

## BRENT FUNDERBURK

Known for his devotion to the art of collaboration, South Carolina native Brent Funderburk has partnered world-class singers and instrumentalists in concert and on recording. He maintains an active schedule as pianist and young vocal coach in New York City.

Mr. Funderburk has participated in renowned summer programs including the prestigious Music Academy of the West, Ravinia's Steans Music Institute, and SongFest at Pepperdine (as a recipient of the 2011 Margo Garrett and Marc and Eva Stern Fellowships).

His recent appearances include recitals at Alice Tully Hall, Symphony Space and the Ravinia Festival, as well as performances on New York's WXQR and in Marilyn Horne's program *The Song Continues* at Carnegie Hall. Future engagements include recitals with mezzo-soprano Naomi O'Connell in venues across the U.S., featuring debuts in Weill Recital Hall and Merkin Concert Hall in New York.

Mr. Funderburk currently serves as piano fellow in the Ellen and James S. Marcus Institute for Vocal Arts at The Juilliard School. In 2011, he received his Masters' of Music degree from Juilliard in Collaborative Piano, under the tutelage of Brian Zeger, Margo Garrett and Jonathan Feldman.



## FRANCESCA ANDEREGG

Francesca Anderegg, violinist, combines a commitment to the highest standards of classic repertoire with the intellectual breadth and eclecticism of contemporary music. She made her New York debut in February 2007, performing the Ligeti Violin Concerto with the Juilliard Orchestra under the baton of Diego Masson. The New York Times lauded her performance for its "dark, mournful tone" and "virtuosic panache." Often serving as concertmaster of the contemporary music ensemble AXIOM, she led Miller Theatre's performance of Elliott Carter's opera "What Next?," a performance that was rated one of classical music's top 10 events in 2007 by Time Out magazine. Her performances of contemporary music have led to collaborations with today's leading composers, both in Europe and in New York.

A versatile musician, Ms. Anderegg is equally at home as a soloist and chamber music artist. Her chamber music credits include performances with Itzhak Perlman and members of the Perlman Music Program in major venues throughout the country, for which the Chicago Sun-Times praised her "astounding assurance." In 2008, she had her Carnegie Hall debut, performing in Weill Recital Hall as a participant in the Carnegie Hall Professional Training Workshop series with Pamela and Claude Frank.

Ms. Anderegg graduated from Harvard University in 2005. She holds a Doctor of Musical Arts degree from The Juilliard School, where she also received a Master's in Violin Performance. Her former teachers have included Robert Mann, Nicholas Mann, Ronald Copes, Naoko Tanaka, Lynn Chang and Betty-Jean Hagen. Her festival appearances include Yellow Barn, The Lucerne Festival Academy, The Perlman Music Program, and the Tanglewood Music Center.

In 2010, Ms. Anderegg was awarded the Lenore Annenberg Fellowship in the Performing Arts, a major career grant. She is on the violin faculty of Interlochen Arts Camp, and is Assistant Professor of Violin at St. Olaf College.

George Perle's *Triptych* is available from E.C. Schirmer Music Company.  
Elliott Carter's *Four Lauds* is available from Boosey & Hawkes.

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Mozart *Sonata K. 304* • Schoenberg *Phantasy* • Perle *Triptych* • Schubert *Rondo D. 895* • Carter *Four Lauds*

FRANCESCA  
ANDEREGG



In 2008, I attended a workshop at Carnegie Hall with Pamela and Claude Frank entitled “Finding the Voice in Beethoven and Schubert.” The concept of the workshop—finding the vocal qualities in instrumental music—captivated my imagination. Also, I was inspired by the idea that “finding the voice” could mean finding one’s own personal interpretation of classical repertoire. I decided to take this concept one step farther and find my own personal voice in the music of the 20th century. Although many musicians and listeners conceive of 20th century music as abstract and inaccessible, I designed this program to show the ways in which the music of modernist composers Schoenberg, Perle, and Carter shares the lyricism and expressivity of Mozart and Schubert.

In addition to their lyricism and expressivity, these pieces—works for violin and piano by Mozart, Schubert, Schoenberg, George Perle, and Elliott Carter—are connected through the legacy of the Viennese musical tradition. All five composers have a seriousness and gravity in their intellectual manipulation of musical material and a lightness of rhythmic gesture. The legacy of the Viennese tradition can be found in the waltz rhythms of the Schoenberg Phantasy, in the 12-tone language of George Perle’s Triptych, and in the dissonant, modern, virtuoso instrumental writing of Elliott Carter’s Four Lauds for Solo Violin.

The first piece on this disc, Mozart’s Sonata for Violin and Piano K. 304, is the composer’s only work in E minor. This unusual key, and the mood it creates, has been associated with Mozart’s grief at his mother’s death.

The sonata’s first movement presents a striking theme: both lyrical and yet austere. Over the course of the movement, one hears the theme presented in different guises, first as a canon, and then punctuated by chords that come out of nowhere. Finally, at the end of the movement, we finally hear this theme accompanied in traditional Mozartean style. The unfolding drama of this tune propels the movement forward, and the fact that it ends quietly suggests a kind of resignation.

The sonata’s second movement is a melancholy minuet. Like many of Mozart’s instrumental compositions, this minuet is in the “learned” style: it features canonic writing and a virtuosic Eingang for the piano. The trio has a quiet, chorale-like effect, made otherworldly by the parallel key of E major. Ultimately, the two movements of this sonata show two sides of the key of E minor: the stark and shocking musical effects of the first movement, and the quiet and almost pathetic gentleness of the second.

Schoenberg’s Phantasy, presented here as the second work on the CD, was written very late in Schoenberg’s life. It contains a series of episodes, each containing a violin-dominated melody. The piano part was added later and fills in the rhythmic outlines of the piece, serving as a commentary, a few cross-hatch lines to fill in the pencil sketch of the violinist’s gestures. While the musical language is dissonant on the surface (it is in Schoenberg’s 12-tone language), the melodies are extremely expressive and the rhythmic patterns are light and recognizable as old forms (the scherzo and the waltz, to name a few).

Triptych, by George Perle, follows the Schoenberg on this disc. Perle (1915-2009), an American composer, was deeply influenced by the music of Schoenberg. He wrote extensively on the development of a “12-tone tonality,” trying to make 12-tone music more flexible and accessible. The Triptych shows his idiosyncratic style very well. The first movement presents two simple, charming ideas, which appear at different pitch levels. The rhythmic quality of the movement is light and playful. In the second movement, each gesture is comically exaggerated. The last movement is an energetic romp through the whole range of both instruments.

Schubert’s Rondo D. 895 was written near the end of Schubert’s short life. It was written to celebrate the occasion of virtuoso violinist Josef Spivak’s arrival in Vienna. Many of Schubert’s late works capture emotional and musical extremes, and one extreme feature of this Rondo is its length. After a short, declamatory introduction, the Rondo is full of virtuosic, ebullient writing for both violin and piano. Much of the drama of this Rondo comes from Schubert’s modulation to distant keys, which happens through modulating sequences in the fast passages, or by reharmonizing long notes in the melodic passages.

The final work on this program is Elliott Carter’s Four Lauds. Born in 1908, Elliott Carter is one of the definitive American composers of the 20th century. Four Lauds is a set of four individual pieces for solo violin, written over a period of 17 years (from 1984 to 2001) but published as a group. A Laud is Carter’s version of an homage: a piece written in honor of another composer, using elements of their style.

The first of these is called “Statement—Remembering Aaron,” and the character of this Laud is declamatory and straightforward, recalling the music of Aaron Copland on which it is based. The second is called Riconoscenza per Goffredo Petrassi (“Gratitude/Thanks for Goffredo Petrassi”). This vignette contains three contrasting characters:

an arching melody in the upper register of the violin, a brutal staccato in the lower register, and a series of long, calm, static notes. The three characters change abruptly; there is no transition or preparation.

The third Laud is called Rhapsodic Musings and is dedicated to Robert Mann. The piece is built on the musical motto “re, mi,” which stands for the initials R.M. Robert Mann was the longtime first violinist of the Juilliard String Quartet, an important performer of contemporary music and a composer. This short piece is a tribute to both his performing qualities and the enigmatic, pithy character of his compositions.

The last Laud is called Fantasy—Remembering Roger. This title pays homage to Roger Sessions, an important American composer of the 20th century. Although the movement ostensibly is based on Sessions’ European-influenced modernism, it has another important influence. It is dedicated to violinist Rolf Schulte, who has recorded much of Carter’s music. The extreme virtuosity of the writing is a testament to Schulte’s achievements as a violinist.

## ACKNOWLEDGMENTS

In the realization of this recording project, I owe a debt of gratitude to the many individuals and institutions who made it possible: to Toby Perlman and the Perlman Music Program for encouraging me to pursue my ideas, to the Annenberg Fellowship for providing support for the project, to the Juilliard School for the use of a wonderful violin to use in performing and recording (a 1771 G. B. Guadagnini, it was donated to the Juilliard School by legendary violinist and teacher Margaret Pardee, and was played for many years by my former teacher Robert Mann). I also owe thanks to Steinway and Sons for providing a piano, to Brent Funderburk for his fine playing, and to Judith Sherman for her work as engineer and producer. Finally, I would like to dedicate this recording to all of the teachers and performers who have helped me find the lyrical voice in violin music through the centuries.

# FRANCESCA ANDEREGG

FRANCESCA ANDEREGG - VIOLIN  
BRENT FUNDERBURK - PIANO

Recorded January 23-28, 2011  
at the American Academy of Arts and Letters,  
Judith Sherman, engineer and producer

Piano courtesy of Steinway and Sons

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WOLFGANG AMADEUS MOZART  
*Sonata K. 304 in E minor*

- |   |                       |        |
|---|-----------------------|--------|
| 1 | I. Allegro            | [9:48] |
| 2 | II. Tempo di Menuetto | [5:54] |

ARNOLD SCHOENBERG  
*Phantasy Op. 47 for Violin with  
Piano Accompaniment*

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|---|--|--------|
| 3 |  | [8:43] |
|---|--|--------|

GEORGE PERLE  
*Triptych for Solo Violin and Piano*

- |   |                     |        |
|---|---------------------|--------|
| 4 | I. Movement One     | [3:17] |
| 5 | II. Movement Two    | [2:42] |
| 6 | III. Movement Three | [3:37] |

FRANZ SCHUBERT  
*Rondo Op. 70, D. 895*

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|---|--|---------|
| 7 |  | [14:51] |
|---|--|---------|

ELLIOTT CARTER  
*Four Lauds for Solo Violin*

- |    |   |        |
|----|---|--------|
| 8  | Statement- Remembering Aaron (1999)       | [4:37] |
| 9  | Riconoscenza per Goffredo Petrassi (1984) | [5:06] |
| 10 | Rhapsodic Musings (2000)                  | [2:48] |
| 11 | Fantasy- Remembering Roger (1999)         | [4:52] |

TOTAL TIME: [66:25]

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