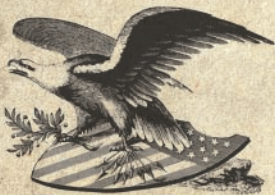




AMERICANA

MODERN MANDOLIN QUARTET



1. "Hoe-Down", from *Rodeo* - Aaron Copland – 3:49

Published by Boosey & Hawkes Inc.

String Quartet No. 12 in F, Op. 96, B. 179, ("The American") - Antonin Dvořák

2. I. Allegro ma non troppo – 9:44

3. II. Lento – 7:21

4. III. Molto vivace – 4:11

5. IV. Finale: Vivace, ma non troppo – 5:53

6. "Cool", from *West Side Story* - Leonard Bernstein – 4:53

Published by Universal Music Publishing Group / Chappell & Co.

7. Shenandoah – 4:21

Three Piano Preludes – George Gershwin

Published by Warner

8. Prelude I: Allegro ben ritmato e deciso – 1:57

9. Prelude II: Andante con moto e poco rubato – 4:25

10. Prelude III: Allegro ben ritmato e deciso – 1:31

11. Bill Monroe Medley - Bill Monroe – 8:29

Roanoke - Published by Unichappell Music

Lonesome Moonlight Waltz - Published by Music of Evergreen

Wheel Hoss - Published by Hill and Range Songs

Cheyenne - Published by Hill and Range Songs

Rawhide - Published by Unichappell Music

String Quartet No. 3, from *Mishima: A Life in Four Chapters* - Philip Glass

Published by Dunvagen Music Publishers Inc.

12. Movement 1 - 1957: Award Montage – 4:29

13. Movement 2 - November 25: Ichigaya – 1:18

14. Movement 4 - 1962: Body Building – 1:45

15. Movement 6 - 1937: Mishima/Closing – 3:23

BONUS TRACK:

16. Irish Roots Medley – 4:43

Total Time – 72:13

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MODERN MANDOLIN QUARTET

This music attracted us because of the wonderful way it sounds on our instruments,

particularly the Dvořák. Since the musical character of the pieces is based on various forms of American music, it lends itself extremely well to the mandolin. While many selections for piano and string music rely on idioms and techniques that may not transpose well to the mandolin, the pieces included on this disc were chosen for their vitality and the way they jumped right off the page and came to life (though some took a bit of work).

"Hoe-Down" from *Rodeo* (1942) - Aaron Copland (American, 1900-1990)

In the 1940's, in addition to *Rodeo*, a ballet for Agnes de Mille, Copland composed a number of film scores; *A Lincoln Portrait* (1942); the Pulitzer-prize-winning ballet for Martha Graham, *Appalachian Spring* (1944); and the *Third Symphony* (1946), the most popular American symphony of the 20th century. The well-known main theme of "Hoe-Down" is based on the American folk song "Bonyparte" or "Bonaparte's Retreat," played by Kentucky fiddler William Hamilton Stepp, which was recorded in 1937 by Alan Lomax for the Library of Congress and transcribed by Ruth Crawford Seeger. Other folk tunes incorporated are "McLeod's Reel" and the Irish "Gilderoy."



String Quartet No. 12 in F, Op. 96, B. 179,

nicknamed "The American" (1893) - Antonin Dvořák (Czech, 1841-1904)

Dvořák spent three years in America as director of the National Conservatory in New York and was 52 when he composed this "American" string quartet while on holiday in Spillville, Iowa. He had been brought to New York to help foster a national style of American music, because of his reputation for writing in a nationalistic style in Prague. To this end he studied traditional elements of American music and worked them into his compositions. Although Dvořák had successful performances at the World's Columbian Exposition in Chicago and in Carnegie Hall, his heavy teaching load left him little time for composing. When the bankruptcy of its principal patron left the Conservatory unable to pay his full salary, he returned to Bohemia.



“Cool”, from *West Side Story* (1957) -
Leonard Bernstein (American, 1918-1990)

West Side Story, adapting the story of *Romeo and Juliet* to the contemporary scenes of street conflict between white and Puerto Rican gangs in New York, is the best-known of Bernstein's stage musicals of the 1950's. In “Cool,” the Jets struggle to subordinate their violent impulses towards the Sharks under the all-important ethos of cool.



Shenandoah - Traditional

“Oh Shenandoah”, also known as “Shenandoah” or “Across the Wide Missouri”, was first published in *Harper's New Monthly Magazine* in 1882. Its provenance is unknown. It tells the story of a pioneer moving west, lonesome for his native Virginia (although some versions involve an Indian chief, Civil War soldier, or escaped slaves grateful for a river to disguise their trail).

This version is taken from a piano arrangement by the great American jazz musician Keith Jarrett, on the album *The Melody at Night, With You*. Confined to his home in the late 1990's with Chronic Fatigue Syndrome (CFS), Jarrett recorded the album of melodic music, intended as a Christmas present for his wife. *The Melody at Night, With You* is a solo piano record consisting of jazz standards presented with very little of the reinterpretation in which he usually engages. From this recording, the piano arrangement of “Shenandoah” was transcribed by Douglas Gould, then adapted by Paul Binkley for the Modern Mandolin Quartet.

Three Piano Preludes (1926) -
George Gershwin (American, 1898-1937)

- Prelude I. Allegro ben ritmato e deciso
- Prelude II. Andante con moto e poco rubato
- Prelude III. Allegro ben ritmato e deciso

Published in 1926, These preludes, originally for piano, appeared between Gershwin's major symphonic jazz works, “Rhapsody in Blue” (1924) and “An American in Paris” (1928). “True music must reflect the thought and aspirations of the people and time. My people are Americans. My time is today.”



Bill Monroe Medley - Bill Monroe (American, 1911-1996)

The Bill Monroe Suite is a collection of tunes by the father of that most American of musical styles, bluegrass. Born in 1911, Monroe performed at dances, parties, and on radio shows with his brothers, and later with other musicians. But it wasn't until he met banjoist Earl Scruggs that his style gelled into what is now known as Bluegrass music (named after Monroe's home state of Kentucky). Although known for fast tempos and exciting virtuosity, his music could also be slow and expressive. The MMQ has been performing this suite for quite some time, since Mike Marshall arranged it. The pieces in the suite are “Roanoke”, “Lonesome Moonlight Waltz”, “Wheel Hoss”, “Cheyenne” and “Rawhide”.

String Quartet No. 3, from *Mishima: A Life in Four Chapters* - Philip Glass (American, b. 1937)

- Movement 1 - 1957: Award Montage
- Movement 2 - November 25: Ichigaya
- Movement 4 - 1962: Body Building
- Movement 6 - 1937: Mishima/Closing

This piece is from the soundtrack of the 1985 Paul Schrader film *Mishima: A Life in Four Chapters*, about the Japanese novelist and nationalist Yukio Mishima, who committed seppuku after a failed coup d'état in 1970 at the age of 45. It was one of several film scores that Glass undertook in the 1980's and '90s. The film intercuts scenes from Mishima's life, from his novels, and from the day of his death. The string quartet movements accompany scenes from Mishima's childhood and early life.







PAUL BINKLEY

Paul Binkley plays mandola and guitar, is a founding member of the Modern Mandolin Quartet and also contributes many of the group's arrangements. Paul began his musical studies in London, Ontario where he gave his first professional concerts before graduating from high school. He became an instructor at the London Guitar and Lute Center for several years before moving to San Francisco to complete his Bachelor of Music degree at the San Francisco Conservatory of Music and his Master of Arts in Music degree at San Francisco State University, majoring in guitar performance. Paul has been an ensemble player with the San

Francisco Contemporary Music Players, the San Francisco Opera, Ballet, and Symphony, the Berkeley Symphony and many other orchestras. He is guitar instructor at Mills College. Other recording credits include the San Francisco Symphony recordings of Mahler's Seventh Symphony and Prokofiev's Romeo and Juliet, with Michael Tilson Thomas.



MATT FLINNER

Multi-instrumentalist Matt Flinger has made a career out of playing acoustic music in new ways. Starting out as a banjo prodigy who was playing bluegrass festivals before he entered his teens, Flinger later took up the mandolin, won the National Banjo Contest at Winfield, Kansas in 1990, and took the mandolin award there the following year. Since then, he has become recognized as one of the premiere mandolinists as well as one of the finest new acoustic/roots music composers today. He has toured and recorded with a wide variety of bluegrass, new acoustic, classical and jazz artists, including Tim O'Brien, Frank Vignola, Steve

Martin, Darrell Scott, Leftover Salmon, Alison Brown, The Ying Quartet, Tony Trischka, Darol Anger, and the Nashville Chamber Orchestra. He has also toured as part of Phillips, Grier and Flinger with bassist Todd Phillips and guitarist David Grier. His two solo CDs, "The View from Here" and "Latitude," are now widely considered classics in the new acoustic/modern bluegrass style. His current group, the Matt Flinger Trio (with guitarist Ross Martin and bassist Eric Thorin), has forged new pathways in acoustic string band music with their two ground-breaking CDs, "Music du Jour" and "Winter Harvest".



DANA RATH

Dana Rath, mandolinist, has devoted his musical career to reawakening interest in the mandolin family instruments. He has worked with The Berkeley Mandolin Ensemble, the Rudy Cipolla group, the Hotzeplotz Klezmer Orchestra and is a founding member of The Modern Mandolin Quartet. His interest in classical mandolin began while studying classical guitar at Loyola University in New Orleans. He then studied in Europe with mandolin virtuoso Keith Harris. Other instructors include Gertrud Troester, Emmanuel Sheynkmann and Andy Statman.

Dana has recorded new works by Alexis Alrich and Larry Polanski, performed with the Berkeley Symphony and Louisville Symphony and has played mandolin, guitar and banjo for San Francisco's American Conservatory Theater. His involvement with the Quartet continues his dream of bringing new prominence to the modern mandolin.



ADAM ROSZKIEWICZ

Adam began playing the guitar at age 7, inspired by Mississippi John Hurt, Tom Petty, and his father's shiny new Fender Stratocaster. His first lessons were from his father and later with Gregory Coleman and John Schneiderman. Now based in the Bay Area, Adam performs classical music, bluegrass, country, folk and new acoustic music on guitar, mandolin, and mandocello. Adam has performed at festivals around the world including the Icicle Creek music festival in Washington, the Mozart festival in San Luis Obispo, the Blue Highways festival in Utrecht, Holland, the Singer Festival in Warsaw, Poland and the Hardly-Strictly-Bluegrass

festival in San Francisco's Golden Gate Park. In addition to the Modern Mandolin Quartet, Adam currently plays with the Bluegrass band Front Country and is a member of the Ger Mandolin Orchestra. Adam has also performed with AJ Roach, Ana Egge, Rachel Ries, Anais Mitchell, Michelle Shocked, and Mike Marshall. Adam earned his undergraduate and graduate diplomas in music performance from the San Francisco Conservatory of Music, where he studied with David Tanenbaum and Marc Teicholz. In March 2005, he made his Carnegie Hall debut, performing guitar duets with Santiago Gutierrez. In addition to performance, Adam is also a dedicated music teacher with over 15 years experience giving private lessons and workshops. His book of flatpick guitar arrangements of fiddle tunes is due to be published in 2013.

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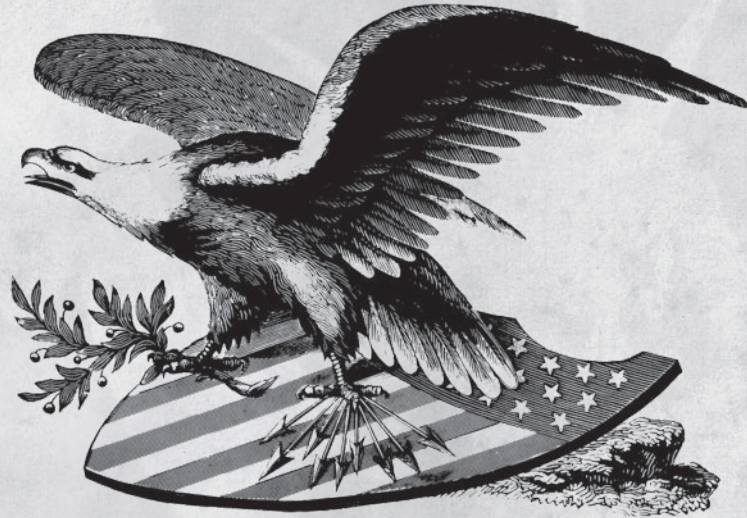
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