

Competition. Kirchner transcribed the piece in 1988 for cello, using it as the first movement of the duo for violin and cello, Triptych.

Kirchner writes about the Duo No. 2: About four years ago I received a charming letter from Pamela Frank asking whether I would accept a commission from relatives of Felix Galimir to write a violin/piano work in memory of her beloved mentor, the distinguished musician who was such a loved and respected figure at the Marlboro Music Festival. He had for years brought so many young and talented performers into the 20th century, introducing them to the Second Viennese School, a period which he endlessly admired and of which he was a part of as a young musician in Austria. He also shared with them his valuable insights into the works of previous centuries. I had known Felix for years at Marlboro where we were both protagonists as well as performers. He presented several of my chamber works as a player in groups he had carefully chosen. At one point, Felix had asked if I would write a sonata for him, which never came about, but, there in his violin case, a scrap of paper was found with a few measures of a piece I had started to write for him. So, it seemed completely natural to now write a piece in tribute to Felix Galimir. I did not know what a "Felix Galimir" work would be but I was honored by the request from Pamela and his relatives.

The Duo No. 2 is dedicated to Felix Galimir.

**Jean Coulthard (1908-2000): Day-dream (1970)**

Jean Coulthard was one of Canada's important composers in the second half of the twentieth century. In the late 1920s, she traveled to London for a year of study with Ralph Vaughan Williams at the Royal College of Music. Coulthard was a student of Arnold Schoenberg in 1941 at UCLA. At various times, she knew and worked with Aaron Copland, Darius Milhaud, and Béla Bartók. Day-dream is a brief, tonal piece in ABA form, evoking a simple serenity.

Violinist **Hasse Borup** is Assistant Professor at The University of Utah School of Music and maintains a busy performance schedule at music series' and festivals in the U.S and internationally. Previous appointments include positions at University of Virginia and The George Washington University. Mr. Borup has earned degrees in violin performance from the Royal Danish Conservatory of Music, the Hartt School of Music and a Doctor of Musical Arts Degree from the University of Maryland. He has worked extensively with members of the Guarneri and Emerson Quartets, Isaac Stern, William Preucil, Roland and Almita Vamos, David Takeno and Hatto Beyerle. Mr. Borup was a founding member of the award-winning Coolidge Quartet, serving as the first ever Guarneri-Fellowship Quartet at University of Maryland, and performed on NPR's Performance Today, National Danish Radio, National Slovenian Radio, National Australian Radio and Radio Hong Kong. Since 2006, Mr. Borup has lead Music@Menlo's Chamber Music Institute in California. To learn more, visit [www.hasseborup.com](http://www.hasseborup.com)

Pianist **Mary Kathleen Ernst** has emerged as one of the champions of contemporary music, especially music by American women composers and has been presented by such organizations as the Kennedy Center in Washington, Carnegie Hall and Lincoln Center in New York, National Public Radio and Television. Among her many awards are top prizes in Spain's Jose Iturbi International Piano Competition and the from the National Endowment for the Arts, Reader's Digest, the District of Columbia and Virginia Commissions on the Arts, and a United States Information Agency award for Outstanding Artistic and Human Qualities. Ms. Ernst is a graduate of the Juilliard School and she has served on the Performing Arts Faculty at the University of Virginia and Shepherd University. Her recordings include Two by Three and Beethoven Fourth Piano Concerto recorded live with the Charlottesville Symphony. Visit [www.marykathleernerst.com](http://www.marykathleernerst.com) for more information.

## American Fantasies Arnold Schoenberg and American Music

Hasse Borup, violin  
Mary Kathleen Ernst, piano



CRC 2918

DDD

1 *Arnold Schoenberg: Phantasy for Violin with Piano Accompaniment, Op.47* 9:51

<i>John Cage: Six Melodies for Violin and Keyboard</i>	(12:20)
2 1	2:06
3 2	1:40
4 3	2:01
5 4	2:34
6 5	1:43
7 6	2:15

<i>Gunther Schuller: Recitative and Rondo</i>	(14:59)
8 Recitative	7:08
9 Rondo	7:50

10 <i>Donald Harris: Fantasy for Violin and Piano</i>	8:18
11 <i>Leon Kirchner: For Solo Violin (World Premiere Recording)</i>	9:20
12 <i>Leon Kirchner: Duo No. 2 for Violin and Piano</i>	15:56
13 <i>Jean Coulthard: Day-dream (World Premiere Recording)</i>	1:33

**Total Duration: 72:19**

Recorded December 20, 2006 and January 3-9, 2007 in Studio 13 at the National Slovenian Radio in Ljubljana. Produced by Anton Jurca. Engineered by Andrej Semolic. Mastered by Miro Prljaca. Cover photo by Mary Noble Ours. Photos of Schoenberg by Richard Fish. Permission by Arnold Schoenberg Center, Vienna. This recording was made possible by a University of Utah Research Grant, and a University of Utah College of Fine Arts Creative Grant. Violin: Samuel Zygmuntowicz, 1992. Piano: Hamburg Steinway D. Special thanks to Boris Rener, National Slovenian Radio, Director of Music Productions; Antony Jurca; The Arnold Schönberg Center Director Christian Meyer; Donald Harris and Gunther Schuller. Music published by C.F. Peters (Schoenberg and Cage), Jobert (Harris), Associated Music Publishers (Schuller and Kirchner) and Canadian Music Centre (Coulthard).

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## American Fantasies—Arnold Schoenberg and American Music

*In the few months I have been here [in USA] I have totally altered my opinion of American music. Certainly I find that skill and knowledge, the average level of general music education, is at times rather superficial and external; I often find people aiming in a wild and mannered way at a target imposed from outside and by its nature neither worth aiming at nor original; I cannot praise such willfulness; but on the other hand I have recognized an extraordinarily large amount of talent, inventive ability and originality, which in my opinion justify the highest hopes.*

- Arnold Schoenberg, 1934



"Arnold Schoenberg in Los Angeles, ca. 1942"

Few people view Arnold Schoenberg as an "American" composer, and certainly the majority of his works were composed when he resided in Vienna and Berlin. However, he immigrated to America in 1933 and lived in Los Angeles for almost twenty years. In California, he continued to compose some of his greatest works; among those are the Fourth String Quartet, the Violin and

Piano Concertos, and the String Trio. Much is known about Schoenberg's musical influence and teaching in Europe, where his development of the twelve-tone method of composing changed the course of music. Some of his students in Vienna became colleagues or close friends and established impressive careers of their own. Names such as Anton Webern and Alban Berg are almost always mentioned in the same breath as Schoenberg's, completing the "Triumvirate" of the Second Viennese School.

Did Schoenberg change as a composer and teacher when he moved to the United States? As he gradually adapted to the American educational system—through his appointment to the University of Southern California and later to the University of California, Los Angeles—his teaching style appeared to change. Where he had nurtured one of the most exceptional classes of young composers in Vienna, he was now left to teach undergraduate classes in theory and harmony. He felt that the general knowledge of music among his students left a lot to be desired. In realizing this, his teaching focused on the "classics," such as Bach, Beethoven and Brahms, in order to provide his students with a proper foundation in music. Schoenberg would rarely teach the subject of the twelve-tone method — not even to his most talented students. He would help the personal development of his students and strongly encourage them to find their own distinct voice. Maybe his reluctance to teach the twelve-tone method related to the traumatic events that forced him to leave Europe. Possibly as well, whereas in the 1920s, the twelve-tone method had seemed to be the only logical way forward, it now appeared to be but one of several ways of dealing with the breakdown of tonality. Being one of Schoenberg's last compositions, the Phantasy for Violin and Piano, Op. 47, is the ideal starting point for a chronologic exploration of Schoenberg's influence on American music.

Dr. Christian Meyer  
Arnold Schönberg Center, Wien

## Arnold Schoenberg (1874-1951): Phantasy for Violin with Piano Accompaniment, Op. 47 (1949)

In March 1949, Arnold Schoenberg composed a "piece for violin solo, accompanied by the piano" at the behest of the violinist Adolph Koldofsky; at this time he was also composing the choral works *Dreimal tausend Jahre* and *Israel Exists Again*. The method of composition, which can be clearly determined from the manuscript sources, reveals that the soloistic nature of the violin part — both conceptually and as indicated in the title — should be taken at face value: Schoenberg first wrote out the complete violin part (which he completed on March 22, 1949) before finishing the piano accompaniment a week later. For the first performance, in the context of his 75th birthday on 13th September 1949, Schoenberg provided an alternative ending for Koldofsky, who performed the Phantasy and whom the composer regarded as an ideal interpreter.

In Schoenberg's book *Structural Functions of Harmony*, the fantasy as a genre was ranked among the "so-called free forms," characterized by its opulent figuration, instrumental improvisation, and spontaneous expression. Schoenberg's dodecaphonic Phantasy has points of contact with its classical and neo-classical forebears insofar as its virtuosic major can be compared to that in Schubert's Fantasy in C Major for Violin and its formal disposition can be likened to Mozart's Fantasy in C Minor for piano, KV 475. Research has shown that the kaleidoscopic sequence of mutually interrupting sections in Mozart's fantasy is also a pattern that is found in Schoenberg's piece. The architectural structure of Schoenberg's Phantasy still allows us to suspect an underlying major/minor mode of thought, as do the harmonic regions it explores, although these are based on dodecaphonic foundations. The weighting of rhythmic and metrical components in the music also indicates this and, moreover, the outline of a single-movement reprise structure within a sonata cycle is perceptible. In schematic terms the Phantasy is divided into four parts: a motif-forming section with transition (the main idea in the work is six bars long), a Lento section that could be compared to the slow movement of a sonata, a scherzando passage, and a coda (each with transitions). The Phantasy undeniably possesses a certain classical, Viennese tone; this

expressive aesthetic is, for instance, sometimes nourished by dance-like triple meters, whose counterparts can be found in similar violinistic writing from Schubert to Mahler. The technical variety of the delicate soundscape ranges from double-stopping of extremely large intervals, glissandi, pizzicati, and harmonics to complicated tremolo effects and dynamically differentiated chord arpeggios.

— Therese Muxeneder

## John Cage (1912-1992): Six Melodies for Violin and Keyboard (1950)

It would be extremely difficult to calculate, let alone critically evaluate, the stimulating effect and ramifications that John Cage's work has had on 20th century music and art. He moved to Los Angeles in the 1940s, where he studied with Schoenberg. Cage was elected to the American National Academy and Institute of Arts and Letters and received innumerable awards and honors both in the United States and in Europe. He was commissioned by many of the most important performing organizations throughout the world and maintained a very active composition schedule. Cage indicated that the Six Melodies were meant to complement his earlier work, the String Quartet in Four Parts, even using identical sound gamuts (chords with a certain timbre). Cage recounted his first meeting with Schoenberg: When I asked Schoenberg to teach me, he said, "You probably can't afford my price." I said, "Don't mention it; I don't have any money." He said, "Will you devote your life to music?" This time I said, "Yes." He said he would teach me free of charge. I gave up painting and concentrated on music. After two years it became clear to both of us that I had no feeling for harmony. For Schoenberg, harmony was not just coloristic: it was structural. It was the means one used to distinguish one part of a composition from another. Therefore he said I'd never be able to write music. [I asked,] "Why not?" [Schoenberg replied] "You'll come to a wall and won't be able to get through." [I replied,] "Then I'll spend my life knocking my head against that wall."

Six Melodies for Violin and Keyboard is dedicated to the painters Josef and Annie Albers.

## Gunther Schuller (b. 1925): Recitative and Rondo, Op. 21 (1954)

Gunther Schuller is a world-renowned composer, conductor, performer, educator, record producer, and music publisher. Performing professionally since the age of sixteen, he played with the New York Philharmonic and was principal horn in the Cincinnati Symphony. Schuller was also active in the New York bebop scene and recorded with Dizzy Gillespie, Miles Davis, the Modern Jazz Quartet, and Ornette Coleman. At the age of twenty-five, he started his teaching career at the Manhattan School of Music, and went on to be Professor of Composition at Yale University's School of Music, President of the New England Conservatory of Music, and Artistic Director of the Berkshire Music Center (Tanglewood). Schuller has written more than 160 original compositions in virtually every musical genre, authored five books, and started his own recording company, GM Recordings, in 1980. Schuller says about the Recitative and Rondo:

I was very influenced by Arnold Schoenberg in the 1950s, and met him on several occasions. The inspiration to write the Recitative and Rondo came after I turned pages at a very exciting New York premiere of Schoenberg's Phantasy, performed by Rudolf Kolisch and Eduard Steuerman. Recitative and Rondo is dedicated to Gabriel Barat.

## Donald Harris (b. 1931): Fantasy for Violin and Piano (1955)

Donald Harris was a student of Max Deutsch, a devoted Schoenberg disciple. He has put name to several publications on the topic of the Second Viennese School. His Fantasy for Violin and Piano was not directly inspired by Schoenberg's Phantasy, but is written in strict serial style. Harris earned his Bachelor's and Master's degrees in composition from the University of Michigan, where he was a student of Ross Lee Finney. He also studied with Lukas Foss and Boris Blacher at the Berkshire Music Center (Tanglewood), and with Nadia Boulanger and André Jolivet in Paris. Harris writes about the Fantasy:

My Fantasy for Violin & Piano (1955) was composed during an extended period (1954-68) when I resided abroad in Paris, France. It was premiered at a concert of the Société Nationale de Musique on April 11, 1962. The performers were Maurice Crut, violin, and André Terrasse, piano. I had intended to write a short composition for the violin of a virtuoso nature. Its structure was to be compact in spite of the rather free nature of the fantasy form. Although the work is over fifty years old and thus dates from my formative years, I can listen to it with a sense of detachment today reflecting back with a bit of nostalgia on the composer that I was. The rudiments of my mature style are, I believe, in evidence. To my mind, there is a feeling of stylistic continuity generated in part by a dual interest in textural variety and contrapuntal interplay, an interest, if you will, that has continued to develop in later works written in this country. The Fantasy was also my first published composition.

Fantasy for Violin and Piano is dedicated to Max Deutsch.

## Leon Kirchner (b. 1919): For Violin Solo (1985) and Duo No. 2 for Violin and Piano (2001)

Leon Kirchner grew up in Los Angeles and studied with Arnold Schoenberg, Roger Sessions, and Ernest Bloch. A gifted pianist and conductor, Kirchner is first and foremost a composer. He taught for many years at Harvard and is a member of the American Academies of Arts and Letters and Arts and Sciences. He has been honored twice by the New York Music Critics' Circle and received the Naumburg Award, the Pulitzer Prize, the Friedheim Award and commissions from the Koussevitzky Foundation, the New York Philharmonic, the Philadelphia Orchestra, St. Paul Chamber Symphony, Spoleto and Santa Fe Chamber Music Festivals, the Boston Symphony, the Chamber Music Society of Lincoln Center, and the Elizabeth Sprague Coolidge Foundation.

For Violin Solo was commissioned by Joseph Gingold for the 1986 Indianapolis International Violin