

*...such stuff
as Dreams...*

*A Lullaby Album
for Children and Adults*

*Carol Rosenberger
piano*



DE 3230



2 DISC
SLIMLINE SET



DE 3230

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... such stuff as Dreams ...

Lullabys for Children and Adults

Disc 1

- Schumann:** [1] About Faraway Lands and People (*Scenes from Childhood*) (1:45)
- Kabalevsky:** [2] Dance on the Lawn, Op. 27, Book I No. 15 (:56)
- Schubert:** [3] *Andante* from Impromptu in B-Flat, Op. 142 No. 3 (2:29)
- Bartók:** [4] Rose Garden, Op. 42 No. 26, from For Children (1:16)
- [5] Lost Loves, Op. 42 No. 3, from For Children (:56)
- Mozart:** [6] *Andante grazioso* from Sonata in A, K. 331 (2:16)
- Kabalevsky:** [7] Cradle Song, Op. 27, Book II No. 5 (1:16)
- [8] A Little Tale, Op. 27, Book I No. 1 (1:10)
- Beethoven:** [9] *Andante molto cantabile ed espressivo* from Sonata in E, Op. 109 (3:04)
- Grieg:** [10] In My Homeland, Op. 43 No. 3 (2:38)
- Ravel:** [11] Menuet from Sonatine (3:28)
- Debussy:** [12] The Girl with the Flaxen Hair (*La fille aux cheveux de lin*) (3:04)
- Mozart:** [13] *Adagio* from Sonata in F, K. 332 (5:51)
- Brahms:** [14] Waltz in A-Flat, Op. 39 No. 15 (1:27)
- [15] Waltz in E Major, Op. 39 No. 2 (1:27)
- [16] Intermezzo in A, Op. 18 No. 2 (6:21)
- Satie:** [17] Gymnopédie No. 1 (3:58)
- Mendelssohn:** [18] Song Without Words in D, Op. 85 No. 4 (3:07)
- [19] Song Without Words in A, Op. 19 No. 4 (2:16)
- [20] Song Without Words in D, Op. 102 No. 2 (2:54)
- [21] Song Without Words in E-Flat, Op. 67 No. 1 (3:08)
- Schubert:** [22] Impromptu in A-Flat, Op. 142 No. 2 (8:25)

Total Playing Time: 63:13

Disc 2

Schubert: [1] Impromptu in B-Flat, Op. 142 No. 3 (13:10)

Mozart: Sonata in A, K. 331 [25:56]

[2] Andante grazioso (15:10)

[3] Menuetto (7:12)

[4] Alla Turca (3:34)

Beethoven: Sonata in E, Op. 109 [22:58]

[5] Vivace, ma non troppo (4:04)

[6] Prestissimo (2:42)

[7] Andante molto cantabile ed espressivo (16:12)



Total Playing Time: 62:04

Carol Rosenberger, piano

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Special thanks:



About seven years ago, I put together a program of piano music intended first of all as a calming backdrop in the nursery. The image in my mind was of a baby falling asleep to gentle piano music. I imagined this music becoming part of the child's nurturing environment, and I imagined it providing roots for a later acquaintance with great classical music.

I culled from stacks of my favorite piano music, searching for just the right short pieces. I wanted the program to encompass everything from simple music written especially for children to supreme utterances in short form by the great masters. I wanted each selection to be a masterpiece, or at least a mini-masterpiece, of the piano literature, and I wanted some of the most important composers to be represented. I wanted a significant portion of the program to contain pieces that students would be able to tackle fairly early in their piano study. And I wanted all the music to remain serene, innocent, simple and of course melodious throughout.

Shaping that program was more difficult than I had thought it would be, and a lot of wonderful music that I had first envisioned for the program just didn't make the short list. I soon found that some of my favorite Mozart slow movements, for example, had sections that were too dramatic for a lullaby

album. I still remember a series of sessions where, surrounded by already-sorted piles of music marked with post-its, I played through possibles for Amelia Haygood, Executive Producer for the album. Amelia, who before founding Delos had been a clinical psychologist, came up with a memorable description of some of the masterpieces that had to be left behind: "Beautiful! I love it! But it's not pre-pubertal..."

The album which resulted from all of this, which we called *Perchance to Dream*, turned out to have a greater reach than any of us connected with it had — well — dreamed of. Through letters from listeners, we learned that the CD was used for its healing qualities during surgery and physical rehabilitation, and to help provide solace for the terminally ill. Expectant mothers played the album during pregnancy, and gridlocked drivers kept a CD or cassette in the car to help control irritation. Preschoolers took mid-afternoon rest periods to it. And adults who hadn't touched the piano in years wrote to inquire about where to find the sheet music for some of the simpler pieces.

A frequent question was along the lines of "When's the next one?" I thought about that for a while (some three years) and came up with *Reverie*, a CD program designed more for the adult listener. Here, too, a substantial

part of the program was made up of pieces whose technical difficulty was not beyond the abilities of a moderately advanced piano student, or an adult who set out to revive an acquaintance with the piano. *Reverie* kept the tranquil, dreamy quality — and the melodic simplicity — of *Perchance*, but admitted some Impressionist harmonies (Ravel, Debussy, Griffes, for example). The untroubled mood of *Perchance* yielded at times to the bitter-sweet or to the quietly nostalgic. It turned out that much of the music that went together well for the *Reverie* program had been created by its composers as a response to times of great stress. In its simplicity one could imagine a desire for the eternal.

A year or so after *Reverie* was completed, I came back to the still-unanswered request for another program designed more for young people, harking back to the tone of *Perchance*. Over the next three years or so, the evolving new program went through a number of phases. There were, however, some constants as the program took shape.

First among the “constants” was music written especially for children. The children’s music of **Dmitri Kabalevsky (1904-1987)** is some of the finest piano music ever written for children to play and, as far as I know, is the most “grateful” for hands just beginning to find their way around the keyboard. He

introduces the beginner to patterns that fit the hand and encourage a natural flow of movement; the student can feel co-ordinated neuromuscularly, and can have the satisfying sensation of playing “real” music almost from the beginning. I first discovered these engaging miniatures in my local music store when I was about thirteen and just beginning to give piano lessons to a few neighborhood children. I was looking for enjoyable music for the beginners among them — and found it! *A Short Story*, which began the *Perchance* album, was a favorite, as its flowing pattern in the left hand follows a consistent sequence and is easy to grasp. Of the three on this album, **A Little Tale, Op. 27 Book I No. 1, [8]** is the easiest for the beginning student, and sometimes served my neighborhood students as a first piece. An enduring image in my mind is seven-year-old Robin — eyes shining, upper body moving slightly with the phrases, fingers already trying to sing the melody. In the lovely **Cradle Song, Op. 27 Book II No. 5, [7]** the melody emerges quietly above a gently-rocking accompaniment. Although **Dance on the Lawn, Op. 27 Book 1 No. 15, [2]** takes a more lively pace, it is graceful and gentle, perhaps coming from a distance, and its happy tone is reassuring. The image I’ve retained from my young neighborhood poets of those days is that of circling dancers with flowers all around.

Béla Bartók (1881-1945) also wrote wonderful music for children, much of it embodying his fascination with Eastern European folk music. The two beautiful little pieces on this album are drawn from **For Children, Op. 46**, a collection of eighty-five easy pieces based on Hungarian and Slovakian folk songs. This collection, along with Bartók's other easy pieces for children, are a treasure trove of "real music" for beginning students. Both **Rose Garden** [4] and **Lost Loves** [5] are from the Hungarian part of the collection. They are favorites for their exotic, haunting flavor.

A substantial group of simple, tranquil pieces on the *Perchance* recording came from the well-loved *Album for the Young* of **Robert Schumann (1810-1856)**, a time-honored collection of music written for young pianists to play. Schumann's **Scenes From Childhood (Kinderszenen)** were not actually written for children to play, but rather with children in mind, in that they are reminiscences of childhood from the adult's perspective. The best-known piece in the *Scenes from Childhood* set is *Träumerei* (Reverie); fittingly, the piece appeared on the *Reverie* album. Here, I've chosen the opening piece of the same set, **About Faraway Lands and People (Von fremden Ländern und Menschen)**, [1] to establish the mood for *Such Stuff as Dreams*. The title is usually translated "About Foreign

[or Strange] Lands and People," but since in our age "foreign" isn't so distant any more, I like to use the word "faraway" to give the sense of a bedtime story about exotic characters. The simplicity of this little piece still suggests wonder, and at the same time perhaps the comforting quality of a well-loved story. A bedtime story is wonderful because it takes us away from our everyday world to a world far away. It thereby gives us a bridge from daily life to a dream world, which is also the idea behind this music program.

In the group of pieces from Schumann's *Album for the Young* on the *Perchance* album was a lovely little piece called *Remembrance (Erinnerung)*, which Schumann wrote upon hearing of the death of his friend **Felix Mendelssohn (1809-1847)**. Schumann's tribute could be called a mini-Song Without Words, a title Mendelssohn gave to the eight sets of lyrical pieces (49 in all) he wrote for the piano. What could follow more naturally, I thought, than a group of Mendelssohn's own **Songs Without Words** — and although the actual selections changed slightly, a substantial group of these melodious pieces became one of the "constants." Mendelssohn did not give titles to most of the individual "songs" — so we are free to imagine our own. **Op. 67 No. 1 in E-Flat**, [21] which could easily be a lulling cradle-song, and **Op. 85 No. 4 in D Major** [18]

are both melodies “sung” by the piano and accompanied arpeggio-style by the same instrument. **Op. 19 No. 4 in A Major** [19] and **Op. 102 No. 2 in D Major** [20] are both four-part chorale-style “songs” with simple chordal accompaniments. Although they aren’t as much in evidence now, many of the *Songs Without Words* were very popular in Mendelssohn’s lifetime, especially with amateur pianists, one of whom was Britain’s Queen Victoria.

Edvard Grieg’s (1843-1907) own versions of songs without words appear in the **Lyric Pieces** he wrote for the piano. In the numerous sets of Lyric Pieces — some with Norwegian titles and some with German titles — which appeared throughout his creative years as a composer, Grieg’s intense interest in the folk music of his native Norway is usually much in evidence. In **My Homeland (In Der Heimat)**, from the **Lyric Pieces, Op. 43**, [10] made a place for itself early in the evolution of this album with its lovely folksong-like melody, which expresses its tender sentiments with great simplicity.

Schlaf sanft, mein Kind... (Sleep gently, my child) begins the inscription **Johannes Brahms (1833-1897)** wrote on the **Intermezzo, Op. 117 No. 1**, which was a favorite on the *Perchance* album. Its reassuring quality is shared by the tenderly beauti-

ful, deeply-felt **Intermezzo, Op. 118 No. 2 in A Major**, [16] which is loved by just about everyone who plays or listens to Brahms and which seemed a “natural” for this lullaby album. For a time I entertained the idea of including a piano transcription of the famous song, *Wiegenlied* (Cradle Song or Lullaby), known as “The Brahms Lullaby,” but in the end decided on two of the slower **Waltzes** from **Brahms’ Op. 39: No. 2 in E Major**, [15] and **No. 15 in A-Flat Major**. [14] The gently-swaying Waltz in A-Flat actually reminds me a great deal of the famous “Lullaby.”

As in Schumann’s *Scenes From Childhood*, **The Girl With the Flaxen Hair (La fille aux cheveux de lin)** [12] is an evocative glimpse, in this case not so much of childhood, but of youth. **Claude Debussy (1862-1918)**, whose name is almost synonymous with delicate, shimmering, free-form creations for piano, was inspired in this case by Leconte de Lisle’s poem *The Girl with the Flaxen Hair* in the collection called *Antique Poems: Scottish Songs*. The touchingly simple melody of this well-loved piece, young in spirit but with the glow of fond reminiscence, is recognizable even to many who rarely listen to classical music. It is a close relative of Debussy’s other prelude that could well have a Scottish connotation: *Heather (Bruyères)*, a particular favorite of mine that appeared on the *Reverie* album.

Another delicate piece, creating its own calming aura, is the **Menuet [11]** from the **Sonatine of Maurice Ravel (1875-1937)**. The *Sonatine* was modelled on the 18th century easy sonata, or sonatina. Its full title, as the slow movement of the *Sonatine*, is *Mouvement de menuet* (In the tempo of a minuet). In both this elegant, graceful piece, and its sister-*Menuet* from *Le Tombeau de Couperin* (part of the *Reverie* album), Ravel found his own uniquely affecting way of paying homage, as he explained it, “to eighteenth-century French music in general.”

The **Gymnopédie No. 1 [17]** of **Erik Satie (1866-1925)** has also jumped its “classical music” boundaries to become part of our more general musical consciousness, and like Debussy’s *Girl with the Flaxen Hair*, has been transcribed for other instruments and combinations — including its well-known orchestration by Debussy — and heard in many contexts. That the three *Gymnopédies* were written in 1888 is remarkable, since the sound of their modal harmonies and their stately, calmly-repetitive nature connotes to us a more “modern” sensibility as well as the intended antique flavor. Satie’s antiquity-rooted title refers to a choral dance performed by naked men and boys at an ancient Greek festival (*Gymnopaïdiai*). In the “interactive” realm, all three *Gymnopédies* are very approachable for those without much key-

board facility, and in my own teaching experience were favorites among adult students either learning for the first time or reviving skills of years past.

The **Adagio (in B-Flat) [13]** from the **Sonata in F, K. 332, of Wolfgang Amadeus Mozart (1756-1791)**, is a lyrical, flowing melody over a (deceptively) simple accompaniment. Its graceful ornamentation, too, remains lyrical in nature, and keeps its sense of tranquillity throughout. It is a more sophisticated piece than the *Andante* from the *Sonata in C* “for beginners,” which represented Mozart on the *Perchance* album, but it has a similarly open, direct yet elegant expression.

The **Impromptu in A-flat, Op. 142 No. 2 (D 935) [22]** of **Franz Schubert (1797-1828)** holds the same position on this album that the *Adagio cantabile* from Beethoven’s *Pathétique* Sonata did on *Perchance*. Coming at the end of the program (and both in the same A-Flat tonality! but that was unplanned...) they both take longer to unfold than do the other selections, and both are deep and strong in their expressive content despite their gentle melodies. The *Impromptu* is like an extended song for the piano; its simple, heartfelt melody is reassuring at a profound level. For anyone who loves Schubert’s songs, as I do, it is not uncommon for words to spring to mind when playing or listening to one of his

singable melodies; this Impromptu, for example, could inspire a variety of personal vows in way of spontaneous subtext.

Disc 2

As all of these pieces sorted themselves out from the other candidates for this album, I kept wishing for another piece each of Mozart and Schubert — short ones this time — probably to position earlier in the program than the longer Adagio and Impromptu. After all, both composers were unsurpassed masters of the simple, hummable melody. As the great teacher Nadia Boulanger used to say about Schubert, such a melody has that magic one cannot really define, “so simple that there’s nothing to it, just innocence and an irresistibly spontaneous movement that makes it a masterpiece.” I wanted to include a short piece from each that featured such melodies. I also missed having Beethoven represented on *Such Stuff*, and, although there was another Bagatelle that was a serious contender for a time (the last Bagatelle of Op. 119 contributed a lot to the *Perchance* album), I couldn’t settle happily on any of Beethoven’s short pieces for the mood of this particular album.

As for Mozart’s piano music, there wasn’t much doubt in my mind about what would be absolutely perfect: the wonderful little

Andante theme (Disk 1 [6]) of the **Sonata in A, K. 331**, whose entire first movement is a set of variations on that innocent theme. The theme, along with its variations, began to haunt me and evoke my entire history with the piece. Or maybe I should say it began to taunt me, because at the time I couldn’t summon up the nerve to pluck the *Andante* from its superb variations and play it by itself.

It was at about that time that Slimline two-CD sets were more in evidence, and one day out of the blue it occurred to me that there might be a way to present the Mozart *Andante* in both forms. I would feel comfortable using the theme without the variations on the lullaby album if I put the whole sonata on a second disc that could be included in the package. That way, I thought to myself with considerable excitement, a young listener might come to know and love the theme by itself, and one day want to know what happens to this theme in the course of the variations. To say nothing of the added bonus that anybody who likes to march around could do so to the delightful *Alla Turca* or **Turkish March**, which comprises the last movement of the sonata. Or that the classically elegant **Menuet** has strong ties with Ravel’s *neo*-classically elegant Menuet on the lullaby album.

The idea of including the Mozart *Andante* in both forms offered the solution immediately for another melody that had been haunting/taunting me: Schubert's lovely *Andante* theme (Disk 1 [3]) for his *Impromptu in B-Flat, Op. 142 No. 3* — a perfect example of that genius Boulanger was talking about. Here too, nothing else of Schubert had felt quite so "right" for the lullaby collection. This theme would be the perfect — and pivotal — small piece, as long as I didn't mind extracting it from the enchanting variations which make up the rest of the *Impromptu*. No longer a problem, now that I was thinking Slimline two-CD set! Simply include the entire *Impromptu* on Disc 2, and put the options in the listener's hands.

What felt to me like the boldest step of all was yet to come, and it was this step that allowed me to bring an unsurpassed masterpiece of Ludwig van Beethoven (1770-1827) onto the program. One of the glories of the piano literature, Beethoven's *Sonata in E, Op. 109*, has as its major movement a set of variations on a beautiful theme of great depth but also of great simplicity — *Andante molto cantabile ed espressivo*, (Disk 1 [9]) whose designation is also written out in German: *Gesangvoll, mit innigster Empfindung* (songful, with deepest feeling). If I could open the door to this magnificent creation, for even a few listeners,

through including the *Andante* theme on the lullaby disc, it would be exciting indeed.

Now, finally, with the inspiration of these three wonderful melodies, the lullaby album began to assume its final shape. At the same time, I was ending up with a display of masterful theme-and-variation writing on the second disc. Since varying a theme, or tune, is a recognizable characteristic of any and all music, this form is certainly one of the most accessible on many levels. Anyone who is truly familiar with the themes themselves can enjoy discovering the twists and turns, the minor-key variants of a major-key theme, the different degrees of coloration, the stepping-up of rhythmic pace, the evolution of new figuration — and all the other transformations that take place during the adventures of a single theme in the hands of a great master. These are all pieces I have known and loved for a very long time, but I must say that in playing them one after the other, for the same program, I was struck more forcibly than ever by the staggering array of invention they represent.

I've placed the Schubert B-Flat *Impromptu* first on Disc 2, partly because its *Andante* melody comes earliest on the lullaby program, partly because it is the shortest work on Disc 2, and partly because, interestingly enough, it comes immediately after the A-

Flat Impromptu in the set of the four Impromptus, Op. 142, and thereby provides a bridge from the lullaby disc to its companion disc. Besides, who could resist the enticements of a carefree Schubertian walk in the fresh air, with a dance in your step and a song in your heart...

If Beethoven's Sonata Op. 109 is new to you, save the first hearing for an unhurried time when you're up for a special experience. As far as I'm concerned, to get "into" this sonata is to experience one of the wonders of the world. One feels the transformations of the theme's "deep song," and its reappearance, as the summary of life and art and heart and soul... It is touching to remember that by the time Beethoven wrote this transcendent music, he could hear almost nothing and was locked in a silent world where all of the music was inside of him. Toward the end of his life, this incomparable master had distilled to its essence the summary of an intense life experience, with music such as this expressing his complete and radiant vision.

If I've done my job at all, this magnificent 23 minutes of music will give you a profoundly moving glimpse of a great soul.

Carol Rosenberger

"Ravishing, elegant pianism" wrote *The New York Times* of American pianist **Carol Rosenberger**, who continues to attract an ever-widening international audience as she brings her special blend of refined virtuosity and poetically compelling interpretations to both traditional and contemporary repertoire. "Eloquent and sensitive playing" wrote *The Times of London*, while that city's *Daily Telegraph* commented: "Her playing was alive to every fleeting sense impression, yet intellectually commanding. These were ideal performances." Since her 1970 debut tour, which elicited such raves in New York, Boston, London, Paris, Vienna, Berlin and other capitals, Rosenberger's distinguished recital programs and guest appearances with orchestras have carried her to most major European and American cities. Rosenberger's many recordings for Delos have garnered a number of awards and commendations, including a Grammy Award nomination, *Gramophone's* Critic's Choice Award, *Stereo Review's* Best Classical Compact Disc, *Billboard's* All Time Great Recording, and *CD Review's* "10/10." She has given workshops for young musicians at universities across the country, in the wide-ranging area of musical, physical and psychological preparation for performance. Rosenberger has also produced and co-produced a number of recordings for Delos, including most of the Music for Young People Series.

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Young People's Notes



The first music you will hear on this disc was written by **Robert Schumann** (SHOO•mahn), a famous composer who wrote many beautiful pieces for young people. He and his wife, Clara, who was also a famous pianist and composer, always had a houseful of children and music — the seven Schumann children and their friends, along with music students of both parents. The title of this piece, **About Faraway Lands and People**, tells you that Robert Schumann wanted young people to have wonderful dreams beyond their own everyday lives. He painted a musical picture describing beautiful faraway lands and the people who live there.



Imitri Kabalevsky (DMEE•tree Kah•bahl• YEF•ski) wrote many tunes, or melodies, that young people like to play on the piano. This piece, called **Dance on the Lawn**, is about dancing outdoors, just for fun. You can imagine someone learning to play this piece while thinking of soon going outdoors to dance on lovely green grass among the shade trees and flowers with butterflies flitting and lighting on the opening flower buds. On track 7 you will hear **Cradle Song**, which is a lullaby for a child still small enough to fit into a little rocking bed called a cradle. **A Little Tale**, track 8, is a bedtime story. You can let your thoughts drift to a story that fits the music. Kabalevsky would like that. If you take piano lessons, you can learn to play these pieces.



he lovely melody you hear on track 3 will take you to any beautiful place you can imagine. **Franz Schubert** (SHOO•bert), who wrote this melody, loved to take long walks in the beautiful Austrian countryside from a very young age. He is thought of as the composer who could really bring the out-of-doors into the inside of the house for anybody who listens to his music. This is perhaps one of the reasons that his music is appealing to young people today who care about the world they live in. Schubert is also known for writing many beautiful songs, and on track 22 you will hear a longer piece by Schubert that is like a song for the piano.



Béla Bartók (BAY•lah BAR•tok) wrote piano pieces based on the folk songs of his beloved Hungary, the country where he was born. The memories of Hungary always stayed with him, even though he spent his last years in the United States. The lovely melodies in **Lost Loves** and **Rose Garden** are only two of many pieces he wrote for young people to play on the piano.



Wolfgang Amadeus Mozart (VOLF•gahng Ahm•ah•DAY•uss MOTE•zart) is a very famous composer, and almost everyone knows something about him. They know that he wrote many pieces of music when he was still a little boy, and that he performed for kings and queens in their palaces. He wrote music that is very

beautiful, and some that is very funny or humorous. On track 6 you will hear a melody that is loved by people all over the world. On track 13 is another beautiful, much longer piece. The second disc will show you the happy, humorous side of Mozart if you listen to the Turkish March on track 4. You will hear the fun that Mozart had making the piano imitate a Turkish military parade with its different instruments.



any people think that the German composer **Ludwig van Beethoven** (LOOT•vik vahn BAY•toh•ven) was the greatest composer of all. As he grew older, he stayed very much with his own thoughts because he was becoming almost completely deaf, and could only have conversations with other people by having them write their part

of the conversation in his notebook. Very much like Schubert, he enjoyed just being out in the countryside by himself. He would dream wonderful thoughts about how the world could be better and how people could get along together. He really longed for a better world, and you can hear that in this beautiful music on track 9. He wrote an instruction for how to play this piece: *Songful, with deepest feeling*. Music was the center of his life, and indeed his best friend. Many people who have felt lonely or sad have found that Beethoven's music is their friend.



Edvard Grieg (ED•vahrđ Greeg) wrote this piece, **In My Homeland**, about his own country, Norway, which was always in his heart. Most of his music will help you paint a picture of the country he loved. He is the most

famous composer from Norway, and his music has many songs and dances from that country.



aurice Ravel (Moh • REESE Rah • VEHL) is famous as a French composer, although he actually was born in the part of the country between France and Spain called the Basque (bask) region. Some of the music he wrote for the piano describes things you find in nature, and some of it paints a picture of an earlier time in history. The Menuet on track 11 is a slow, dignified dance (minuet) of the kind danced in Mozart's time in palaces and at evening parties. Sometimes you will see men and women in costumes dancing a minuet in a movie or a television story. If you listen to Disc 2, you can hear a minuet that Mozart wrote on track 3.



Another famous French composer **Claude Debussy** (Klohd Deh•bu•SEE) liked to write music about nature, too, and liked to describe with music a scene he saw in his mind or in a painting. This piece, **The Girl With the Flaxen Hair**, is a dreamy musical picture of a young girl with blond hair. (Flax is a plant that is a pale yellow, or straw, color. It has blue flowers when it grows in the field. It is the plant linen thread comes from.) You can tell from this music that the young girl is happy, and that she is enjoying the freedom of being out-of-doors. Do you think her eyes are blue like the flowers?



The third French composer on this disc is **Erik Satie** (Sah•TEE), who also wrote many pieces for the piano. This is his most famous piece, and is about a

gentle Waltzes on tracks 14 and 15 while they relax. The longer piece, on track 16, has a beautiful, loving melody, like the songs he wrote, and has many changes in mood.



Felix Mendelssohn (MEN•dl•son) was also a friend of Robert Schumann's. Both he and his older sister, Fanny, were wonderful pianists from the time they were very young. Felix Mendelssohn wrote many pieces, that he called Songs Without Words, to be played on the piano. He did not give each song a title of its own, so you can make up your own titles for the "songs" on tracks 18-21 if you want to.



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