



AMERICAN CLASSICS



PAUL MORAVEC

Cool Fire

Chamber Symphony • Autumn Song

Bridgehampton Chamber Music Festival



Paul Moravec (b. 1957) Chamber Symphony • Cool Fire • Autumn Song

If you want to learn about a composer's music from the inside out, write an opera with him. Paul Moravec and I are writing one together, and the experience has taught me more than I could ever have learned on my own about the musical language that he has forged for himself in the course of his busy quarter-century as a professional composer.

I already knew, for instance, that Paul's music was deeply lyrical, but to watch him at work was to discover how central the lyrical impulse is to his style. Even when he is writing for instruments alone, his music sings, and the long arcs of melody sketched by his pen are as perfectly poised as any I know. He is, above all, a musical idealist—which is not to say that he turns his face from the uncomfortable realities of the world around us. Though Paul's music is fundamentally tonal, it is energized by a dissonant chromaticism whose jolting complexities evoke all the harshness and angularity of modern life. Yet in the end, his pieces rarely fail to find their way through a musical labyrinth that leads the listener from ambiguous uncertainty to radiant major-key hope.

Our opera, as it happens, will be uncharacteristic in that last respect, for it is a tragedy that ends, as most operas do, in disaster and despair. "Well, what did you expect in an opera—a happy ending?" Bugs Bunny asks at the end of *What's Opera, Doc?* Not so the three pieces on this CD. They are pure Moravec from first bar to last, full of heart-lifting melodies and enlivened by the proliferating rhythmic energy which propels the light-footed, almost Mendelssohnian *scherzi* that are to be found in most of Paul's multi-movement works. Note, too, the ingeniously wrought small-scale instrumentation of *Chamber Symphony* and *Cool Fire*, whose luminous transparency reminds me at times of Ravel.

Both of these pieces, interestingly, employ formal structures that are not often encountered in chamber

music. To be sure, other composers have written chamber symphonies—Schoenberg wrote two—but the only precedent I can recall for *Cool Fire*, a concerted work for flute, piano, and string quartet, is Ernest Chausson's comparatively little-known *Concerto for Violin, Piano, and String Quartet*. Here Paul's school-of-Paris instrumental palette comes decisively to the fore, especially in the passionate yet tautly controlled slow movement. Critics who would rather label a piece than listen to it have been known to dismiss Paul's music as "neo-romantic," but that bald, uninformative epithet cannot begin to suggest the lucidity and elegance of a piece like *Cool Fire*, whose underlying romanticism is held in check by a discipline that is distinctively modern in its implications.

Yet the romanticism is there as well, chastened by the demands of modernity but still very much at the heart of Paul Moravec's approach to composition. As I wrote on another occasion, Paul "believes with all his heart in the possibility of beauty," though I should have added that he also believes in the *necessity* of beauty. He once told me that his goal was "to compose beautiful things," and he said it without a trace of the life-denying irony that is the curse of postmodernism. "I have no time for any music," Miklós Rózsa once remarked, "which does not stimulate pleasure in life, and, even more importantly, *pride* in life." When I first ran across those words in Rózsa's autobiography, I thought at once of Paul. Listening to *Chamber Symphony*, *Autumn Song*, and *Cool Fire* gives me the greatest of pleasure—and it also makes me proud to live in a world where such pleasure is possible.

Terry Teachout

Drama critic of *The Wall Street Journal*
and the music critic of *Commentary*

Some time ago, over drinks with an old friend, one of the more esteemed singers of the twentieth century, I casually asked, “Looking back over your long and distinguished career, what would you say music is about?”

He replied, “Oh, that’s easy. Music is about love.”

The Bridgehampton Chamber Music Festival embodies that idea, personally and professionally, more thoroughly than any musical institution I know. It was an absolute joy for me to work on the creation, performance, and recording of the works on this disc under the generous and convivial leadership of Marya Martin. Over the years, Marya and her expansive circle of friends have created a cultural community of the highest professional standards, all of whose members are amazing *virtuosi* dedicated to the unparalleled pleasure of making music together.

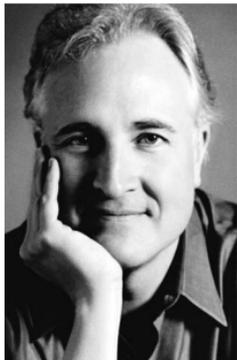
Chamber Symphony was commissioned for the Bridgehampton Chamber Music Festival’s twentieth-anniversary season in 2003 and is dedicated with admiration to its wonderful artists. My technical *modus operandi* was to create a sense of organic unity across the four movements by deriving much of the thematic and harmonic material from the opening motive in the first movement, and my hope is that this integrated approach will guide the listener intelligibly through the piece’s

considerable diversity of moods and ideas.

Autumn Song is a gentle song without words. It features the incomparably lyrical qualities of the flute, which starts out *a cappella* and is then joined by the piano, which serves alternately as supporting accompanist and equal partner. The premiere concert performance was given at Adelphi University in Garden City, NY in September, 2000 by Linda Wetherill and Pablo Fromer.

Cool Fire is a three-movement chamber concerto for flute and piano quintet commissioned by Marya Martin and the Bridgehampton Chamber Music Festival for premiere in August of 2001. I associate the title with a passage from William Wordsworth’s *Preface to Lyrical Ballads*: “Poetry ... takes its origin from emotion recollected in tranquility.” I view the creative process itself as a matter of achieving a fine balance between emotion and intellect, passion and control, heart and mind. Musical expression is a comprehensive embodiment of these “opposites”, deriving much of its energy and peculiar magic from their integration into a formal aesthetic unity. The result may in turn have a comparably integrating effect in the imagination of the listener.

Paul Moravec



Paul Moravec

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of over a hundred works for the orchestral, chamber, choral, lyric, film, and operatic genres. His music has earned numerous other distinctions, including the Rome Prize Fellowship from the American Academy in Rome, as well as many prestigious commissions. Upcoming premières include works for Orpheus Chamber Orchestra, Santa Fe Opera, Jeremy Denk and the Lark Quartet, and Opera Omaha. His extensive catalog of recordings includes two other Naxos American Classics CDs: *Tempest Fantasy* (Pulitzer Prize-winner), *Mood Swings, B.A.S.S. Variations, and Scherzo* — (8.559323) performed by Trio Solisti and clarinetist David Krakauer; and *The Time Gallery* (8.559267), performed by eighth blackbird, paired with works for violin/piano duet performed by Peter Sheppard Skaerved and Aaron Shorr. A graduate of Harvard University and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the special rank of University Professor at Adelphi University. In 2006-07, he was Composer-in-Residence at Mannes College of Music, and in 2007-08, he served as Artist-in-Residence with the Institute for Advanced Study in Princeton, NJ.

The Bridgehampton Chamber Music Festival

Since its founding in 1984, the Bridgehampton Chamber Music Festival has reached the forefront of the American musical scene by bringing together world-class artists in innovative programs that emphasize new and non-traditional music, in an intimate summer setting near some of North America's most beautiful beaches. The Festival's home is the East End of New York's Long Island, where artists and audiences annually rediscover what Founder and Artistic Director Marya Martin calls "the electricity of good friends making music together." A commitment to new American music is a hallmark of the Festival. Bruce Adolphe, Kenji Bunch, Bruce MacCombie, Mark O'Connor and Pulitzer Prize winners Paul Moravec and Ned Rorem are among the composers who have been commissioned to create works for its programs. This 25th-anniversary recording continues a tradition of celebrating the Festival's milestones by documenting important new works it has commissioned.



Marya Martin

Founder and Artistic Director of the Bridgehampton Chamber Music Festival, flutist Marya Martin has been acclaimed internationally as a recitalist, soloist and chamber musician since her American debut in 1979, and was a top prize winner in the Walter W. Naumburg Competition, the Munich Competition, the Jean-Pierre Rampal International Competition, and the Young Concert Artists International Auditions. Ms. Martin has championed new music throughout her career, commissioning more than twenty new works. Most recently, she commissioned and performed eight new works for flute and piano for a project in which she collaborated with Meet the Composer. Theodore Presser Company has published these works in a single volume entitled *Flute Book for the Twenty-First Century*. A native of New Zealand, Marya Martin is a member of the faculty of Manhattan School of Music.

Ayano Kataoka

Marimbist-percussionist Ayano Kataoka, a native of Japan, has appeared with Yo-Yo Ma and the Silk Road Ensemble at Carnegie Hall, with Emanuel Ax, at Alice Tully Hall, given a debut solo recital at Tokyo Opera City Recital Hall, and given a world premiere performance of *Songs from Bass Garden* by Steven Burke. She is the first percussionist to be chosen for The Chamber Music Society of Lincoln Center's Chamber Music Two program. She is a graduate of the Tokyo National University of Fine Arts and Music, and has a Master of Music degree from the Peabody Conservatory and Artist Diploma degree from the Yale School of Music, where she studied with Robert van Sice.



Jessica Lee

Violinist Jessica Lee was first prize-winner of the 2005 Concert Artists Guild International Competition and is widely sought after as both a soloist and chamber musician in the United States and abroad. An active chamber musician, she is a member of the Johannes String Quartet and has appeared at such festivals as Marlboro Music, Santa Fe, Giverny, and Carmoor Rising Stars. She has also collaborated with some of the leading artists of our time, such as Mitsuko Uchida, Gilibert Kalish, Arnold Steinhardt, and Gary Graffman. A graduate of the Curtis Institute of Music and Juilliard, her principal teachers include Robert Mann, Ida Kavafian, and Weigang Li.



Edward Arron

A native of Cincinnati, Ohio, cellist Edward Arron made his New York recital debut in 2000 at the Metropolitan Museum of Art. Earlier that year, he performed Vivaldi's *Concerto for Two Cellos* with Yo-Yo Ma and the Orchestra of St. Luke's at the Opening Night Gala of the Caramoor International Festival. Since that time he has appeared in recital, as a soloist with orchestra, and as a chamber musician throughout the United States, Europe and the Far East. He has performed numerous times at Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully and Avery Fisher Halls, New York's Town Hall, and the 92nd Street Y, and is a frequent performer at Bargemusic. Past summer festival appearances include Ravinia, Salzburg, Mostly Mozart, BRAVO! Colorado, Tanglewood, Spoleto USA, and Santa Fe. Mr. Arron has participated in the Silk Road Project and is currently a member of MOSAIC, an ensemble dedicated to contemporary music.

Ayano Ninomiya

Ayano Ninomiya, a member of the Formosa Quartet, was the second-prize winner of the 2003 Walter W. Naumburg International Violin Competition and winner of the 2003 Astral Artistic Services' National Auditions. She made her debut with the Boston Pops on Opening Night 1999. She has performed in Sofia, Bulgaria, at Tokyo's Suntory Hall, as well as in concert series at the Metropolitan Museum of Art, Philadelphia's Kimmel Center, Chicago's Myra Hess series, and Boston's Jordan Hall and Big Arts Sanibel. As a chamber musician, she has performed at the Marlboro, Caramoor, Olympic, and Juneau chamber music festivals and toured in the United States and Europe with "Musicians from Marlboro" and "Young Artists from the Steans Institute" (Ravinia Festival). She graduated from Harvard College in French and Music and received her Master's degree from the Juilliard School studying with Robert Mann.



Jeewon Park

Pianist Jeewon Park made her debut at the age of fifteen with the Korean Symphony Orchestra and has appeared as a recitalist, chamber musician and soloist with orchestra throughout the United States, Mexico, Europe and Asia. She has appeared abroad as a soloist with the Mexico National Philharmonic, Mexico State Symphony, Monterey Symphony, as well as with orchestras in her native country, including the Korea Broadcasting System (KBS) Orchestra, Korean Symphony, and Yonsei Philharmonic, and has been heard in numerous live broadcasts on NPR and New York's Classical Radio Station, WQXR. She holds degrees from the Juilliard School and Yale University, where she studied with Herbert Stessin and Claude Frank.

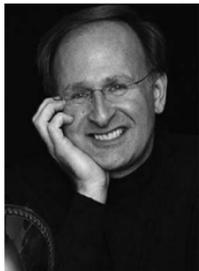


Cynthia Phelps

Cynthia Phelps is principal violist with the New York Philharmonic, and her solo appearances with the orchestra have taken her to the major concert halls of North America and Europe, including Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Vienna's Musikverein, and the Concertgebouw in Amsterdam. She has appeared as soloist with the Minnesota Orchestra, the San Diego Symphony, the Orquesta Sinfónica de Bilbao, and the Hong Kong Philharmonic, as well as numerous orchestras throughout the world. As a chamber musician, she performs regularly with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, the Chicago Chamber Musicians and the Kalichstein-Laredo-Robinson Trio. She is a recipient of the Pro Musicis International Award, and was first prize winner at both the Lionel Tertis International Viola Competition and the Washington International String Competition.

Erik Ralske

Erik Ralske joined the New York Philharmonic as third horn in September 1993 and currently serves as the orchestra's Acting Associate Principal Horn. Prior to joining the Philharmonic, he was Associate Principal Horn with the Houston Symphony Orchestra and Principal Horn with the Vancouver Symphony, Florida Symphony, and Tulsa Philharmonic orchestras. During his tenure with the New York Philharmonic, he has been a soloist with the orchestra over a dozen times in New York as well as on tour in Europe and South America. Active as a chamber musician, he has performed with The Chamber Music Society of Lincoln Center, the New York Philharmonic Ensembles, the Music Academy of the West, as well as the Seattle, Vancouver, and Bridgehampton Chamber Music Festivals. He is a member of The Philharmonic Woodwind Quintet of New York and received both his Bachelor of Music and Master of Music degrees from the Juilliard School.



Stephen Williamson

Stephen Williamson was appointed principal clarinetist of the Metropolitan Opera Orchestra in December 2003. He has appeared with a wide variety of orchestras throughout his extensive career, including numerous appearances with the New York Philharmonic, Orchestra of St. Luke's, Orpheus Chamber Orchestra, American Symphony Orchestra, American Ballet Theater, New York City Opera, Solisti NY Chamber Orchestra, Stamford Symphony, and the EOS Orchestra. He was the Grand Prize Winner of the 1994 Boosey & Hawkes/Buffer Crampon First Annual North American Clarinet Competition. He is on the clarinet faculty at Columbia University and the Mannes School of Music in New York City and received his Bachelor's Degree and Performer's Certificate from the Eastman School of Music, as well as a Master's Degree from the Juilliard School.

*Photos: Paul Moravec Anthony Parmelee • Marya Martin Jeffrey Hornstein • Ayano Kataoka Tristan Cook
Jessica Lee Lisa-Marie Mazucco • Edward Arron Dan Lenore • Ayano Ninomiya Steven Sherman • Jeewon Park J. Lee
Cynthia Phelps Christian Steiner • Erik Ralske David Finlayson • Stephen Williamson Jill Williamson*

8.559393

MORAVEC: Cool Fire

NAXOS

Playing
Time:
45:30

**Paul
MORAVEC**
(b. 1957)

Chamber Symphony¹ 19:14

- | | | |
|----------|----------------------------------|--------------|
| 1 | I. Lively | 4:44 |
| 2 | II. Slow, Singing, Rubato | 4:44 |
| 3 | III. Quick | 3:41 |
| 4 | IV. Serene – Vivace! | 5:56 |
| 5 | Autumn Song² | 4:59 |
| | Cool Fire³ | 21:02 |
| 6 | I. Quick! | 6:10 |
| 7 | II. Tenderly, Singing | 8:14 |
| 8 | III. Con fuoco | 6:36 |

Marya Martin, Flute^{1, 2, 3}

Jeewon Park, Piano^{1, 2, 3}

Stephen Williamson, Clarinet¹

Erik Ralske, Horn¹

Ayano Kataoka, Marimba/Vibraphone¹

(Marimba I, III, IV / Vibraphone II)

Ayano Ninomiya, Violin^{1, 3}

Jessica Lee, Violin³

Cynthia Phelps, Viola³

Edward Arron, Cello^{1, 3}

Recorded at the American Academy of Arts and Letters,
New York, USA, 12–17 December 2007

Producer: Da-Hong Seetoo

All works copyright © by Subito Music Publishing (ASCAP)

Booklet Notes: Terry Teachout, Paul Moravec

Cover image: Tom Hughes • American flag, folk artist, 1880s



AMERICAN CLASSICS

Recipient of the Pulitzer Prize for Music in 2004, the prolific American composer Paul Moravec writes in a musical idiom that offers an underlying romanticism tempered by distinctively modern discipline, qualities evident in the three works collected here. *Chamber Symphony* was commissioned for the Bridgehampton Chamber Music Festival's twentieth-anniversary season in 2003 and is dedicated, writes the composer, 'with admiration to its wonderful artists'. *Autumn Song* is a gentle song without words while *Cool Fire*, also commissioned by Marya Martin and the Bridgehampton Festival, is a chamber concerto unusually scored for flute and piano quintet.

www.naxos.com



6 36943 93932 1

NAXOS

MORAVEC: Cool Fire

8.559393

All rights in this sound recording, artwork, texts and translations reserved. Unauthorised public performance, broadcasting and copying of this compact disc prohibited.
© & © 2008 Naxos Rights International Ltd.
Disc Made in Canada. Printed & Assembled in USA.

DDD

COMPACT
disc
DIGITAL AUDIO

8.559393

NAXOS