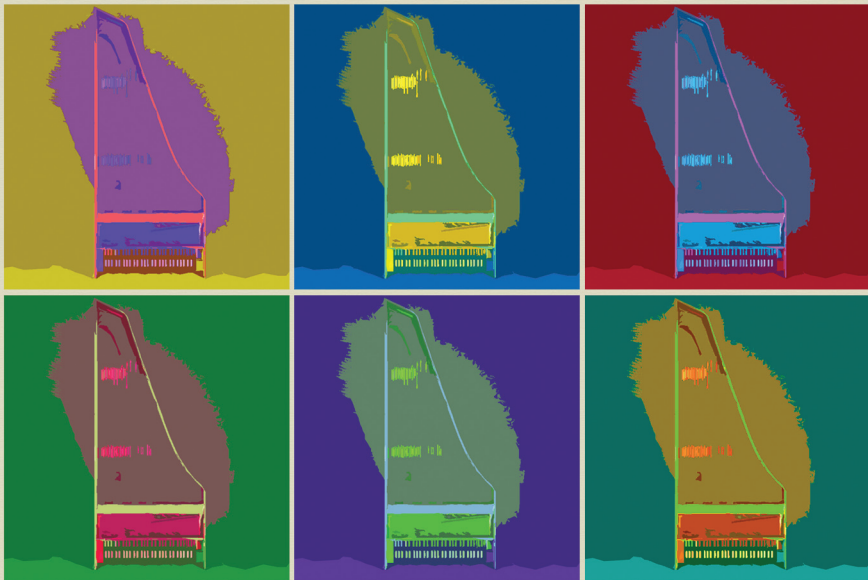




toccatas

MODERN AMERICAN MUSIC FOR HARPSICHORD



jory vinikour

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MODERN AMERICAN MUSIC
FOR HARPSICHORD

1. Recitative and Toccata Percossa (1953) - Mel Powell (1923-1998) — 7:46

Shawnee Press, Inc. OBO Templeton Publishing Co. - 1247 6th Street, Santa Monica, CA 90401

2. Ostinato (from *Set of Four*, 1960) - Henry Cowell (1897-1965) — 2:24

Associated Music Publishers, Inc. - 1247 6th Street, Santa Monica, CA 90401

3. Spiders* (1968) - Ned Rorem (b. 1923) — 2:48

Boosey & Hawkes Inc. - 229 West 28th Street 11th Fl., New York, NY 10001

Sonata (1982) - Samuel Adler (b. 1928)

Theodore Presser Company - 588 North Gulph Road, King of Prussia, PA 19406

4. Fast, very rhythmic — 3:11

5. Slowly and expressively — 4:46

6. Very fast — 3:12

Profiles* (1982) - Robert Muczynski (1929-2010)

Hinshaw Music, Inc. - P.O. Box 470, Chapel Hill, NC 27514

7. Moderato — 1:49

8. Allegro — 2:25

Three Movements* (1988) "Semi-Suite" - Thomas Benjamin (b. 1940)

Hinshaw Music, Inc. - P.O. Box 470, Chapel Hill, NC 27514

9. Prelude — 1:30

10. Cantilena — 2:34

11. Toccata — 2:27

12. Saraband* (1986) - Robert Moevs (1920-2007) — 4:53

Theodore Presser Company - 588 North Gulph Road, King of Prussia, PA 19406

13. Gyre* (1991) - Stephen Blumberg (b. 1962) - *Dedicated to Jory Vinikour* — 7:26

Published by Stephen Blumberg

14. Tourbillon Galaxy* (2012) - Patricia Morehead (b. 1940) - *Dedicated to Jory Vinikour* — 3:10

Published by Loon Press (ASCAP), 600 S Dearborn St #2016, Chicago IL 60605

Five Toccatas* (2005) - Harold Meltzer (b. 1966) - *Dedicated to Jory Vinikour*

Published by Urban Scrawll Music Company

15. Toccata no. 1 — 0:44

16. Toccata no. 2 — 3:16

17. Toccata no. 3 — 3:02

18. Toccata no. 4 — 2:04

19. Toccata no. 5 — 2:23

Total Time — 61:41

* - World Premiere Recording

Towards the beginning of the 20th century, after more than a century of obscurity, the harpsichord enjoyed a conspicuous revival.

This revival can be credited in large part to the efforts of the Dolmetsch family and their search for authenticity in performance practice: music to be played on the instruments with which composers such as Bach or Couperin were familiar, in a historically informed manner.

Although hardly the first performer on this newly rediscovered instrument, the Polish virtuoso Wanda Landowska brought the harpsichord to worldwide attention. Pleyel, the French piano manufacturer, designed a heavily modified harpsichord, designed to withstand demanding climatic conditions, and to produce a more powerful sound mass. This "new" instrument differed drastically from the historic models both mechanically and in terms of sound, far more dense, yet lacking in clarity.

Prominent composers, intrigued and inspired, produced new works. Francis Poulenc and Manuel de Falla composed concerti dedicated to Wanda Landowska. In the decades which followed, works by such renowned composers as Frank Martin, Bohuslav Martinu, Darius Milhaud and many others were created.

Stateside, a new generation of performers, most notably harpsichordist and musicologist Ralph Kirkpatrick, and instrument builders such as John Challis, followed by Frank Hubbard and William Dowd, was also experiencing this revival. Many American composers wrote for the harpsichord, in styles ranging from Neo-Baroque to avant-garde. Ned Rorem, in addition to the short work represented on this recording, composed a *Concertino da Camera* in 1946, inspired by his meeting with Landowska and Kirkpatrick. The avant-gardist Henry Cowell wrote his *Set of Four* (of which the *Ostinato* is presented here) for eminent harpsichordist and musicologist Ralph Kirkpatrick. Jazz pianist-turned-serious-composer Mel Powell wrote his jazzy, Hindemithian *Recitative and Toccata percossa* for flamboyant virtuoso Fernando Valenti.

During my years of study, first as a pianist, later as a harpsichordist, I always felt compelled to perform new works written by my peers and my professors. The impetus for this recording is derived from this curiosity. In 2010, my friend Stephen Blumberg invited me to present a 20th century American harpsichord recital at the New American Music Festival in Sacramento. This rare opportunity provided me the occasion to immerse myself in the preparation of fascinating repertoire by important composers. I am doubly fortunate that some of these composers dedicated works to me (on this recording, Blumberg, Meltzer and Morehead). My thanks to these composers, and to Sono Luminus, whose enthusiasm made this recording possible.

Mel Powell's *Recitativo and Toccata percossa* (1953) was composed for the gifted American harpsichordist Fernando Valenti. The brief introductory recitativo alternates fanfare-like passages with rhapsodic arpeggios. The brilliant toccata shows playful hints of Powell's jazz background.

Henry Cowell's *Set of Four* for harpsichord (1960), from which the *Ostinato* recorded here is taken, was composed for the American harpsichord performer and musicologist Ralph Kirkpatrick.

Also a moto perpetuo, **Ned Rorem's** *Spiders* is based on a series of chords. The piece spins up and down over the breadth of the keyboard, juxtaposing quintuplet figuration in one hand against 8th notes in the other. At the midway point, the same material is heard backwards, until, after a final reiteration of the principal chords, the piece disappears on a thread of sound.

in the composer's words:

Nothing can be said about music that the music can't say better, except how it came to be written.

Like most composers my keyboard knowledge began with the piano, and stayed that way until, by a fluke, while still in my twenties, I met both Ralph Kirkpatrick and Wanda Landowska. Immediately I wrote a harpsichord concerto. But neither of them played it, nor has anyone, ever. Where is it now? – forgotten in a trunk somewhere?

In 1968 I did compose "Spiders", for solo harpsichord and dedicated to Igor Kipnis, but it too has faded from sight- or sound. So I am touched that the renowned harpsichordist Jory Vinikour has found it, and now recorded it.

Ned Rorem - June 2013

Samuel Adler — Sonata

in the composer's words:

My Sonata for Harpsichord solo was written in 1982 for Barbara Harbach as part of an ongoing collaboration with her involving works for harpsichord, organ as well as chorus.

I have always loved the keyboard music of the great Baroque masters especially Scarlatti and Bach. Their energy and melodic invention has fascinated and inspired me. This Sonata is a tribute to these masters and tries to simulate the fabulous

energy and invention especially in their harpsichord works. The Sonata is in three short movements, and is loosely based on the conflict of the musical translation of Barbara Harbach's initials B (Bb) and H (B natural in the German notation. This secundal "rub of dissonance" pervades the first movement especially pitting jagged, tense melodic and rhythmic elements against more lyrical ones, keeping a constant energetic movement throughout. - The second movement tries to simulate a Baroque aria with a sustained melody over rolled chords on the lute stop of the instrument. The final movement is an ever-driving joyous toccata which should bring the work to an exciting close with a coda made up of accelerating repeated chords. - I am thrilled by the intensity and imagination of today's harpsichordists and am especially inspired by the superb performance of Jory Vinikour's recording of my Sonata on this CD.

In **Robert Muczynski's** *Profiles*, the listener recognizes at once the composer's typical, urban, jazzy style. The first movement is in a rather brooding and dark atmosphere, while the second movement is a cheerful scherzo, alternating between triple and double time.

Thomas Benjamin — Three Movements - "Semi-Suite"

in the composer's words:

The Semi-Suite was written for Robert Lynn, and has been in the repertoire of several harpsichordists, including Dr. Lynn, Elaine Funaro and Jory Vinikour. The composer is delighted to have a performer of Jory's brilliance record this piece. Written in an extended-tonal, neo-Baroque language, the Suite is one of the composer's light-hearted style-studies, a fond parody of the conventions of the Baroque keyboard suite, and of harpsichord writing, with references to Handel, Bach, Hindemith and Scott Joplin.

Robert Moevs' Saraband holds a very special place for this performer, who performed it on several occasions. The work was written in 1986 for Charlotte Mattax-Moersch, with whom Mr. Vinikour studied harpsichord in 1988-1990. Dr. Mattax-Moersch lent her harpsichord to Robert Moevs as he composed *Saraband*, and the writing for the harpsichord is thus idiomatic, if challenging! The piece begins with an intricate canon, whose tightly woven ornamental threads soon form a continuum of sound. This gives way to a lyrical passage, soon enough interrupted by rather foreboding rhythms. This in turn develops into a fierce chromatic storm of double notes, before gradually subsiding into the loosely canonic ending.

Stephen Blumberg — Gyre

in the composer's words:

"Gyre" is defined as a ring or circle, or as a circular course in motion. The word shows up prominently in the opening line of both "The Jabberwocky" by Lewis Carroll ("Twas brillig and the slithy toves did gyre and gimbol in the wabe") and "The Second Coming" by William Yeats ("Turning and turning in the widening gyre the falcon cannot hear the falconer"). The character or mood of the music in Gyre seems to veer back and forth between the nonsensical, comic horror of "The Jabberwocky" and the darkly apocalyptic tone of "The Second Coming." The structure of the piece also reflects the title, specifically "the widening gyre" of Yeats, in that each of the three main sections of the piece grows proportionally in length with regard to the previous one, in a ratio of 3:5:7. Each subsequent section begins with pitches symmetrically expanded around the opening B just below middle C, the central axis of the piece, and the very center of the harpsichord's range. The outer extremes in register, the highest and lowest Fs, are reserved for close to the very end of the piece.

Gyre, for harpsichord solo, was composed in Paris in 1991 for Jory Vinikour and premiered in Amsterdam by Mr. Vinikour at a weeklong international festival of contemporary harpsichord music, *Het Clavecimbel*, in April 1994. Jory Vinikour has also performed Gyre in Paris and on a tour of several American cities, with its American premiere being given at the Cleveland Museum of Art in March 1997. It was included on a program of contemporary American music for solo harpsichord in a concert Mr. Vinikour performed at the Festival of New America Music at California State University, Sacramento, in November 2010.

Patricia Morehead — Tourbillon Galaxy

in the composer's words:

Tourbillon Galaxy is written for and dedicated to the amazing harpsichordist and my dear friend Jory Vinikour. The piece is inspired by my vision of a distant galaxy in outer space that is comprised of whirlwinds and violent storms. My inspirations for this piece are the great works for harpsichord by the French composer Jean-Philippe Rameau and the desire to compose a perpetuum mobile. The piece is composed of very tightly controlled canons often at very close intervals and just the distance of a sixteenth note apart. I particularly wanted to challenge the performer in a twenty-first century idiom.

Harold Meltzer — Toccatas

in the composer's words:

When I showed up at Yale for graduate school in composition I was already a lapsed keyboard player. I thought it was important to get my fingers back in playing shape, though, so convinced the eminent Peter Frankl to grant me an audition. He agreed to take me on as a student if I in turn agreed to practice piano four hours each day without fail. That was at least three hours more than I had, so I signed up instead to take introductory lessons in harpsichord playing with Richard Rephann. For the next three years I learned to play not Chopin and Prokofiev, but the music of composers I knew of mostly from textbooks: John Bull, Sweelinck, Froberger, Louis Couperin. And what fabulous music it is! The small motivic cells in the toccatas of Froberger led me to organize groups of notes in similar ways, and the loose variations-like structures of the keyboard pieces by Byrd and Bull in the *Fitzwilliam Virginal Book* came to inform my sense of how pieces could be put together. My concerto *Virginal* (2002) for harpsichord and fifteen instruments was the first piece in which these influences could be heard, but the sound world was undeniably modern and my own. Brandon Fradd, who generously had commissioned *Virginal*, two years later proposed that he commission me, through the New Music New Donors program of *Meet the Composer* (now *NewMusicUSA*) to dedicate a set of toccatas for Jory. In the toccatas I was more conscious of stylistic antecedents, and in fact there are moments when the music seems a mix of me with Scarlatti, with Froberger, and with Rameau. The first four toccatas were composed in 2005, in time (just) for Jory to perform on a series of concerts culminating in a New York premiere at Carnegie Hall's Weill Recital Hall. My original instinct, to end the set of toccatas with a whimper rather than a bang, was not my surest one, and Brandon and Jory worked on me to add a final, fifth toccata. Two years later, while beginning a piano concerto, I developed material that ultimately would work both in the concerto and as the fifth toccata. Jory first performed the set of five in March 2008 on the *Mission Blue* series in Brisbane, California, and has been generous to program the work in venues in six countries.

Jory Vinikour

Hailed as one of the most gifted harpsichordists of his generation, Chicago-born **Jory Vinikour** enjoys an exceptionally diversified career that encompasses performances as a soloist, chamber musician, *continuo* player, répétiteur, and accompanist. Having studied in Paris with Huguette Dreyfus and Kenneth Gilbert as a Fulbright Scholar, Jory took First Prizes in the Warsaw International Harpsichord Competition in 1993 and the Prague Spring Festival in 1994. As a concert artist, his repertoire ranges from Bach and Rameau to Poulenc and Nyman. Notable contemporary composers such as Stephen Blumberg, Frédéric Durieux, Graham Lynch, Harold Meltzer, and Patricia Morehead have composed music for Jory, and he has espoused the harpsichord music of György Ligeti and Michael Nyman. For Novello, he prepared a new edition of Cyril Scott's 1937 Harpsichord Concerto. In the concert hall, Jory has performed with leading orchestras including the Lausanne Chamber Orchestra, MDR Symphony Orchestra, Moscow Chamber Orchestra, Netherlands Chamber Orchestra, Orchestre de la Suisse Romande, Philharmonic of Radio-France, Rotterdam Philharmonic, and Royal Scottish National Orchestra. He has collaborated with conductors such as Stéphane Denève, Martin Haselböck, Marek Janowski, Armin Jordan (with whom he recorded Frank Martin's *Petite Symphonie Concertante*), Fabio Luisi, Marc Minkowski, John Nelson, and Constantine Orbelian. As a répétiteur and *continuo* artist in Baroque and Classical opera, Jory has participated in productions at Baden-Baden (Germany), Glyndebourne, Netherlands Opera, Opéra de Paris, Madrid's Teatro Real, and the Salzburger Festspiele. He is also admired for his work in 20th-Century opera, notably Stravinsky's *Rake's Progress* and Zimmermann's *Soldaten*. Acclaimed as an accompanist for some of the world's best singers, Jory has worked extensively with celebrated artists such as David Daniels, Héléne Delavault, Vivica Genaux, Magdalena Kožená, Annick Massis, Marijana Mijanovic, Dorothea Röschmann, Rolando Villazón, and Anne Sofie von Otter. His collaboration with Anne Sofie von Otter and lutenist Jakob Lindberg produced *Music for a While*, a program of English and Italian music of the 17th Century that was released to widespread acclaim in 2005. Jory's recordings include critically-praised accounts of Bach's *Goldberg Variations*, Bach's Toccatas, and Händel's 1720 Suites for Harpsichord. A dynamic partnership with flautist Joshua Smith produced recordings of Bach's Sonatas for Flute and Harpsichord. Jory's début recording for Sono Luminus, *The Complete Harpsichord Works of Rameau* (DSL-92154), was nominated for a GRAMMY® Award in 2012.

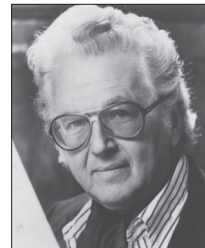


composer biographies

Mel Powell

(1923 - 1998)

Born 12 February 1923 in New York, Mel Powell began his musical life as a prodigious jazz artist, working as pianist and arranger with the Benny Goodman Orchestra and later, the Glenn Miller Army Air Force Band. Soon, however, a strong compositional instinct prompted his matriculation at Yale University, where he studied with Paul Hindemith. Under Hindemith, and throughout the late 1940s and 1950s, Powell composed primarily in a neoclassic style producing such works as the *Cantilena Concertante* for English horn and orchestra, *Divertimento* for violin and harp, and *Trio* for piano, violin and cello.



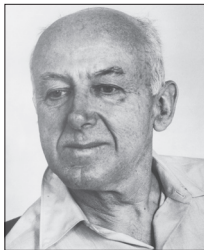
In 1959, Powell's musical personality blossomed and the influence of Webern was manifested in a brevity of forms and transparency of textures. An innovative and consistently adventurous musical style embraced experimentation with extended string techniques and invented notations (as in the Filigree Setting for string quartet), musical blocks of chords, pitch sequences, rhythms, and colors (represented in *Modules: An Intermezzo for chamber orchestra*), and tape and electronics (such as in the song cycle *Strand Settings: Darker*). *Duplicates: A Concerto for Two Pianos and Orchestra* was awarded the Pulitzer Prize in 1990 and illustrates Powell's meticulous craftsmanship and singular skill at assembling richly expressive yet intricately complex musical structures.

Powell was one of the instrumental founders of the California Institute of the Arts. He served as dean of the music school from 1969 to 1978, and, at the time of his death on 24 April 1998, he held the Roy E. Disney endowed chair in music composition. Powell received awards and commissions from Sigma Alpha Iota, the Guggenheim Foundation, the American Academy of Arts and Letters, and the NEA. Among his final works were: the *Piano Trio '94*; the *Sonatina* (for solo flute) and the *Sextet*, premiered in 1996 by the California EAR Unit; the song cycle, *Levertov Breviary*, premiered in 1997 by soprano Judith Bettina and pianist James Goldsworthy for Harvard University's Fromm Foundation; and *Seven Miniatures – Women Poets of China*, a work for harp and voice premiered at New York's Merkin Concert Hall in October 1998 by Susan Allen and Anne-Lise Berntsen.

Henry Cowell

(1897 - 1965)

A tireless musical explorer and inventor, Henry Cowell was born 11 March 1897 in Menlo Park, California, where he grew up surrounded by a wide variety of Oriental musical traditions, his father's Irish folk heritage, and his mother's Midwestern folk tunes. Already composing in his early teens, Cowell began formal training at age 16 with Charles Seeger at the University of California. Further studies focused primarily on world music cultures. His use of varied sound materials, experimental compositional procedures, and a rich palette colored by multiple non-European and folk influences revolutionized American music and popularized, most notably, the tone cluster as an element in compositional design.



In addition to tone clusters evident in such works as *Advertisement* and *Tiger*, Cowell experimented with the "string piano" in works like *The Aeolian Harp* and *The Banshee*, where strings are strummed or plucked inside the piano. Studies of the musical cultures of Africa, Java, and North and South India enabled Cowell to stretch and redefine Western notions of melody and rhythm; mastery of the gamelan and the theory of gamelan composition led to further explorations with exotic instruments and percussion. Later, Cowell developed the concept of indeterminacy or "elastic form" in works like the *Mosaic Quartet* (where performers determine the order and alternation of movements).

Cowell's influence is legion, counting among his students John Cage, Lou Harrison, and George Gershwin. Cowell taught at the New School for Social Research in New York and also held posts at the Peabody Conservatory and Columbia University. A plethora of awards, grants, and honorary degrees was capped by his election in 1951 to the American Institute of Arts and Letters.

© Sidney Cowell

Ned Rorem

(b. 1923)

Words and music are inextricably linked for Ned Rorem. *Time* magazine has called him "the world's best composer of art songs," yet his musical and literary ventures extend far beyond

this specialized field. Winner of the Pulitzer Prize and a GRAMMY®, Rorem has composed three symphonies, four piano concertos and an array of other orchestral works, music for numerous combinations of chamber forces, ten operas, choral works of every description, ballets and other music for the theater, and literally hundreds of songs and cycles. He is the author of sixteen books, including five volumes of diaries and collections of lectures and criticism.

Ned Rorem was born October 23, 1923, and at age seventeen entered the Music School of Northwestern University. Two years later, he received a scholarship to the Curtis Institute in Philadelphia. He studied composition under Bernard Wagenaar at Juilliard, where he earned both his Bachelor's and Master's degrees.

Ned Rorem has been the recipient of a Fulbright Fellowship (1951), a Guggenheim Fellowship (1957), and an award from the National Institute of Arts and Letters (1968). In January 2000 he was elected President of the American Academy of Arts and Letters. He received the ASCAP-Deems Taylor Award in 1971 for his book *Critical Affairs, A Composer's Journal*, in 1975 for *The Final Diary*, and in 1992 for an article on American opera in *Opera News*. His suite *Air Music* won the 1976 Pulitzer Prize in music. The recording of his *String Symphony, Sunday Morning, and Eagles* received a GRAMMY® Award for Outstanding Orchestral Recording in 1989. In 1998 he was chosen Composer of the Year by Musical America.



Among his many commissions for new works are those from the Ford Foundation (for *Poems of Love and the Rain*, 1962), the Lincoln Center Foundation (for *Sun*, 1965); the Koussevitzky Foundation (for *Letters from Paris*, 1966); the Atlanta Symphony (for the *String Symphony*, 1985); the Chicago Symphony (for *Goodbye My Fancy*, 1990); and from Carnegie Hall (for *Spring Music*, 1991). Rorem's most recent opera, *Our Town*, which he completed with librettist J.D. McClatchy, is a setting of the acclaimed Thornton Wilder play of the same name. It premiered at the Indiana University Jacob's School of Music in February 2006. Among the distinguished conductors who have performed his music are Bernstein, Masur, Mehta, Mitropoulos, Ormandy, Previn, Reiner, Slatkin, Steinberg, and Stokowski.

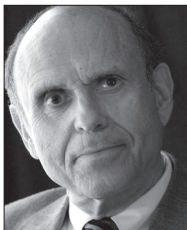
Ned Rorem is published by Boosey & Hawkes.

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Samuel Adler

(b. 1928)

Samuel Adler was born March 4, 1928 in Mannheim, Germany and came to the United States in 1939. He was inducted into the American Academy of Arts and Letters in May 2001, and then inducted into the American Classical Music Hall of Fame in October 2008. He is the composer of over 400 published works, including 5 operas, 6 symphonies, 12 concerti, 9 string quartets, 5 oratorios and many other orchestral, band, chamber and choral works and songs, which have been performed all over the world. He is the author of three books, *Choral Conducting* (Holt Reinhart and Winston 1971, second edition Schirmer Books 1985), *Sight Singing* (W.W. Norton 1979, 1997), and *The Study of Orchestration* (W.W. Norton 1982, 1989, 2001). He has also contributed numerous articles to major magazines and books published in the U.S. and abroad.



Adler was educated at Boston University and Harvard University, and holds honorary doctorates from Southern Methodist University, Wake Forest University, St. Mary's Notre-Dame and the St. Louis Conservatory. His major teachers were: in composition, Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindemith and Aaron Copland; in conducting, Serge Koussevitzky.

He is Professor-emeritus at the Eastman School of Music where he taught from 1966 to 1995 and served as chair of the composition department from 1974 until his retirement. Before going to Eastman, Adler served as professor of composition at the University of North Texas (1957-1977), Music Director at Temple Emanu-El in Dallas, Texas (1953-1966), and instructor of Fine Arts at the Hockaday School in Dallas, Texas (1955-1966). From 1954 to 1958 he was music director of the Dallas Lyric Theater and the Dallas Chorale. Since 1997 he has been a member of the composition faculty at the Juilliard School of Music in New York City, and was awarded the 2009-10 William Schuman Scholars Chair. Adler has given master classes and workshops at over 300 universities worldwide, and in the summers has taught at major music festivals such as Tanglewood, Aspen, Brevard, Bowdoin, as well as others in France, Germany, Israel, Spain, Austria, Poland, South America and Korea.

Some recent commissions have been from the Cleveland Orchestra (*Cello Concerto*), the National Symphony (*Piano Concerto No. 1*), the Dallas Symphony (*Lux Perpetua*), the Pittsburgh Symphony (*Viola Concerto*), the Houston Symphony (*Horn Concerto*), the Barlow Foundation/Atlanta Symphony (*Choose Life*), the American Brass Quintet, the Wolf Trap Foundation, the Berlin-Bochum Brass Ensemble, the Ying Quartet and the American String Quartet to name only a few. His works have been performed lately by the St. Louis Symphony, the Los Angeles Philharmonic, the Berlin Radio Symphony Orchestra and the Mannheim Nationaltheater Orchestra. Besides these commissions and performances, previous commissions have been received from the National Endowment for the Arts (1975, 1978, 1980 and 1982), the Ford and Rockefeller Foundations, the Koussevitzky Foundation, the City of Jerusalem, the Welsh Arts Council and many others.

Adler has been awarded many prizes including a 1990 award from the American Academy of Arts and Letters, the Charles Ives Award, the Lillian Fairchild Award, the MTNA Award for Composer of the Year (1988-1989), and a Special Citation by the American Foundation of Music Clubs (2001). In 1983 he won the Deems Taylor Award for his book, *The Study of Orchestration*. In 1988-1989 he was designated "Phi Beta Kappa Scholar." In 1989 he received the Eastman School's Eisenhard Award for Distinguished Teaching. In 1991 he was honored by being named the Composer of the Year by the American Guild of Organists. Adler was awarded a Guggenheim Fellowship (1975-1976); he has been a MacDowell Fellow for five years and; during his second trip to Chile, he was elected to the Chilean Academy of Fine Arts (1993) "for his outstanding contribution to the world of music as a composer." In 1999, he was elected to the Akademie der Künste in Germany for distinguished service to music. While serving in the United States Army (1950-1952), Adler founded and conducted the Seventh Army Symphony Orchestra and, because of the Orchestra's great psychological and musical impact on European culture, was awarded a special Army citation for distinguished service. In May, 2003, he was presented with the Aaron Copland Award by ASCAP, for Lifetime Achievement in Music (Composition and Teaching).

Adler has appeared as conductor with many major symphony orchestras, both in the U.S. and abroad. His compositions are published by Theodore Presser Company, Oxford University Press, G. Schirmer, Carl Fischer, E.C. Schirmer, Peters Edition, Ludwig-Kalmus Music Masters, Southern Music Publishers, Transcontinental Music Publishers, and Leupold Music.

Robert Muczynski

(1929-2010)

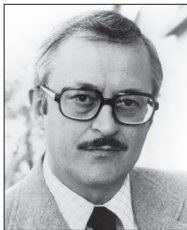
Robert Muczynski has been described by *Fanfare* as "...one of our country's best composers." Indeed, his works have travelled the globe with performances in the major cities of Europe, Australia, and the Orient. His orchestral and chamber music has been featured at Lincoln Center, The Kennedy Center, Orchestra Hall in Chicago, Wigmore Hall in London, and many other significant venues.

Muczynski studied composition with Alexander Tcherepnin at DePaul University, Chicago during the late 1940's. His principal piano teacher during his undergraduate and graduate years at DePaul was Walter Knupfer. At age 29 Muczynski made his New York debut at Carnegie Recital Hall, performing a program of his own compositions for piano. At this time he was head of the piano department at Loras College in Iowa.

Meanwhile, Muczynski's compositions were beginning to attract an international following. His *Sonata for Flute and Piano* received the Concours Internationale Prize in Nice, France, in 1961 and is now unanimously regarded by audiences, critics, and performers as an important addition to the flute repertoire.

Considered one of America's most distinguished contemporary composers, Muczynski retired as Professor Emeritus from the University of Arizona, Tucson, in 1988 after serving as head of the composition department and composer-in-residence for 23 years. During these years he was the recipient of many honors, including a Pulitzer Prize nomination for the *Concerto for Alto Saxophone and Orchestra, Op. 41*. Other awards include two Ford Foundation fellowships and more than thirty ASCAP creative merit awards. His works for orchestra, chamber ensembles, solo instruments and chorus are now familiar throughout the world. Muczynski was also honored when his *Second Piano Sonata* was awarded first prize at the Fifth International Piano Competition in Sydney Australia, in 1992.

Robert Muczynski passed away on May 25, 2010.



Tom Benjamin

(b. 1940)

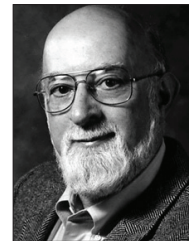
Tom Benjamin was born in Bennington, Vermont, in 1940. He received his degrees from Bard College, Harvard, Brandeis and Eastman, studying composition with Leon Kirchner, Carlos Surinach, Ernst Krenek, Arthur Berger and Bernard Rogers. Dr. Benjamin has composed works for all media, including concertos for violin, piano and viola, symphonies, oratorios, cantatas, six operas and a great deal of choral and chamber music. Over 60 of his works have been commercially published, and several have been commercially recorded. He is author of two books on counterpoint, published by Routledge, and co author of three music theory texts, published by Wadsworth and Oxford University Press.

He has won prizes in a wide variety of composition contests here and abroad, and has received numerous grants, awards and commissions, from the National Endowment for the Arts, ASCAP, Meet-the-Composer, the National Music Theater Network, the Barlow Foundation and many others. He is a Fellow of the MacDowell Colony, the Corporation of Yaddo, the Virginia Center and Hambidge Center. Also active as a clarinetist and choral conductor, Dr. Benjamin taught for many years at the National Music Camp (Interlochen), the University of Houston's School of Music, and has just retired from teaching theory and composition at the Peabody Conservatory of The Johns Hopkins University, where he was for some years Chair of the Department of Music Theory.

Robert Moevs

(1920-2007)

Robert Moevs is an American composer, born December 2, 1920 in La Crosse, WI. After studying music at Harvard University (BA 1942), he entered the US Air Force and served as a pilot. He resumed his musical studies at the Paris Conservatoire (1947–51) and then Harvard (MA 1952); his principal teachers were Piston and Boulanger. For the next three years he was at the American Academy in Rome as a Rome Prize Fellow. An inspiring teacher, Moevs served on the faculty at Harvard (1955–63) and at Rutgers, the State University of New Jersey (1964–91). He was composer-in-residence at the American Academy in Rome in 1960–61



and a Guggenheim Fellow in 1963–4. Awards made to him include one from the National Institute of Arts and Sciences (1956) and many from ASCAP; in 1978 he received the Stockhausen International Prize in Composition for his *Concerto grosso*.

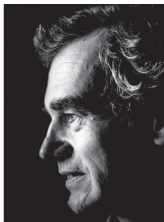
Moevs' broad compositional structures are logical and balanced, with an extremely impassioned content. He wrote masterfully for orchestra and for percussion in particular. While Beethoven and Stravinsky seemed the spiritual sources of his music in the 1950s, affinities with Varèse and Boulez may be detected in subsequent works, which display a characteristic passion and control in developing what Moevs referred to as 'systematic chromaticism'. He viewed what is primary to be less a succession of pitches heard in isolation than the intervals they generate. Subjected to inversion, retrograde etc., their tension and relaxation give meaning to the sound. "Itaque ut" (1959), an a cappella episode from *Attis*, offers a succinct example of the procedure that remained a hallmark of his style.

Robert Moevs passed away on December 10, 2007.

Stephen Blumberg

(b. 1962)

Composer Stephen Blumberg writes music that is vivid and colorful, with multilayered textures and intricate rhythmic structures, driven by an underlying instinct for emotion and drama, and shaped by an intuitive sense of form. He composes primarily for acoustic instruments and has also collaborated with visual artists to create soundtracks for video and installation works. Blumberg has received numerous awards for his work including the Walter Hinrichsen Award from the American Academy of Arts and Letters (2004), the George Ladd Prix de Paris Fellowship (1991-93), two Nicola De Lorenzo Prizes for Composition (1990 and 1994), and a BMI Student Composer Award (1987). In 2011 he was commissioned to compose a new work for the California Youth Symphony, *Subterranean River*, which was premiered in November 2011 at the Mondavi Center for the Arts at UC Davis. His solo marimba piece *Scrabble* is being published by Edition Peters in



2013. His music has been performed internationally as well as throughout the United States by soloists such as GRAMMY® nominated harpsichordist Jory Vinikour, pianist Sarah Cahill, percussionist Daniel Kennedy, and flutist Laurel Zucker, and by ensembles such as the Arditti String Quartet, the Cassatt String Quartet, Earplay, the Empyrean Ensemble, Octagon, Music Now, the Tanosaki-Richards Duo, Ensemble Chiaroscuro, and Citywater. Blumberg is Professor of Composition and Music Theory at California State University, Sacramento, where he also co-directs the Festival of New American Music.

Patricia Morehead

(b. 1940)

Patricia Morehead, composer/oboist, PhD Composition University of Chicago, BM in Oboe New England Conservatory, diplomas from Royal Toronto Conservatory, Conservatoire National de Musique de Paris, and Accademia Chigiana. She is Associate Composer of the Canadian Music Center. She has taught composition and Twentieth Century Music at Roosevelt University, teaches composition, theory and music history at Dominican University and Columbia College, Chicago. Morehead was chosen 2002 "Chicagoan of the Year" by John von Rhein, *Chicago Tribune*.



Patricia is 1990 first-prize winner in the "Search for New Music" competition by the International League of Women Composers, and recipient of more than 40 commissions by performers in Chicago and festivals abroad. Her CD *Good News Falls Gently* is available through various online retailers. Patricia's compositions are published by Jeanné.

She is founding Artistic Director of CUBE, past-president of American Women Composers, Midwest and the International Alliance of Women in Music. Currently she is the International Congress Chair of IAWM.

Harold Meltzer

(b. 1966)

Harold Meltzer was born in Brooklyn, New York in 1966 and grew up in Long Island before earning degrees in various disciplines from Amherst College, the Yale School of Music, Columbia Law School, and King's College, Cambridge. His sextet, Brion, was a finalist for the Pulitzer Prize in 2009; other recognition of his work includes the Rome Prize, the Barlow Prize, a Guggenheim Fellowship, the Charles Ives Fellowship from the American Academy of Arts and Letters, and commissions from the Los Angeles Philharmonic, the Pittsburgh Symphony Orchestra, the Boston Modern Orchestra Project, the Fromm and Koussevitzky Foundations, Meet the Composer, the Barlow Endowment, the Library of Congress, and the ASCAP Foundation, among others. The first recording devoted to his music was named one of the best discs of the year in *The New York Times* and *Fanfare Magazine*. He has taught at Amherst College and Vassar College, and lives with his family in the East Village of Manhattan.



About the Harpsichord:

Dumont was an important Parisian maker, but little is known about him other than that he flourished from c. 1675 until at least 1707; the French court owned several of his instruments. Of the three that survive, 1707 and another from 1704 are among the earliest examples to have the 5-octave keyboard range and case design that became standard in the 18th century. (The original harpsichord's range is FF-e^{'''}; the top f^{'''} is added to accommodate a more complete range of literature.) The 1707 harpsichord resided in the same chateau for the better part of 300 years, surviving the revolution hidden in the estate's granary. Rediscovered and restored for the first time in the 1970s, the instrument is now in a private collection in Delaware.

The Dumont model is versatile: its scaling and plucking points reflect earlier traditions, making it articulate enough for contrapuntal music and continuo use, while its sonority and strong color contrasts between the manuals are useful in solo literature. The Wolf harpsichord was commissioned for the Clarice Smith Performing Arts Center at the University of Maryland's School of Music (College Park), which generously made it available for this recording.

DSL-92174 — TOCCATAS — JORY VINIKOUR

Recorded at Sono Luminus, Boyce, Virginia - February 11-14, 2013.

Producer: Dan Merceruio

Recording Engineer: Daniel Shores

Editing Engineer: Dan Merceruio

Mixing Engineer: Daniel Shores

Mastering Engineer: Daniel Shores

Blu-ray™ Authoring: Stefan Bock, MSM-Studios

Harpsichord Technician: Barbara Wolf

Harpsichord: Double-manual French harpsichord by Thomas and Barbara Wolf, 2005, The Plains, Virginia, after Nicolas Dumont, 1707, Paris: FF – f^{'''} (a=392/415/440), 2 x 8', 1 x 4', coupler, buff. Tuned in a 6th-comma Neidhardt well temperament at a¹=440

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Photo of Robert Moevs (p. 15): Courtesy of Theodore Presser Co.

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