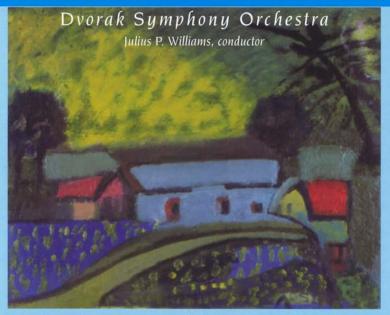
The American Soloist



Andrew List Violin Concerto EVA SZEKELY, VIOLIN

Lee McQuillan

Golden

LINDA LISTER, SOPRANO

Lee McQuillan Mona Lisa EVERETT MCCORVEY, TENOR

Joaquín Rodrigo Cuatro Madrigales Amatorios LINDA LISTER, SOPRANO Arthur Welwood Wind Sky Clouds GREG HOPKINS, TRUMPET



ANDREW LIST

Andrew List composes music in many different genres including orchestral works, string quartet, vocal, choral music and opera, music for children, solo works and a variety of chamber ensembles. A resident of



Boston, Massachusetts, Mr. List is a Professor of Composition and Theory at the Berklee College of Music.

Born in St. Louis, Missouri, List is a graduate of the New England Conservatory of Music with B.A. and M.A. degrees in music composition. He received his doctorate in music composition from Boston University where he studied with Bernard Rands, Samuel Headrick, and Nicholas Maw.

Mr. List has received numerous commissions and performances from professional music ensembles both in The United States and Europe. Orchestral performances of his music have been commissioned by Alea III as part of their Millennium Commissioning Program, The Metamorphosen Chamber Orchestra, and The Missouri String Teachers Association and The Metrowest Symphony Orchestra. Renowned chamber music ensembles and solo artists such as the Esterhazy String Quartet and The Arden Quartet, The Di Vinci Quartet, The Sezkely-Schene Duo, Soli

Espri, The Concordia String Trio, mezzo-soprano D'Anna Fortunato, Michael Calmes, tenor with the Janus 21 Ensemble, bass clarinetist Henri Bok, pianist Daniel Schene, cellist Darry Dolezal, pianist John McDonald, violinist Eva Szekely, The Gotham Ensemble and Piano Duo Post and Muldar have performed and recorded his compositions. In 2000 he was awarded a distinguished Composer-in-Residence grant from the city of Amsterdam sponsored by Amsterdams Fonds voor de Kunst.

Violin Concerto

My Violin Concerto, composed in 2002 is dedicated to the memory of Dorothy Colman Wallace, who was a great patron of the arts and was written for the virtuoso violinist Eva Szekely. The concerto is in a classical three-movement form and is scored for violin solo, harp a large percussion section and string orchestra.

I conceive of my music as written out improvisation in which melodies, rhythms and a variety of textural and timbral possibilities are explored and worked out. The opening ten measures of the piece give all of the essential music of the first movement. Not unlike a jazz performer, I compose in a free way to develop and mold the melodic fragments, and rhythmic figures to create the music. Before composing the concerto, I created twelve scales and scale fragments that I draw from for the melodic material

melancholic air for the poet's metaphor of a life's love lost. The lifting of the final cadence is a reminder that even through the harshest winter, the willow never completely loses its gold.

Golden

Golden, golden glows the willow
Golden tears weep goodbye
Golden glows the willow
With despair to deep to hide
Golden is my wedding ring
Gold worn' thin with love's caress
All alone in my golden years
Life's gold tarnishes to rust
Golden, golden glows the willow
Golden tears weep goodbye
Golden glows the willow

With despair to deep to hide

Mona Lisa

Mona Lisa, written for Dr. Everett McCorvey, is a setting of the poem of the same name by the Irish Poet Edward Dowden. The poem looks at the observer of the great painting rather than the painting itself. The unmistakably programmatic score portrays the many emotions one may experience in an attempt to

the shock and confusion of one's attempt to reconcile the immense vision of the work in the mind's eve with the actual size of the painting. The strings then introduce an air of puzzled wonderment, which seems to lead to a degree of light with the entrance of the high winds only to lead back to the original confusion and the entrance of the voice of the observer imploring Mona Lisa to reveal herself. Each time a theme seems to take hold, it is transformed. The rhythm of the fast middle section, with its off and then on the beat patterns, creates a slippery cushion for the knotted musical motifs which entangle us more and more even as we beg her to "Tangle the sense no more." The low brass leads us to the conclusion of this section with four repetitions of the two-note motif, as we chastise ourselves for our offenses. The winds return with the original string theme as the viewer allows that there is hope to truly know her. As the strings, then the full orchestra once again take over, the realization that the genius is in the enigma settles in. The admonition to continue to beguile us comes as the orchestra returns to the original brass motifs. The interruptions of the final cadences confirm that one cannot even have a smooth disengagement from DaVinci's masterpiece.

Written in 1948, Rodrigo's "Cuatro madrigales amatorios" (Four Love Madrigals) are settings of sixteenth-century Spanish texts examining different facets of love from despair and desolation to deceit and delight.

¿Con qué la lavaré?

¿Con qué la lavaré la tez de la mi cara? ¿Con qué la lavaré, Que vivo mal penada? Lávanse las casadas con agua de limones: lávome yo, cuitada, con penas y dolores.

2. Vos me matásteis

Vos me matásteis, niña en cabello, vos me habéis muerto. Riberas de un río ví moza vírgen, Niña en cabello, vos me matásteis, Niña en cabello, vos me habéis muerto.

3. ¿De dónde venís, amore?

¿De dónde venís, amore? Bien sé yo de dónde. ¿De dónde venís, amigo? Fuere yo testigo! With what shall I wash this face of mine? With what shall I wash it that life has made pained? The married women wash with water fresh from lemons: I wash my wretched self with pain and grief.

You have slain me maiden with your hair down, you have left me lifeless. On the banks of the river. I saw a young virgin; maiden with your hair down, you have slain me.

Maiden with your hair down you have left me lifeless.

Where have you been, my love? I know very well, where. Where have you been, my friend? I saw everything!

4. De los álamos vengo, madre

De los álamos vengo, madre, de ver cómo los menea el aire. De los álamos de Sevilla, de ver a mi linda amiga.

I come from the elms, mother, from seeing how the wind shakes them.
From the elms of Seville, seeing my pretty sweetheart.

jazz mutes and phrases in portraying a more lyric style. In "Clouds," the solo flugelhorn improvises melodic phrases supported by the trap set using brushes, a "walking bass" pizzicato line, and the vibraphone and strings outlining the shifting harmonies. Various woodwind and string solos interact with the flugelhorn lead. After an impassioned orchestral soliloquy and climax, the trumpet returns in a brilliant cadenza which leads directly to the "Ballade."

Here, over a repeating series of chords in the manner of a chaconne, various phrases in the orchestra written by the composer are interlaced with jazz style passages improvised by the solo trumpet. The section builds in a long continuous crescendo with increasing percussion support to a transition where the trumpet has a furioso duet with the timpani.

In the Finale, "Nimbus," various forceful orhcestral phrases in con fuoco style interact with trumpet fanfares in a call-and-response setting in F-sharp minor. The piece ends with a Larghetto Calmato with the orchestra and the flugelhorn joining together in a peaceful resolution over the final chords in the major key.

This recording of Wind Sky Clouds with Julius Williams conducting and Greg Hopkins trumpet and

JULIUS WILIAMS

Julius P. Williams has built a substantial reputation as both a conductor and composer. He has been Music Director and Conductor of the Washington Symphony Orchestra and is their laureate Music Director.



Maestro Williams has conducted the symphonies of Dallas, New Haven, Savannah, Hartford, Sacramento, Tulsa, Knoxville, Oklahoma, Vermont, Norwalk, Wooster, (Ohio), and the Vermont Philharmonic, among others. Mr. Williams has served as Artistic Director of the School of Choral Studies of the New York State Summer School of the Arts and the Festival of the Costa del Sol in Spain, as Conductor-Composer of the Connecticut Arts Award on Public Television and Composer-in-Residence of Connecticut's Nutmeg Ballet Company. He has served on the Artistic Advisory Committee of the Queens Symphony Orchestra in New York, and as educational consultant to the Norwalk Symphony. He has served as Assistant Conductor of the Brooklyn Philharmonic and the American Symphony, both under Lukas Foss. Internationally he has appeared with the Volvodanska Symphony in Serbia and the

Italy, Ms. Szekely studied with Ivan Galamian at the Juilliard School and Joseph Gingold and Franco Gulli at Indiana University.

Eva Szekely holds the Middlebush Chair in Fine Arts and is Professor of Violin and Artist-in-Residence at the University of Missouri in Columbia.

LINDA LISTER

Linda Lister has been praised by critics for her "gloriously refulgent" and "strong, shimmering soprano" voice. A graduate of Vassar College, she earned her M.M. from the Eastman School of Music and her D.M.A. from the



University of North Carolina at Greensboro. Her credits include solo performances with the Washington Symphony Orchestra, Piedmont Opera Theatre, Long Leaf Opera, Greensboro Oratorio Society, Buffalo Philharmonic, Opera Theatre of Rochester, Rochester Oratorio Society, Carolina Chamber Chorale, Cambridge Gilbert and Sullivan Society, Maine State Music Theatre, and Chamber Players of the South as well as the Clocktower Jazz Ensemble and

at the New York State Summer School of the Arts.
Currently she is Assistant Professor of Voice and
Director of the Opera Workshop at Shorter College
in Rome, Georgia.

EVERETT MCCORVEY

Everett McCorvey, tenor, is a native of Montgomery, Alabama. He received his degrees from the University of Alabama, including a Doctorate of Musical Arts. He has performed in many cities around the world and theaters



across the country, including the Metropolitan Opera, the Kennedy Center, Aspen Music Festival, Blossom Music Festival, Whitewater Opera Company, Radio City Music hall, Birmingham Opera Theater, Teatro Comunale in Florence, Italy, Queen Elizabeth Hall in London, England, as well as performances throughout Spain, the Czech and Slovac Republic, Austria, Japan, China, Brazil, Poland, and Hungary. He has also appeared in television movies and feature films including The Long Walk Home.

ing his original compositions. The jazz ponet and the Cryogenic Renaissance Orchestra featuring Chuck Marohnic, Sam Pilafian, and Dom Moio recently recorded for Summit Records.

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