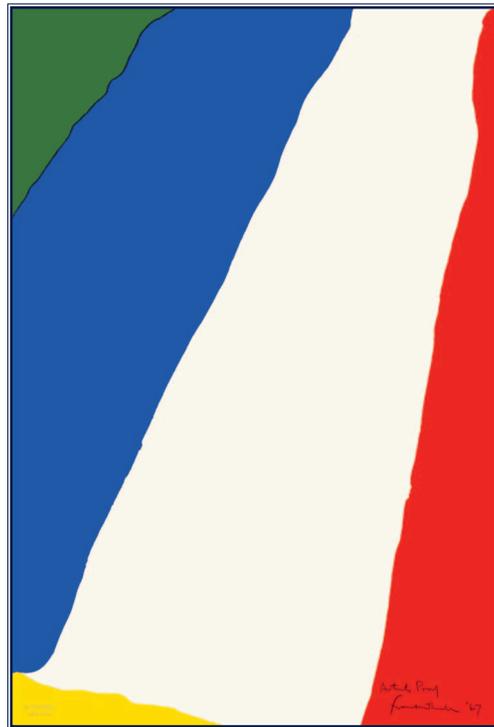




AMERICAN CLASSICS



**Kenneth
FUCHS**

Atlantic Riband

**American
Rhapsody**

Michael Ludwig, Violin

**Divinum
Mysterium**

Paul Silverthorne, Viola

**London
Symphony
Orchestra**

**JoAnn
Falletta**

KENNETH FUCHS (b. 1956): Atlantic Riband • American Rhapsody

Divinum Mysterium • Concerto Grosso • Discover the Wild

Atlantic Riband was inspired by the great ocean liners of the Twentieth Century. As a boy growing up in the 1960s, I made many visits to the piers of New York Harbor. Standing on the edge of the sea wall and gazing up at the massive prow of a liner preparing to set sail across the Atlantic was an unforgettable experience.

I had a special fondness for the *S.S. United States*, a marvel of American engineering and technology, which captured the Blue Riband (for the fastest transatlantic crossing) on its maiden voyage, July 3-7, 1952. The ship crossed the North Atlantic from New York in three days, ten hours, and forty minutes, breaking all previous records. It also broke the westbound record on its return from Southampton, making it the fastest ship afloat. To this day, no vessel has surpassed that achievement.

Although a purely abstract musical composition, *Atlantic Riband* pays tribute to the power and grace of our national ship of state and to an important era in United States history. In the form of an orchestral showpiece, the work expresses the energy and optimism – as well as the foreboding, mystery, and danger – of the ocean-going enterprise. The shipping lanes of the North Atlantic were not only crucial to commerce and industry, but held promise for millions of immigrants. It is their hopeful struggle and ultimate victory of crossing the Atlantic in search of a new life that I wish to express in music.

Atlantic Riband is cast in one movement with two distinct sections. The principal musical elements of the entire composition – the intervals of a dominant seventh chord played as an arpeggio by the vibraphone, followed by three bi-tonal orchestral chords – emerge at the outset from a hushed orchestral texture. In the following fast section, marked *Allegro energico*, these motives are extended and taken up in various melodic and harmonic combinations and provide the basis for musical development and transformation throughout the remainder of the composition.

Atlantic Riband is dedicated to my maternal grandfather, Joseph Cornelius Van Hoek (1898-1989),

who emigrated from Rotterdam to the United States with his family in 1907. His father served as an engineer for the Holland-America Line.

American Rhapsody is a romance for violin and orchestra. The work takes its creative impulse from the first few measures of the second movement of my composition *Where Have You Been?* (*String Quartet No. 2*). The principal melody and accompanying harmonies of that work, composed in 1993, provided the starting point for musical development in this lyrical work.

The impressionistic musical language of *American Rhapsody* is created from a melodically arpeggiated minor eleventh chord presented by the solo violin in its opening phrase. The wide-ranging melodic arc of the solo violin theme, as well as the widely-spaced pan-diatonic harmonies of the work, have an open quality suggesting the stylistic elements of the American symphonists, from whom I continue to draw inspiration. The work is cast in a continuously evolving single movement. The soloist serves as the catalyst for symphonic development of the musical ideas through interaction with various players and sections of the orchestra.

During my first two Naxos recording projects with the London Symphony Orchestra (September 2003 and November 2006), I became acquainted with Paul Silverthorne, principal violist of the orchestra. A virtuoso, Silverthorne is a fervent champion of new music for the instrument. Over the course of our work together, a mutual friendship developed from our shared enthusiasm for the viola, and he graciously agreed to let me compose a concerto for him.

Divinum Mysterium takes its creative impulse from the Protestant hymn tune known as *Of the Father's Love Begotten*. The tune is built upon a scalar motif of four notes, extended by sequences and inversions. It is based upon the 11th-century Sanctus trope most commonly referred to as "Divinum Mysterium."

My intention in composing this concerto was not to create a work invoking a particular religious theology, but

one that grows out of the spiritual and searching quality of the original plainsong melody. *Divinum Mysterium* places the viola soloist in the role of a celebrant, leading the players of the orchestra on a journey of musical discovery from a hushed opening string texture to an energetic conclusion, affirming the power of massed orchestral color. The work is in four sections, taking the form of a single-movement tapestry of fantasy variations based upon characteristic intervals and scalar fragments of the hymn tune.

Concerto Grosso (for String Quartet and String Orchestra) is based upon music from my *String Quartet No. 4*. The quartet was originally composed in 1998 for the Bergonzi String Quartet, in residence at the University of Miami Frost School of Music.

The newly fashioned *Concerto Grosso*, like the earlier quartet, is a purely abstract musical work, cast in one movement with three distinct sections. The first section – *Energico* – introduces the principal musical elements of the entire composition: a pulsating tremolo figure (an ascending major second followed by an ascending perfect

fourth) first played by the solo viola, a lyrical fragment (a series of descending major seconds) first played by the solo violoncello, and a series of tutti chords played by both the solo quartet and the string orchestra. These elements, taken up by and bandied back and forth between the two groups, provide the basis for musical development and transformation throughout a lyrical middle section – *Meno mosso* – and fast closing section – *Vivo*.

Discover the Wild is cast in the form of a three-part orchestral overture. The principle musical elements of the composition include a motive based upon the interval of the perfect fourth robustly stated in unison at the outset by four French horns. A lyrical theme follows, characterized by the interval of the perfect fifth. These musical elements are taken up in various melodic and harmonic combinations by the entire orchestra and form the basis for the musical development throughout the remainder of the composition.

Kenneth Fuchs

This recording was made possible, in part, through the generosity of the Offices of the President, Vice President for Research, and Dean of the School of Fine Arts at the University of Connecticut, the Georges Lurcy Charitable and Educational Trust, All County Music (Tamarac, Florida), an anonymous donor, John and Diane Kim, Kenneth J. Moses, and Dr. Robert Schiff.

Michael Ludwig



Photo: Mark Dellas

Hailed by *The Strad Magazine* for his "effortless, envy-provoking technique ... sweet tone, brilliant expression, and grand style," Michael Ludwig enjoys a multi-faceted career as a soloist, recording artist and chamber musician. As a soloist, he has performed with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Pops, KBS Symphony in Seoul, Korea, Beijing Symphony, and the Shanghai Philharmonic Orchestra, collaborating with such conductors as JoAnn Falletta, Georg Solti and John Williams. He has recorded with the London Symphony Orchestra, Royal Scottish National Orchestra, Lithuanian National Symphony, Buffalo Philharmonic and Virginia Symphony. As a chamber musician, he has performed with Christoph Eschenbach, Wolfgang Sawallisch, Yefim Bronfman, Sarah Chang and Jean-Yves Thibaudet. His chamber music performances include appearances at the Prague Spring Music Festival, New Hampshire Music Festival, and a benefit appearance for the Terezin Music Foundation at Symphony Hall in Boston. Michael Ludwig studied violin with his father, Irving Ludwig, who was a violinist in the Philadelphia Orchestra and Music Director of the Lansdowne Symphony Orchestra.

For more information, see: www.michaelludwig.com

Paul Silverthorne



Photo: Slater King

Paul Silverthorne has been principal violist of the London Symphony Orchestra since 1991 and the London Sinfonietta since 1988. He appears regularly as a soloist with these and other major orchestras around the world and with conductors Colin Davis, John Eliot Gardiner, Oliver Knussen, Simon Rattle, John Adams, Kent Nagano and André Previn, among others. Recent solo engagements have taken him to the United States (performing Kenneth Fuchs's concerto) and the Far East. *The Times* of London has described him as "a virtuoso in sensitivity and technique." Silverthorne is renowned for his interpretation of new music, and many leading composers have been inspired to write for him. His acclaimed recordings cover a wide range of repertoire and appear on Chandos, EMI, Naxos, Toccata Classics and other labels. Silverthorne is a professor at the Royal Academy of Music; he performs on an Amati viola of 1620 from the Academy's collection.

For more information, see: www.paulsilverthorne.com

London Symphony Orchestra



Photo: Gautier Deblonde

The London Symphony Orchestra is widely regarded as one of the world's leading orchestras. Since its formation in 1904, it has featured superb orchestral musicians from all over the world, many of whom have flourishing solo, chamber music and teaching careers alongside their orchestral work. The LSO's roster of outstanding conductors includes LSO President Sir Colin Davis, Principal Conductor Valery Gergiev, Conductor Laureate André Previn, and Principal Guest Conductors Daniel Harding and Michael Tilson Thomas. The LSO is Resident Orchestra at the Barbican Centre in the City of London, presenting over 70 concerts a year to its London audiences, and a further 70 concerts abroad on tour. The Orchestra has a successful annual residency at Lincoln Center, New York, and is the international resident orchestra of La Salle Pleyel in Paris, also appearing regularly in Japan and the Far East, as well as in all the major European cities. In 2010 it became the resident orchestra at the Aix-en-Provence Festival. Outside the concert hall, the Orchestra's many other activities include an energetic and ground-breaking education and community programme, a record company, a music education centre and pioneering work in the field of digital music.

For more information, see: www.lso.co.uk

JoAnn Falletta



Photo: Mark Dellas

JoAnn Falletta serves as Music Director of the Buffalo Philharmonic and Virginia Symphony in the United States and Principal Conductor of the Ulster Orchestra in Northern Ireland. She has guest conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, South America and Africa and is the Principal Guest Conductor of the Brevard Music Center of North Carolina. Recipient of the Seaver/National Endowment for the Arts Conductors Award, winner of the Stokowski Competition, and the Toscanini, Ditson and Bruno Walter conducting awards, Falletta has also received eleven ASCAP awards and serves on the U.S. National Council on the Arts. A champion of American music, she has presented nearly five hundred works by American composers including over one hundred world premières. Her Naxos recordings include the double GRAMMY® Award winning disc of works by John Corigliano and GRAMMY® nominated discs of works of Tyberg, Dohnányi, Fuchs, Schubert, and Respighi.

For more information, see: www.joannfalletta.com

Kenneth Fuchs

Kenneth Fuchs has composed music for orchestra, band, chorus, and various chamber ensembles. The London Symphony Orchestra, under the baton of JoAnn Falletta, has previously recorded two discs of Fuchs's music for Naxos American Classics. The first (8.559224), released in August 2005, was nominated for two GRAMMY® Awards. The second (8.559335), which features music for horn, was released in January 2008. *Musicweb International* stated in February 2008, "Fuchs's distinctive voice is evident from the outset, and his flair for orchestral colours and sheer lyricism shine through." This third disc represents the continuation of more than twenty-five years of musical collaboration between Fuchs and Falletta. Albany Records released the highly successful disc *Kenneth Fuchs: String Quartets 2, 3, 4*, performed by the American String Quartet. Following its release, the *American Record Guide* stated quite simply, "String quartet recordings don't get much better than this." With Pulitzer Prize-winning playwright Lanford Wilson, Fuchs created three chamber musicals, *The Great Nebula in Orion*, *A Betrothal*, and *Brontosaurus*, which were originally presented by Circle Repertory Company in New York City. His music is regularly performed in the United States, Europe and Asia. Fuchs serves as professor of composition at the University of Connecticut. He received his doctor of musical arts degree in composition from The Juilliard School, where his teachers included Milton Babbitt, David Diamond and Vincent Persichetti. His music is published by the Hal Leonard Corporation, Edward B. Marks Music Company, Theodore Presser Company and Yelton Rhodes Music, and it has been recorded by Albany, Cala, and Naxos Records.

For more information, see:

www.kennethfuchs.com
www.naxos.com
www.albanyrecords.com
www.calarecords.com
www.ebmarks.com
www.halleonard.com
www.yrmusic.com



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Kenneth FUCHS (b. 1956)

- 1 **Atlantic Riband (for orchestra)** ¹ 12:57
- 2 **American Rhapsody
(Romance for violin and orchestra)** ² 11:34
- 3 **Divinum Mysterium
(Concerto for viola and orchestra)** ³ 17:29
- 4 **Concerto Grosso (for string quartet and string
orchestra): Energico – Meno mosso – Vivo** ⁴ 10:55
- 5 **Discover the Wild
(Overture for orchestra)** ⁵ 4:45

Michael Ludwig, Violin ²
Paul Silverthorne, Viola ³

Carmine Lauri and David Alberman, Violins
Paul Silverthorne, Viola • Timothy Hugh, Cello ⁴
Members of the London Symphony Orchestra ⁴

London Symphony Orchestra ^{1,2,3,5}

JoAnn Falletta

Recorded at Abbey Road Studios, London,
on 18th and 19th August, 2011

Producer and editor: Tim Handley
Engineer: Jonathan Allen

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Booklet notes: Kenneth Fuchs

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AMERICAN CLASSICS

Kenneth Fuchs is one of America's leading composers and his latest collaboration with award-winning conductor JoAnn Falletta and the London Symphony Orchestra – the first volume of which (8.559224) was nominated for two GRAMMY® awards – reveals the breadth of his achievement. *Atlantic Riband* evokes the struggle and ultimate victory of ocean-crossing immigrants to America in an orchestral showpiece of power and splendor. *American Rhapsody* is a lyrical romance for violin and orchestra, and *Divinum Mysterium* a single-movement viola concerto rich in expressive tapestry. *Concerto Grosso* shows Fuchs's sheer energy, and *Discover the Wild* is an orchestral overture of lyricism and color.

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