strings, much favored in Germany for private entertainment, teaching, and practicing. About 1765, Johannes Zumpe, a German immigrant in London, pioneered the commercial manufacture of square pianos. After Johann Christian Bach, Queen Charlotte’s music teacher, endorsed them, these instruments became all the rage among well-to-do amateurs throughout Britain and her colonies.

No one knows when pianos first reached the New World, but David Propert offered one for sale in New York in 1770. Propert also gave America’s earliest known public piano performance, in Boston on 21 March 1771. Eight months later, a piano appeared in concert in Williamsburg, Virginia. That same year, Thomas Jefferson ordered an English piano for his fiancée. Thus, by the early 1770s, imported pianos had entered fashionable homes and assembly rooms along the East Coast.

Advertisements for lessons testify further to Americans’ acceptance of pianos. David Propert offered lessons in Boston in 1770. Three years later, H. B. Victor, formerly organist to the Princess of Wales, taught piano in Philadelphia and the Dutch immigrant Peter Albrecht Van Hagen gave lessons in Charleston, South Carolina. No doubt most of their pupils were genteel ladies, whose playing promoted an image of good taste and feminine refinement. Lessons and practicing also kept young women safely at home while allowing them to express, through music, passions that might have been indelicate if conveyed in words.

Piano building likewise took hold here in the early 1770s. In 1772, John Sheybli, an organ builder from Philadelphia, announced in New York that he made and repaired all sorts of organs, harpsichords, and pianos. In 1774, he had ready for sale a “hammer spinnet,” by which he surely meant a square piano. Perhaps even before this, an unknown Pennsylvania craftsman constructed from native timber a typically Germanic upright piano (with vertical strings) that stands today in a former Moravian school building in Nazareth, Pennsylvania. This piano’s four-octave range seems limited even by mid-eighteenth-century standards, but it sufficed for simple solo pieces and for accompaniment. It might also have served for teaching the rudiments of music to children at the Moravian school. Many Pennsylvania-German boys as well as girls took piano lessons, the boys often in preparation for careers as church musicians and schoolteachers. A visitor to Bethlehem, Pennsylvania, in 1803 remarked that nearly every home and schoolroom had a piano.

Pianos were particularly appreciated among the urban elite. Michael Hillegas, proprietor of America’s first known music store (opened in Philadelphia in 1759) and later Treasurer of the Continental Congress, sold pianos as early as 1774. Among his likely customers were such prominent amateurs as Francis Hopkinson, a signer of the Declaration of Independence, who published his “Songs for Harpsichord or Fortepiano” in Philadelphia in 1788. A year earlier, one William Brown dedicated to Hopkinson his own

“Rondos for the Pianoforte or Harpsichord” (the interchangeable terms “pianoforte” and “fortepiano” both refer to the piano’s capacity for dynamic gradation, lacking on the harpsichord). Apparently Brown’s was the first keyboard music published in the United States.

Simple pieces like Brown’s and Hopkinson’s gained interest from the colorful tonal palette of contemporary pianos. John Behrent, another Pennsylvania German, offered in 1775 to sell “an extraordinary fine instrument, by the name of Piano Forte, of Mahogany, in the manner of an harpsichord, with hammers, and several changes.” These much-touted “changes” were tone-altering devices operated by hand or knee levers or by pedals. In 1784 and again in 1788, John Sheybli advertised pianos “of the best and newest sort, with two, three, or four changes, according to the newest English style, which is a remarkably special invention; is quite lovely, and can be played acceptably with variations of tone.” Such contrasting tone colors, sometimes provided separately for left and right hands, are lacking on modern pianos.

Thanks in part to liberal social attitudes that promoted free enterprise and experimentation, Pennsylvania set the pace for piano making in America through the first quarter of the nineteenth century, a period of rapid evolution both in the instrument and its music. At its most basic level, piano making involved geometry and woodwork within the capability of any competent craftsman. A home-made square piano of uncertain date and provenance, preserved by the Northampton County Historical and Genealogical Society in Easton, Pennsylvania, retains a clue to its principal function: Sometime in its history someone penciled shape-notes (symbols signifying the syllables do-re-mi-fa) onto its keys as a learning aid. Such rustic pianos illustrate the gradual spread of pianos outside the urban upper-class mainstream.

Occasional piano making gave Federal organ builders a useful sideline because no American could make a living entirely from constructing organs until well into the nineteenth century. But piano making was different; helped by stiff import tariffs, as early as the 1790s several American workshops made pianos exclusively. Unfortunately, few old examples survive in good condition. Only three extant square pianos—two German and one English in style—exemplify the work of John Huber, a typical small-time builder, who began his career in Northampton, Pennsylvania, about 1790. Later he moved to Harrisburg, where in 1807 and 1809 he advertised to make and repair pianos and harpsichords, and offered music lessons. By relocating westward, Huber saved customers the cost and risk of transporting bulky but fragile instruments over long distances.

Provincial pianos like Huber’s tend to be less refined than those built in Federal Philadelphia. One of that city’s most interesting builders was the English immigrant John Isaac Hawkins. About 1800, Hawkins patented a compact upright piano that he called a “portable grand.” In it Hawkins introduced two promising features: His piano’s strings extended down to the floor, allowing a shorter case; and he braced his soundboard with metal bars, the first instance of metal reinforcement in an upright piano. Hawkins claimed that his elegant instruments cost hardly more than half the price of imported, conventional pianos. Thomas Jefferson reportedly ordered one but was disappointed by its failure to stay in tune. Nevertheless, Hawkins planted the seed for development of compact, sturdy, inexpensive uprights that contributed greatly to the democratization of American music.

More immediately successful was Charles Albrecht, a German immigrant first listed as a joiner (carpenter) in a 1791 Philadelphia directory. Judging from his extant pianos, Albrecht was skillful and versatile as well as prolific. Evidently he made only square models that, like Huber’s, differed according to customers’ tastes or budgets. Though not standardized, Albrecht’s pianos typically encompassed five octaves, the normal range as late as 1800. In the nineteenth century this range swiftly increased to accommodate more ambitious music, commonly reaching five-and-a-half octaves in the first decade of the 1800s and six

octaves soon thereafter. This expansion of range occurred in tandem with a trend toward greater expansiveness in all aspects of Romantic music. In addition to embracing a wider solo repertory, more notes encouraged the arrangement for piano (often as duets) of orchestral pieces, marches, dances, show-tunes, and other ensemble works, increasing their availability for home performance.

By 1825, the most productive American piano firm was probably Loud & Brothers of Philadelphia. This firm claimed an output of 680 pianos in 1824 alone. Loud & Brothers exported pianos to South America and the West Indies as early as 1821. In 1826, for a Louisiana planter, they allegedly constructed an anomalous seven-and-a-half-octave piano, the largest made in the United States up to that year. In 1832 Loud & Brothers exhibited two distinctive squares, one triple-strung for greater brilliance, the other double-strung and reportedly better suited to vocal accompaniment. Clearly, no single model could fulfill all the demands placed on pianos.

According to census data, of the approximately 2,500 pianos made in America in 1829, Philadelphia produced about 900, followed by New York and Boston. However, during the second quarter of the century, leadership in piano manufacture moved northward to the burgeoning industrial and commercial centers of New England and New York. This shift coincided with the introduction of iron castings to reinforce piano cases, enabling them to bear the high string tension needed to produce louder and more sustained sounds capable of filling larger halls. Increased volume required more powerful hammer actions that required greater force to play. No longer was a delicate touch sufficient, as piano playing became more athletic, less “feminine.”

A sign of what was to come occurred in 1825 when the Boston piano builder Alpheus Babcock outclassed Loud & Brothers by winning a silver medal at Philadelphia’s Franklin Institute fair. In December of 1825, Babcock patented the metal reinforcing frame that became essential to the piano’s further development. Babcock moved to Philadelphia in 1829, but in 1837, faced by an economic depression, he returned to Boston to work for his former employer Jonas Chickering. Thereafter, Babcock and Chickering introduced other innovations that helped propel Chickering & Sons to the forefront of antebellum American piano makers. Indeed, Chickering’s iron-framed square and grand pianos (patented respectively in 1840 and 1843), with smooth, efficient actions embracing up to seven octaves, gained praise abroad at a time when no American pianist or composer except perhaps Louis Moreau Gottschalk was taken seriously.

During the Victorian era, pianos continued growing larger and louder to accommodate more adventurous compositions and more demanding audiences. Increasingly imposing also as furniture, massive pianos encased in exotic rosewood and draped with fine shawls (sometimes even the legs were modestly clothed) asserted their owners’ status and cultural aspirations. In typical American homes pianos functioned virtually as altars to social as well as musical concord. Symbols of harmony in every sense, these marvelous instruments came to be regarded as necessary to well-ordered households. Naturally, the great bulk of Romantic parlor music aimed to appeal to amateurs, some of whom achieved great technical facility. Serious piano study in turn formed the basis for knowledgeable appreciation of masterworks performed by virtuosi.

Several factors contributed to the piano’s expanding importance after the Civil War, among them improved distribution; rising middle-class affluence and leisure; better music education in public schools (a music curriculum was pioneered by Lowell Mason in Boston in 1838); wider access to music in affordable published form and in performance; highly publicized tours by prestigious artists whose endorsements aided marketing; and fascination with the piano’s advanced technology and vast tonal resources. Large-scale manufacturing now imposed a degree of standardization that kept average prices relatively low,

meaning that more families and institutions could afford pianos. Thus, long before the advent of radio and other passive entertainments, pianos opened a world of participatory musical enjoyment even in rural America. Inexpensive pianos were sold on credit, carried westward by wagon and rail, and found their way into unlikely places—brothels, for example—where new musical styles were brewing. As the number of pianos and pianists climbed, so did publication of sheet music, which helped unite the nation through a shared familiar repertory. Never was music literacy more widespread than in the late nineteenth century.

The remarkable advances of Chickering, Steinway & Sons (founded by the visionary German immigrant Heinrich Steinweg in New York City in 1853), and other progressive American piano companies did not occur in the first place in response to compositional demands but rather in a race for a competitive edge. Manufacturers appealed to buyers by constantly enhancing their pianos' responsiveness, durability, and capacity for expression, thus opening fresh territory for musicians to explore and listeners to enjoy. Morris Steinert, for example, introduced an especially sensitive hammer action that won Amy Beach's favor. By the 1870s American pianos had become a significant cultural export, winning international prizes and endorsements from foremost European artists, including Franz Liszt. Admired for their rich sounds and solid construction, American grand pianos, especially those patented by Steinway & Sons, inspired related developments abroad. However, domestic production favored square and upright pianos. Seemingly indestructible in normal use, American squares were manufactured into the 1890s (by Steinway until 1888), decades after the type was outmoded in Europe.

Threatened with a saturated market and having difficulty selling the more economical upright models, the National Piano Manufacturers' Association finally declared square pianos obsolete by burning a pile of them in Atlantic City in 1903. This dramatic event signaled the importance of aggressive sales techniques in driving annual domestic output to a peak of some 365,000 pianos in 1909. By far the majority of these were uprights of various sizes, which found their niche in apartments, classrooms, clubs, and other venues with limited space. Then in the 1920s and '30s especially, player pianos thrived by providing music without effort: Thousands of pieces of all genres were programmed onto piano rolls. Thus, the piano became usable even by persons who could not play.

Of course, quality varied; cheap pianos abounded, but fine instruments were readily available from regionally distinguished firms such as Knabe, founded in Baltimore in 1833 and a major supplier in the South as well as to schools in Japan after 1879; Mason & Hamlin, which began piano production in Boston in 1883; and Baldwin, which opened its piano factory in Cincinnati in 1891. Albert Weber, whose New York company opened a branch in Chicago in 1880, introduced the term "baby grand" for a popular, small-size model.

Having achieved what amounts to a developmental plateau by the turn of the twentieth century, the iconic American piano changed little thereafter, though experimental musicians ranging from Henry Cowell and John Cage to the great jazz masters continued to expand its idiom. Throughout the century, pianos remained indispensable for music education, for composing and arranging, for rehearsing and accompanying, and for private and public entertainment. Persuasive selling strategies kept sales strong long after radio and recordings distracted attention from piano lessons; but the Great Depression, World War II, and later, competition from cheap electronic instruments caused the industry to contract. Today, only a handful of American companies produce pianos—though Steinways continue to dominate the world's concert stages—and private lessons are no longer the norm among children in upwardly mobile families.

Now, however, computerized pianos with instant replay and editing capabilities hold promise especially for teaching, and new materials and processes have the potential to reinvigorate piano manufacture. The piano's future depends on renewed commitment to music education, on early involvement with music-making at the amateur level, and on broader realization of music's vital contribution to developing intelligence, self-discipline, confidence, and physical coordination. Fortunately, prospects are bright, and we can look forward to a continuing stream of worthy piano compositions for and about young persons.

—*Laurence Libin*

Laurence Libin has been the senior curator of musical instruments at The Metropolitan Museum of Art since 1973.

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul. (Plato, Republic)

Introducing the young soul to music is a matter of no small consequence. It requires a delicate balance between art—the product of grown-up experience—and artlessness, the province of childhood. When a composer of note addresses his music to a young audience, he is often reflecting on his own childhood: revisiting a child's state of mind, recapturing it, and transmitting it through his adult artistic sensibility. Alternatively, the composer may portray some artifact of childhood—a toy, for example—with the kind of self-conscious simplicity that appeals to a child's natural naiveté. A third possibility is to compose pieces that the young can actually perform.

Brevity is the key to all three objectives. For despite a child's natural attraction to music and his potential technical ability, his attention span is limited. It is not always easy for a composer to reduce the scope of his compositions in this way. One might say that it is the mark of a truly great composer to be able to distill his music for the nourishment of young souls without sacrificing his own artistic personality. This recording features music by composers who have indeed struck that “delicate balance.”

The piano compositions of Amy Beach (1867–1944) include a number of pieces that might be categorized as “pedagogical.” In *Children's Carnival*, her earliest such effort, Beach escorts young listeners on a sprightly tour of carnival grounds (“Promenade”), greeting characters drawn from the *commedia dell'arte*: the comedic “Harlequin” and his beloved “Columbine,” the miserly “Pantalon,” the moon-struck “Pierrot” and scheming “Pierette.” With a dashing, witty spirit reminiscent of Offenbach, these sketches serve Beach's serious purpose of making the classical idiom familiar and attractive to children.

Making music accessible to the juvenile mind, often through extra-musical associations, was evidently one of Beach's life-long preoccupations. As a precocious four-year-old, she would befuddle her parents by identifying a given piece as “blue” or “yellow,” having previously associated its key with a particular color. In so doing, she was, in fact, divining a notion as old as the Greek and Chinese civilizations, whose great thinkers drew relationships between the aural sensation of music and the visual sensation of color. Closer to our own time, associative ideas about color and music (known as synesthesia) were explored by Baudelaire and Rimbaud in their poetry, and put into practice by Scriabin (*Prométhée*) and Schoenberg (*Die glückliche Hand*).

Taking the color-key association as a point of departure, Austrian-born American composer Robert Starer (1924–2001) has fashioned two sets of compositions titled *Sketches in Color*. Several of its fourteen selections (like “Grey” or “Crimson”) are direct attempts to evoke color-visualization; others convey it more indirectly. For instance, the listener associates the serene, luminous melody of “Silver and Gold” not with any color but with an instrument commonly made of those metals: the flute. Marked by propulsive rhythmic energy, drama, lyricism, and incisiveness, Starer’s vignettes satisfy both listener and performer with their sheer variety of compositional techniques and idioms.

A Quiet Afternoon is one of the earliest compositions of Ned Rorem (born 1923), and is dedicated to his sister’s children. Under the influence of French musical aesthetics and drenched in Ravel’s lush sonorities, Rorem conveys the Gallic spirit in all its fluid sensuality and perfumed elegance. “Lonesome Waltz” is an offspring of Ravel’s *Valses nobles et sentimentales*; “The Tiny Tin Dancers” reflects the youthful charm of Poulenc; even the jazzy syncopations of “A Trick” seem to arrive by way of Europe.

The *Toccatinas* by Dianne Goolkasian Rahbee (born 1938), like Amy Beach’s contributions, were originally composed as teaching pieces. But their musicality transports them beyond their primary purpose to a more aesthetic realm. Rahbee is particularly gifted at composing material that is accessible to younger pianists while sounding “grown-up.”

In contrast to Rahbee’s deft joviality, Ben Weber’s (1916–1979) *Lyric Piece* is songful and solemn. Conceived contrapuntally, this compact work is full of emotional reserve and expression. Although Weber himself is a proponent of the modernist twelve-tone technique, his music nevertheless sounds traditional, displaying a good measure of individuality, strength, and craftsmanship.

Another practitioner of the same technique, George Perle (born 1915), developed his own system in which the twelve-tone row has harmonic implications and gravitates toward a tonal center. Perle’s music is witty, peppery, and ebullient, but shrewdly organized and beautifully controlled. Serendipity played a role in my inclusion of *Modal Suite*, a short, three-movement composition that I came across in a 1941 issue of Uruguay’s *Boletín Latino-Americano de música*. This recorded performance marks the American premiere of Perle’s pithy, sixty-year-old masterpiece.

In a completely different vein, the works of William Mayer (born 1925)—at least, those recorded here—are exuberant, humorous, sprightly, and tender. Although they were composed at different times and do not belong to a cycle, the individual pieces make a satisfyingly integrated whole. “Rude Bird” and “The Stream that Knew Sadness” were composed especially for me.

Also composed for me are the last selections of *Altered Steps to Altered States*, by Miriam Gideon (1906–1996). The two parts of the cycle, written almost forty years apart, reveal a distinct break in Gideon’s idiom and instrumental writing. From the childlike directness of the first three pieces, she completes the series with a striking use of dissonant harmonies. Yet Gideon’s distinctive personality successfully marries the two contrasting halves, making them complementary and reflective of each other. As their titles suggest, each piece is based on a specific interval.

An exact contemporary of Gideon, Louise Talma (1906–1996) likewise composed her set, *Soundshots*, over a long period. After I performed three of the pieces, titled *Little Pieces for Little Fingers* (the first, second, and last in the present set, all composed in 1944), I suggested to Ms. Talma that she fashion a larger collection of compositions in a similar idiom. To my delight, she completed and dedicated to me a twenty-piece cycle during the summer of 1974 at New Hampshire’s MacDowell Colony, calling it *Soundshots*—a sonic equivalent of “snapshots.”

Several of these imaginative pieces are based on Talma's real-life experiences. In "Duck Duet," for example, the open-fifth interval in the left hand duplicates sounds made by a male and a female duck. Melodic elements in "The Robin" are based on an actual bird's singing. "Pitter-Patter, Pitter-Patter" imitates the sound of rain falling on a roof, while "Whirling Pin Wheels" conveys the rapidly spinning spokes of a child's toy. Other pieces explore compositional techniques: "Follow the Leader" features a playful canonic duo; in "Black and White" one hand plays on the black keys while the other hand adheres to the white. Her music is sometimes athletic, sometimes gentle—but always fresh, and never excessive.

Lou Harrison's (born 1917) three-movement *Little Suite* serves almost as an antithesis to the rest of the collection. So pure, so pristine, so simple: it cleanses, as it were, the ear of the listener. It has the immediacy of a folk song, the simplicity of a ditty.

Four works by Roger Sessions (1896–1985) end the recorded program on a spirited and cheerful note. Written well before the composer adopted a discordant, linear, high-tensioned idiom, the four tonal sketches presented here are readily accessible to lay audiences. In the hardy "Little Piece," the graceful "Waltz for Brenda," the animated "Scherzino," and the resolute "March" we glimpse a rarely seen side of this venerable composer: the good-natured, kindly father figure that Sessions was in real life.

The works featured on this recording are rarely if ever performed in concert. Taken individually, they are short compositions, technically accessible to gifted budding pianists. Most notable composers have written in this genre, some perhaps at the urging of their publishers (such material sells better than large-scale, difficult-to-perform works). Although he may have no expectation of ever hearing the music performed by a seasoned pianist, the composer nevertheless takes the assignment seriously and creates something of genuine merit. However, because such compositions are short and deceptively simple, professionals deem them "unsuitable" for concert performance and do not program them.

I have chosen to circumvent the problem by performing these miniatures as sets with an overarching design, in the manner of the poetic cycles of the Romantic masters. In this way, the whole can become greater than its parts, as it were, resulting in a program that is pianistically challenging, perhaps even intellectually stimulating—but most important of all, musically satisfying. —*Şahan Arzruni*

In addition to his reputation as a recitalist and chamber music partner, pianist **Şahan Arzruni** has achieved recognition as a composer, ethnomusicologist, teacher, lecturer, writer, recording artist, and broadcasting personality. He has toured in these capacities throughout North and South America, Europe, the Middle East, the Far East, and Australia. Arzruni has become a familiar figure through many television broadcasts, such as the Johnny Carson and Mike Douglas shows. He has been featured in a number of PBS specials—*Around the World in '82*, *Gala of Stars*, and *A Place of Dreams: Carnegie Hall at 100*—and has recorded for European radio networks, including the BBC. Mr. Arzruni has given command performances at the White House, as well as at the British, Danish, Swedish and Icelandic courts.

Motivated by ethnic awareness in the United States, Arzruni continuously researches the musical roots of his Armenian heritage. He recorded a three-record anthology of Armenian piano music, and co-produced an eight-disc set of instrumental and vocal Armenian music. He also delivered papers and organized symposia for such institutions as Harvard University, Columbia University, and the University of Michigan at Ann Arbor. A recipient of the Renaissance Medal, Arzruni is the author of scholarly books and a contributor of articles for academic journals; he has also written for various editions of *The New Grove Dictionary* and the *Dictionary of the Middle Ages*.

Mr. Arzruni holds degrees from The Juilliard School and has pursued doctoral studies at New York University. A Steinway artist, he has made recordings for New World Records, Composers Recordings, Inc., Musical Heritage Society, Hearts of Space, Philips, Varèse/Sarabande, Good Music, and Positively Armenian.

SELECTED DISCOGRAPHY

Béla Bartók. *For Children*. Ş. Arzruni, piano. Musical Heritage Society MHS 1842. (LP)

Béla Bartók. *Mikrokosmos*. D. Ránki, piano. Teldec 3-76139.

Dimitri Kabalevsky. *Children's Pieces, Op. 27 & Op. 39*. Ş. Arzruni, piano. Musical Heritage Society MHS 1561. (LP)

Aram Khachaturian. *Album of Children's Pieces, Books I and II*. Ş. Arzruni, piano. Musical Heritage Society MHS 1490. (LP)

For Children. L. Rev, piano. Hyperion 66185.

For Children. G. Tozer, piano. Tall Poppies TALP 1.

SELECTED BIBLIOGRAPHY

Libin, Laurence. *American Musical Instruments in The Metropolitan Museum of Art*. New York: Metropolitan Museum of Art and W. W. Norton, 1985.

Loesser, Arthur. *Men, Women, and Pianos: A Social History*. New York: Simon & Schuster, 1954; reprint, New York: Dover Publications, 1990.

Parakilas, James, et al. *Piano Roles: Three Hundred Years of Life with the Piano*. New Haven and London: Yale University Press, 1999.

Roell, Craig H. *The Piano in America, 1890–1940*. Chapel Hill, N.C.: University of North Carolina Press, 1989.

Spillane, Daniel. *History of the American Pianoforte, Its Technical Development and the Trade*. New York: Daniel Spillane, 1890; reprint, New York: Da Capo Press, 1969.

PRODUCTION CREDITS:

Producer: Şahan Arzruni

Engineer: Tom Lazarus, Classic Sound, Inc.

Editor: Marc Stedman, Classic Sound, Inc.

Digital mastering: Tom Lazarus, Classic Sound, Inc.

Recorded September 13 and 14, 2001, at the Performing Arts Center, Purchase College, State University of New York, on the Steinway CD-30.

Cover art: Diana Ong, Superstock

Cover design: Bob Defrin Design, Inc., NYC

This recording was made possible by grants from the Mary Flagler Cary Charitable Trust, the Francis Goelet Charitable Lead Trust, the New York Community Trust, and the New York State Council on the Arts.

Special thanks to Joseph Bloch, Peter Goodrich, and Chris Zakian.

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:
Richard Aspinwall; Milton Babbitt; Emanuel Gerard; Adolph Green; David Hamilton; Rita Hauser;
Herman E. Krawitz; Paul Marotta; Robert Marx; Arthur Moorhead; Elizabeth Ostrow; Cynthia Parker;
Don Roberts; Marilyn Shapiro; Patrick Smith; Frank Stanton.

Francis Goelet (1926–1998), Chairman

© 2002 © 2002 Recorded Anthology of American Music, Inc. All rights reserved. Printed in U.S.A.

CHILDHOOD MEMORIES: MUSIC FOR YOUNGER PIANISTS

SAHAN ARZRUNI, piano

Amy Beach (1867–1944)

1–6. *Children's Carnival* 8:04

Robert Starer (1924–2001)

7–20. *Sketches in Color* 12:57

Ned Rorem (b. 1923)

21–29. *A Quiet Afternoon* 9:34

Dianne Goolkasian Rahbee (b. 1938)

30–32. *Three Toccatinas* 2:35

Ben Weber (1916–1979)

33. *Lyric Piece* 2:45

William Mayer (b. 1925)

34–38. *Subway in the Sunshine and Other Memories* 5:43

Miriam Gideon (1906–1996)

39–44. *Altered Steps to Altered States* 6:49

George Perle (b. 1915)

45–47. *Modal Suite* 2:17

Lou Harrison (b. 1917)

48–50. *Little Suite for Piano* 1:57

Louise Talma (1906–1996)

51–70. *Soundshots* 19:32

Roger Sessions (1896–1985)

71. *Little Piece* :21

72. *Waltz for Brenda* 1:17

73. *Scherzino* :27

74. *March* 1:10

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
email: info@newworldrecords.org

LINER NOTES © Recorded Anthology of American Music, Inc.