

## Borup-Ernst Duo to Record the Complete Works for Violin and Piano by Vincent Persichetti, May 2012



Composer Vincent Persichetti (1915-1987) was one of the most prolific and important American artists of the twentieth century. His vast body of works covers virtually every genre of classical music, from solo pieces to large-scale symphonic works. Even though he was highly regarded by his contemporaries and widely performed, a surprisingly large number of his works remain un-recorded. This fact is true for Persichetti's works for violin and piano which are highly important compositions for this genre.

- Sonata for Solo Violin Op. 10 (1940) (10')
- Fantasy Op. 15 for Violin and Piano (1941) (10')
- Serenade No. 4 op. 28 for Violin and Piano (1945) (9')
- 6 Piano Sonatinas Vol. I&II (1950 and 1954)(21')
- Masques Op. 99 (ten pieces) for Violin and Piano (1965) (10')

The Sonata for Solo Violin (1940) and the Fantasy Op. 15 for Violin and Piano (1941, un-published) showcases the important early period of Persichetti's development as a composer. The composition-style is atonal with strong influences from Stravinsky, Hindemith, Bartok and Copland. Each of the movements of the solo sonata explores the vast range of tone colors and special effects available on the instrument, but the virtuosic writing never over-shadows the serene simplicity of the musical structure. The Fantasy has never been published, and the daughter of Mr. Persichetti graciously granted the PI permission to perform and record this work (see attached letter).

The Serenade No. 4 Op. 28 (1945) is a slightly later work that displays a remarkable mastery in the writing for both instruments. The four-movement work is structured as a classical sonata, but with a distinct "Persichetti-sound." The titles of the movements (*Patorale, Episode, Interlude* and *Capriccio*) conjures up vivid images that Persichetti masterfully "translates" into music.

*Masques* Op. 99 (1965) and the Piano Sonatinas (1950 and 1954) shows the educational side of Persichetti's compositional genius, as the works are intended as "training-pieces" for the serious musician, much in the same way that J.S. Bach's *Klavier-übungen* and *Inventions* were intended. As is the case with the compositions in this genre by Bach, Persichetti's pieces are fully deserving of the concert-stage with beautifully crafted compositions showing each instrument's best side. *Masques* Op. 99 was commissioned by Loise Behrend for The Juilliard School of Music to promote high quality chamber music for educational purposes.