

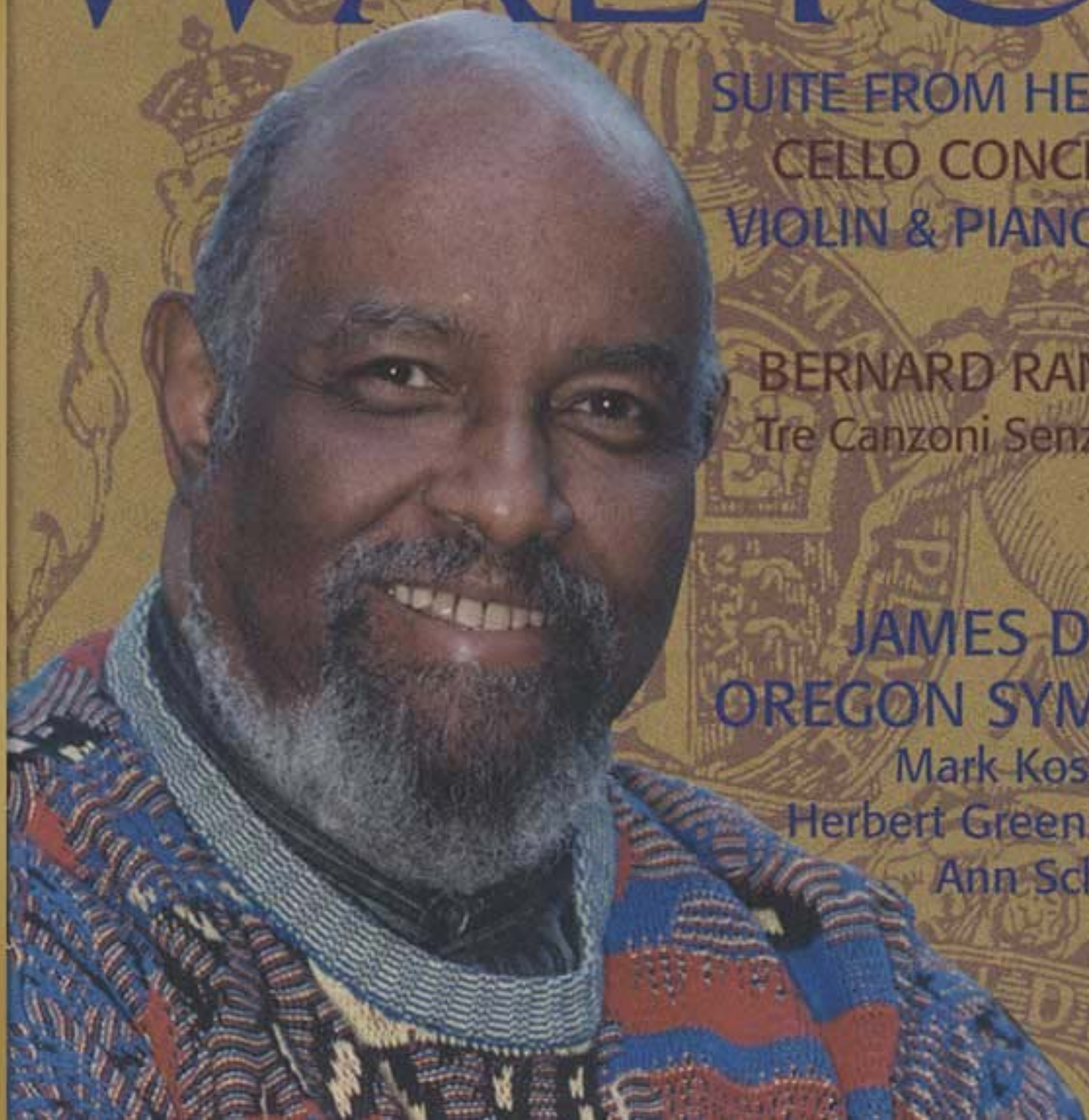
WALTON

SUITE FROM HENRY V
CELLO CONCERTO
VIOLIN & PIANO SONATA

BERNARD RANDS
Tre Canzoni Senza Parole

JAMES DEPREIST
OREGON SYMPHONY

Mark Kosower, cello
Herbert Greenberg, violin
Ann Schein, piano



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These CDs offer three diverse examples of music by one of England's outstanding composers of the 20th century, **Sir William Walton** (1902–1983). Walton is a particular favorite of conductor James DePreist, who admires his meticulous craftsmanship, gift for lyric expression and masterful orchestration. Walton excelled in many areas of musical composition ranging from his early jazz-age success *Facade* (1923), a collaboration with poet Edith Sitwell, to his monumental *Belshazzar's Feast* (1931), a giant choral work using full orchestra and baritone soloist, and still popular in today's repertoire.

Among his other talents, Walton proved to be an outstanding composer of music for films. From the 1930s to the 1960s he produced a total of fourteen scores for a wide range of movies. Perhaps the one that is remembered and played most frequently is the **orchestral suite** presented on this recording, derived from **Sir Laurence Olivier's 1944 screen version of Shakespeare's Henry V**. Those of us who experienced this film when it was first released in the United States in 1945 will never forget its impact and beauty, and the indelible impression made by the Walton score that seemed to echo every nuance of Olivier's production. Hearing this suite, arranged with Walton's authorization in 1964 by English conductor Muir Mathieson, brings back memorable scenes

from the Shakespeare story.

During the *Overture, the Globe Playhouse* we are given a bird's-eye view of Elizabethan London, finally landing in the "wooden O," the Globe Playhouse, where actors valiantly perform before an unruly, roistering audience. Walton's music sounds rousing Elizabethan.

The *Passacaglia: Death of Falstaff*, for strings alone, accompanies the narration and brief glimpses of the death of Falstaff, once Henry's drinking companion, now lying abandoned and alone.

In 1945, when first seen and heard, the movement *Charge and Battle* helped make the battle of Agincourt sequence truly hair-raising. Even today one is impressed by how well the horn calls, the charging of the French knights, the clash with the English archers and the mayhem of the conflict, are conveyed in the score.

Then, as the battle subsides, a long and touching plea for peace by the Duke of Burgundy is set to a Waltonian version of the famous Auvergne folk song "Bailero," used also to such great effect in Canteloube's "Songs of the Auvergne."

Another example of Walton's lyric gift is the next movement entitled *Touch her lips softly and part*, a tender musical farewell between Mistress Quickly and Ancient Pistol as he leaves for the war.

The grand finale, the *Agincourt Song*,

concludes the suite. Based on the medieval hymn "Deo, gracias Anglia," it celebrates with much jubilation the great English victory, one of their greatest until World War II.

Throughout the entire Suite one is impressed by Walton's skill in adding his 20th century perspective to the music of an earlier era. He uses today's full symphonic resources to create the exact mood of the ancient scene or situation being enacted and convinces the listener of its authenticity.

Walton also composed a number of important concertos for various instruments and orchestra. Among them, the most frequently played have been the Violin and Viola Concertos. The **Cello Concerto**, presented on this recording, although performed less often, deserves a place beside the other two.

Composed in 1956 on a commission from Gregor Piatigorsky, it was premiered by the Boston Symphony Orchestra, Charles Munch conducting, on February 13, 1957. The three-movement concisely structured work immediately impresses, by opening with a meltingly lyrical Walton theme for solo cello, based on a four-note motif which reappears throughout the movement and later in the last movement. Its dark tone and poignancy pervades much of the movement. This first "Moderato" section explores the basic motif-like theme and its relationships, with vivid syncopated orchestral outbursts. The beautiful four-note theme

wins out in the end and the Concerto continues with the second movement "Allegro appassionato," a virtuosic scherzo with much interplay between soloist and orchestra. Its intricacy and intensity is occasionally relieved by a beautiful yearning theme, played by the cello soloist, which harks back to the mood of the first movement.

The third movement, marked "Lento," is as long as the other two together. Basically a theme with variations, it uses this form very freely. Beginning with another ravishing theme for muted cello, it includes four lengthy improvisations, the second and fourth for solo cello. Both technically and interpretively, these give the cellist ample opportunity to display his or her virtuosity. A final extended epilogue uniting soloist and orchestra brings back material from the first movement and concludes with serenity, the cello having the final say, the music dark and somber, fading into space.

Walton's own remarks indicate that he had complete confidence in his personal muse. He never worried about modernism or being up-to-date, only striving to compose music that would have the same value whenever and wherever it might be performed. This holds true also in his ventures into chamber music.

His sole **Sonata for Violin and Piano** was composed in 1949 and premiered by violinist Yehudi Menuhin and pianist Louis

Kentner in Zurich's Tonhalle on September 30, 1949. The deeply serious mood of the piece was undoubtedly influenced by the recent death of Walton's long-time mistress, Alice Wimborne, in 1948.

Unusual in that it has only two movements, the Sonata is demanding, both technically and expressively, on both violinist and pianist. The first movement, in B-flat Major, is written in standard sonata form with a typically Waltonian melodic foundation. A sad, pensive, but sometimes angry mood prevails. The second movement, a theme with seven variations, runs the gamut from lyrical through a march-like interlude; a pizzicato display on to a violin cadenza; and a final coda, both grand and positive; another Walton masterpiece waiting to become better known.

The character of the music of contemporary English-born American composer **Bernard Rands** (b.1934) can be summed up by a few words from his official biography: "plangent lyricism," "dramatic intensity" and "musicality and clarity of ideas allied to a sophisticated technical mastery."

The **Tre Canzoni senza Parole** (Three Songs Without Words) are fine examples of these qualities. As composer-in-residence with the Philadelphia Orchestra from 1989 to 1995, Rands developed a great respect for the talents of Riccardo Muti, Music Director of the Orchestra, whose tenure ended in 1992.

To mark the end of this era Rands composed these three orchestral Songs Without Words, adapted from his "Canti d'Amor," settings of fifteen poems from James Joyce's "Chamber Music."

Each movement or "song" conveys a reaction to a different facet of Muti's talent. The first, a "singing song" recalls Muti's belief that all music and musicians should "sing," an opinion perhaps strengthened by Muti's vast experience with opera. The second, a "dancing song," relates to Muti's graceful bodily involvement with his music-making. The third, a "lament," reflects regret and sadness over losing such an outstanding leader.

Without even knowing or remembering the unique talents of Riccardo Muti, the listener will recognize that these beautiful miniature and concise pieces make their point with taste and finesse. They reward attentive listening, as they seem to be over just as one is becoming deeply involved.

H. J. P.

Through more than a hundred published works and many recordings, **Bernard Rands** is established as a major figure in contemporary music. He won the 1984 Pulitzer Prize in Music, the 1986 Kennedy Center Freidheim Award, and a Grammy Award in 2000. Rands was Composer-in-Residence with the Philadelphia Orchestra from 1989 to 1995, and has made a wonderful and dedicated



contribution to the music of our time.

Conductors including Barenboim, Boulez, Berio, Maderna, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, von

Dohnanyi, and Zinman, among others have programmed his music.

Born in England in 1934, Rands emigrated to the United States in 1975 becoming an American Citizen in 1983. He has been honored by the American Academy and Institute of Arts and Letters; B.M.I.; the Guggenheim Foundation; the National Endowment for the Arts; Meet the Composer; the Barlow, Fromm and Koussevitzky Foundations, and was elected and inducted into the American Academy of Arts and Letters in 2004.

Recent commissions have come from the Suntory concert hall in Tokyo; the New York Philharmonic; Carnegie Hall; the Boston Symphony Orchestra; the Cincinnati Symphony; the Los Angeles Philharmonic; the Philadelphia Orchestra; the B.B.C Symphony, London; the National Symphony Orchestra; the Internationale Bach Akademie, Stuttgart; the Eastman Wind Ensemble and the Chicago

Symphony Orchestra, the Aspen Festival, the Institute for American Music, and Meet the Composer Consortium. In 2003, the first act of his chamber opera *Belladonna* was performed by the New York City Opera.

Rands continues his long term project of composing a full scale opera, entitled *Vincent*, based on the life and work of Van Gogh.

A dedicated and passionate teacher, Rands has been guest composer at many international festivals and Composer in Residence at the Aspen and Tanglewood festivals. Rands is the Walter Bigelow Rosen Professor of Music at Harvard University where he teaches with distinction.

James DePreist is currently Laureate Music Director of the Oregon Symphony and Director of Conducting and Orchestral Studies at the Juilliard School. In April 2005 he became Permanent Conductor of the Tokyo Metropolitan Symphony Orchestra. Widely esteemed as one of America's finest conductors, James DePreist, during the past three decades has served as Music Director of L'Orchestre Symphonique de Quebec, Sweden's Malmö Symphony, L'Orchestre Philharmonique de Monte Carlo and the Oregon Symphony.

As a guest conductor he has appeared with every major North American orchestra, and internationally he has conducted in Amsterdam, Berlin, Budapest, Copenhagen,

Helsinki, Manchester, Melbourne, Munich, Prague, Rome, Rotterdam, Seoul, Stockholm, Stuttgart, Sydney, Tel Aviv, Tokyo and Vienna. He made his London debut with the London Symphony at the Barbican in April 2005.

James DePreist appears regularly at the Aspen Music Festival, with the Boston Symphony at Tanglewood, the Philadelphia Orchestra at the Mann Music Center, and the Juilliard orchestras at Lincoln Center and Carnegie Hall.

With more than 50 recordings to his credit, James DePreist has a substantial presence in the recording arena. His varied recorded repertoire includes a celebrated Shostakovich series with the Helsinki Philharmonic and 15 recordings with the Oregon Symphony which have helped establish that orchestra as one of America's finest.

Born in Philadelphia in 1936, he studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music and earned bachelor's and master's degrees from the University of Pennsylvania. In 1962, while on a State Department tour in Bangkok, he contracted polio but recovered sufficiently to win a first prize in the Dimitri Mitropoulos International Conducting Competition. He was selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season. DePreist made his highly acclaimed European debut

with the Rotterdam Philharmonic in 1969. In 1971 Antal Dorati chose him to become his Associate Conductor with the National Symphony in Washington, D.C.

James DePreist has been awarded 13 honorary doctorates and is the author of two books of poetry. He is an elected fellow of the American Academy of Arts and Sciences and the Royal Swedish Academy of Music, and is a recipient of the Insignia of Commander of the Order of the Lion of Finland, the Medal of the City of Quebec and is an Officer of the Order of Cultural Merit of Monaco. In 2005 he was awarded the National Medal of Arts, an honor presented annually by the President of the United States to a select number of American artists, writers, actors and musicians who have made outstanding contributions to contemporary American culture. He is the nephew of the legendary contralto Marian Anderson.

Winner of a 2002 Avery Fisher Career Grant, cellist **Mark Kosower** is quickly becoming one of the most accomplished and notable young cellists in the United States. Kosower recently gave debut recitals at the Kennedy Center for the Performing Arts in Washington, DC and the



Frick Collection in New York. Recent performances include a recital on the Great Performers Series at Lincoln Center and solo appearances with the Oregon Symphony and the Florida Philharmonic.

Kosower has given hundreds of concerts throughout the United States including chamber music concerts, solo recitals, and solo appearances with orchestras. He has appeared as soloist with the Detroit Symphony, Houston Symphony, Indianapolis Symphony, Milwaukee Symphony, Minnesota Orchestra, and the St. Paul Chamber Orchestra as well as performing recitals in Chicago, Cincinnati, Milwaukee, New York, San Francisco, St. Paul, Washington DC, at the Aspen Music Festival, and on Ravinia's Rising Stars Series. Kosower has performed in Europe and Mexico including recent performances at the Theatre du Chatelet in Paris, the Alte Oper in Frankfurt, the Komische Oper in Berlin, at the Kronberg Cello Festival, and as soloist with the Orchestre de Paris. Many of his performances have been broadcast over National Public Radio and their affiliates. An active chamber musician, Kosower recently became a Chamber Music Society Two member at the Chamber Music Society of Lincoln Center.

Kosower has won many awards including Grand Prize in the Seventh Irving Klein International String Competition where he became the first winner in the competition's history to gain a unanimous vote by the nine

judges. In 1994 won the WAMSO Young Artist Competition where he was again the unanimous winner of the Grand Prize. Kosower was only the third person to have been chosen for this award by the Music Director of the Minnesota Orchestra in 38 years. Kosower has also received first prize at the Aspen Music Festival Cello Concerto Competition as well as the 2000 Juilliard Cello Concerto Competition.

Kosower received his Bachelors Degree and Artist Diploma in Cello Performance from Indiana University where he was a four-year scholarship student of Janos Starker. He recently earned a Masters Degree and is currently enrolled in the Artist Diploma program at The Juilliard School where he studies with Joel Krosnick.

On this recording Mr. Kosower plays the 1719 Duke of Marlborough Stradivarius, ex-Becker, ex-Saidenberg, on loan from the Juilliard School.



Violinist **Herbert Greenberg** was born in Philadelphia where his teachers included Jascha Brodsky and Ivan Galamian. Further studies at Indiana University with Josef Gingold led to a Performers Certificate.

Greenberg has been a member of the Minnesota Orchestra, associate concertmaster of the Pittsburgh Symphony, and from 1981 to 2001 served as concertmaster of the Baltimore Symphony Orchestra. Having performed more than 45 concerti from the Baroque to present day American composers such as Adams and Rouse, Greenberg has collaborated with many of the world's leading conductors, including Steinberg, Previn, Slatkin, Levi, Comissiona, Silverstein, Herbig, Bonk, Zukerman and Zinman. Many of his performances have been broadcast on NPR, and he was featured in Strauss' *Ein Heldenleben* on national television for the opening concert at Meyerhoff Hall in Baltimore.

Greenberg has concertized throughout North America, Europe and Asia. He has been invited to serve as guest concertmaster of the Houston, St. Louis and Bergen Symphony Orchestras. He has collaborated in chamber music with a wide variety of artists and has participated in many of the nation's leading music festivals including Sarasota, the National Orchestral Institute, Blossom and the Aspen Music Festival, where he is concertmaster of the Festival Orchestra.

Greenberg is a member of the violin faculty at the Peabody Conservatory. He has recorded for Telarc and Argo and plays the Jean Becker Stradivarius, dated 1685.

Pianist **Ann Schein** has been thrilling audiences since her sensational first recordings and her highly acclaimed Carnegie Hall debut, launching a career which has earned her praise in major American and European music centers and in more than 50 countries around the world.



Ms. Schein was born in New York. She began studying piano at the age of four and gave her first recital at seven in Washington, DC, and has since played throughout the world. Among her teachers were Mieczyslaw Munz and Arthur Rubinstein. She is married to Earl Carlyss and is on the faculty of the Peabody Conservatory in Baltimore.

Ann Schein has performed with numerous conductors and orchestras including the New York Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, the National Symphony, the London Philharmonic and the BBC Symphony Orchestra. She is an Artist-Faculty member of the Aspen Music Festival.

Orchestra Personnel for this recording

Music Director and Conductor

James DePreist
*Jean Vollum Music Director
and Conductor Chair*

Music Director Designate

Carlos Kalmar

Associate Conductor

Norman Leyden, *Tom &
Gretchen Holce Associate
Conductor Chair*

Conducting Assistant

Jonathan Pasternack
Mei-Ann Chen

VIOLIN I

Herbert Greenberg,
Guest Concertmaster
Michael Foxman,
*Janet & Richard Geary
Concertmaster Chair*
Peter Frajola, *Del M.
Smith & Maria Stanley Smith
Associate Concertmaster Chair*
Erin Furbee, *Harold &
Jane Pollin Assistant
Concertmaster Chair*
Fumino Ando
Clarisse Atcherson

Ronald Blessinger
Mary Ann Coggins
Kaza
Julie Coleman
Eileen Deiss
Jonathan Dubay
Ayako Gamo
Kathryn Gray
Paloma Griffin
Marty Jennings
Marlene Majovski
Deborah Singer

VIOLIN II

Chien Tan, *Truman
Collins, Sr., Principal Second
Violin Chair*
Dolores D'Aigle,
Assistant Principal
Virginia McCarthy
Lynne Finch
Gregory Ewer
Matthew Faust
Daniel Ge Feng
Leah Frajola
Lisa Hansen
Denise Huizenga
Eileen Lande
Ann Leeder-Beesley
Nicholas Crosa*
Janet Dubay***
Karen Hilley*
Kathy Hubbard***
Justin Mackewich*
Sarah Plum*
Eva Rosenberg*

VIOLA

Joël Belgique, *Maybelle
Clark Macdonald Fund
Principal Viola Chair*
Charles Noble,
Assistant Principal
Martha Warrington
Patricia Miller
Mara Lise Gearman
Stephen Price
Brian Quincey
Anna Schaum
Peggy Swafford
Connie Whelan

CELLO

Nancy Ives, *Mr. & Mrs.
Edmund Hayes, Jr. Principal
Cello Chair*
David Socolofsky,
Assistant Principal
Adam Esbensen
Kenneth Finch
Bridget Kelly
Stephanie McDougal
Gayle Budd O'Grady
Úna Fionnula O'Riordan
Deloris Plum
Timothy Scott
Heather Blackburn*
Gregory Dubay***

BASS

Frank Diliberto,
Principal
Kenneth Baldwin,
Assistant Principal

Paul DeNola
Donald Hermanns
Jeffrey Johnson
William Ofstad
Jason Schooler
Tommy Thompson
Geoffrey Osika*

FLUTE

Dawn Weiss, *Bruce & Judy
Thesenga Principal Flute Chair*
Martha Herby
Carla Wilson

PICCOLO

Carla Wilson

OBOE

Frederick Korman,
Principal
Karen Wagner
Harris Orem

ENGLISH HORN

Harris Orem

CLARINET

Yoshinori Nakao,
Principal
Cheri Ann Egbers
Todd Kuhns
Carol Robe***

E FLAT/BASS

CLARINET
Todd Kuhns

BASSOON

Mark Eubanks, *Principal*
 Robert Naglee
 Leon Chodos
 Steve Harriswanger*

CONTRABASSOON

Leon Chodos
 Steve Harriswanger*

HORN

John Cox, *Principal*
 Joseph Berger,
Associate Principal
 Lawrence Johnson,
Assistant Principal
 Mary Grant
 Barton Parker
 Carol Williams*

TRUMPET

Fred Sautter, *Principal*
 Sally Kuhns, *Assistant
 Principal*
 David Bamonte,
*Musicians of the Oregon
 Symphony Richard Thornburg
 Trumpet Chair*
 Steve Conrow***

TROMBONE

Aaron LaVere, *Principal*
 Robert Taylor
 Alan Pierce
 Jason Stromquist*

BASS TROMBONE

Alan Pierce

TUBA

JáTtik Clark, *Principal*

KEYBOARD

Katherine George,
Principal

HARP

Jennifer Craig, *Principal*
 Jenny Lindner***

TIMPANI

Paul Salvatore, *Principal*

PERCUSSION

Niel DePonte, *Principal*
 Steve Lawrence
 Christine Perry

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LIBRARIAN**

Peter Moore

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Eva Rosenberg

**ORCHESTRA
MANAGER**

Marilyn Rife

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Bob McClung

* Acting

*** Extra Musician

This recording was made possible through the Gretchen Brooks Recording Fund for the Oregon Symphony

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 Recording Engineers: *John M. Eargle (Cello), Andrés Villalta
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 Associate Engineers: *Jeff Mee (Cello)*
 Assistant Engineer: *Andrés Villalta (Cello)*
 Editing: *Michael Fine, Andrés Villalta (cello concerto)*
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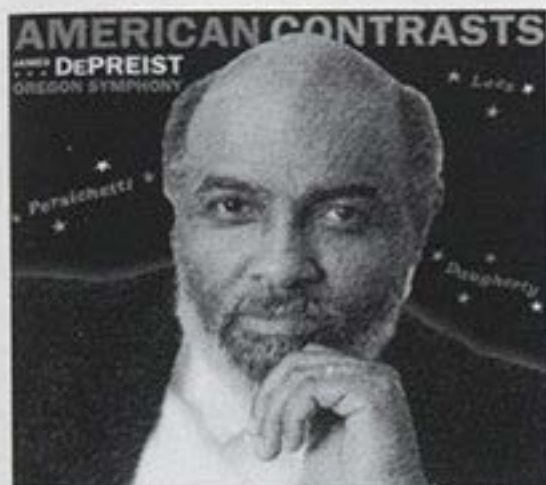
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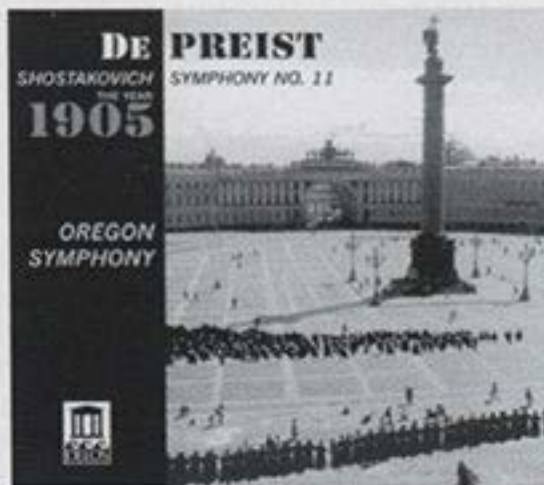
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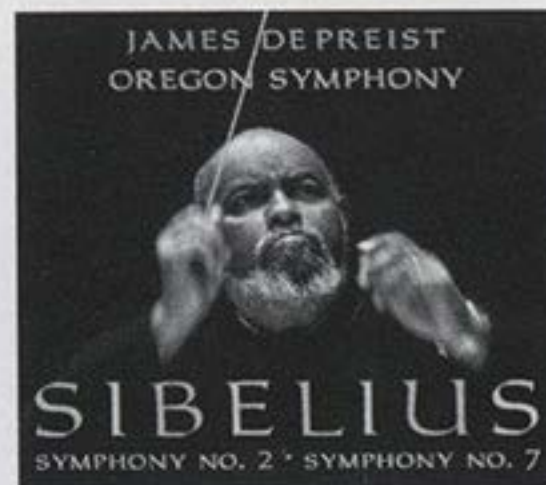
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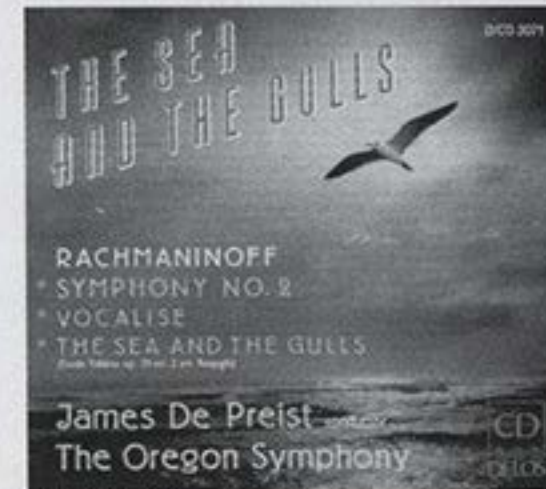
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