



PAUL REALE

Chopin's Ghosts

Works for Cello and Piano

Kim Cook, Cello • Christopher Guzman, Piano



Paul
REALE
(b. 1943)

Chopin's Ghosts

	Durch die Jahreszeiten II (German Folk Songs) (2013)	5:02
1	I. Joseph, lieber Joseph mein	0:56
2	II. Alle Vogel	1:23
3	III. Ich bin das ganz Jahr	1:21
4	IV. Kommet ihr Hirten	1:16
	Chopin's Ghost (Cello Sonata No. 2) (2017)	16:18
5	I. Introduction: Chorale Gone Bad	4:12
6	II. Reflection	4:31
7	III. Macabre Dance	3:35
8	IV. Chopin	3:48
9	Séance (1973–74, revised by Kim Cook 2017)	9:31
	Cello Sonata No. 1 (1983, revised 2015)	21:34
10	I. Overture	4:15
11	II. Recit. I	2:56
12	III. Aria	5:49
13	IV. Recit. II	3:09
14	V. Finale	5:16
15	Wexford Carol (2004)	6:17

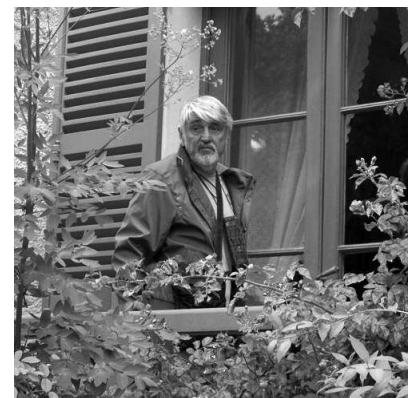
Paul Reale (b. 1943)

Chopin's Ghosts: Works for Cello and Piano

Paul Reale was born in New Jersey in 1943 and received his education at Columbia College in English Literature and the hard sciences. Although music was a lifelong study, it was not until 1967 that he received a degree in composition at Columbia under the primary tutelage of Otto Luening and Chou Wen-Chung, with whom he had studied privately for two years prior. A decision to enter college teaching prompted further study at the University of Pennsylvania where he came under the influence of George Rochberg and George Crumb. Since 2004 he has been Professor Emeritus at UCLA.

The composer's catalogue includes eleven piano sonatas; nine concertos for various instruments, including *Columbus Concerto* for organ and winds, which was written for the 500th anniversary of the "discovery of America" (funded by the Ahmanson Foundation); three piano concertos (funded by the Jerome Foundation and the National Endowment for the Arts); two song cycles; and dozens of other vocal and dramatic works. *Seven Deadly Sins* for violin and piano was written for Jessica Mathaes and was premiered in November 2010. The piece was released on Naxos (9.70204) in May 2014 as part of *Complete Reale Violin Works*. *Seven Deadly Sins* from that album was selected as a semi-finalist for the American Prize in 2014. Reale was also interviewed in the May/June issue of *Fanfare* magazine: the interview resulted from the release of that recording and was concerned with novelty versus originality. In 2016, MSR Classics released *Piano Celebration, Volume 2* (MS 1619), a selection of Reale's two-piano and four-hands music; and just released on the same label is *Dies Irae*, a triple concerto, as well as *Piano Sonatas Nos. 7 and 8* (MS 1693). In the spring of 2017 *Le Bonheur de Vivre*, a trio for clarinet, cello, and piano, was the first ABLAZE/Albany recording by the Pierrot Ensemble, first-chair players of the Brno Philharmonic.

Piano Sonata No. 6, 'The Waste Land' was released commercially on the New Ariel label in 2010 with Jeffrey Jacob as pianist, and received one of the prizes in the New Ariel Music Competition. In the spring of 2009 Reale



was designated as a finalist in the Cincinnati Camerata Choral Composition Contest for his *Two Madrigals*. Chamber works have been released on the Music & Arts label (CelloAmerica, TrioAmerica, and 20th Century Piano series) and are published by Carl Fischer, Theodore Presser, Laurendale Associates, and Yelton Rhodes, which now carries two volumes of *Classy Contemporaries* and *Finger Teasers*, solo piano pieces for beginners using contemporary techniques.

www.minotaurz.com/minotaur/Reale_Catalog.html

Traditionally, composers have produced works that draw directly on folk roots to bring audiences into familiar territory. In the music of Bartók and Kodály, this folk familiarity is pervasive. In writing *Durch die Jahreszeiten II* (2013) and *Wexford Carol* (2004), I am drawing on that similar vein, while retaining my own voice.

Séance (1973–74) was the first cello piece I ever wrote, and it was written for Terry King while he was studying with Gregor Piatigorsky in the early 1970s. Piatigorsky was so taken with the piece that he called Arnold Broido of Theodore Presser and insisted on its publication. King performed the first version with many performances in the United States. The title summons up ghosts and the unseen and makes use of all the sound effects so popular in the 70s, while retaining melodies that are almost Baroque in character, suggesting gestures that recall the J.S. Bach *Cello Suites*.

Cello Sonata No. 1 was also written for King in 1983. After many performances around the world, King recorded it for Music & Arts in the collection, *Cello America*. The first version of the piece was published by Carl Fischer Inc. in their *Composers' Facsimile Edition*. This version was made in 2015 and reflects a lifetime of experience in this medium. This sonata is also the first chamber piece in which I explore Anglo-Irish source material: in the fifth movement, *What Shall We Do with the Drunken Sailor* forms the backbone of the *Finale's* structure. There are also operatic elements in the piece, such as the *Aria* movement at the piece's core and two dramatic entr'actes on either side.

Since the cello does not speak with the same velocity as the violin, tempi and tempo relationships are critical to the success of the piece. One might notice that the piano parts of cello sonatas of the past tend to be more elaborate, because to properly surround and support the string, more complex piano textures are required. *Sonata No. 1* pushes the technical abilities of the accompanist to the limit. In *Chopin's Ghost* (*Cello Sonata No. 2*), my treatment is even more integrated than in the earlier

sonata. At the same time, the musical fabric of the piece is in the tradition of Ives, Harris, and Barber, while not really embracing the Ivesian or neo-Romantic aesthetic. Given the kind of development and fragmentation employed, this is not an "old fashioned" piece: it could have only been written in 2017. I think that the time has come for critics to stop asserting that all contemporary tonal music embraces the past.

"Chopin's Ghost" as a subtext must be explained. I have always had the greatest admiration for Chopin's *Cello Sonata*, just about his last completed work, and a piece rich in nuance and daunting in its colorful piano accompaniment. I have tried to duplicate the long weaving lines of that piece in my sonata, as well as the variety of opposed instrumental textures. There also happens to be a paraphrase of Chopin's subsidiary material (measure 34) from the *Finale* of his work, which occurs early in my fourth movement. It is followed by an exact quote of four measures of his consequent phrase (measures 39–42). These are blended into my parent material. There are also deconstruction techniques, procedures where intact and recognizable structures are torn apart and selectively fragmented: something in the first movement which I call "Chorale gone bad" is an example. The voices of the four-part texture are moved around to produce new harmonic combinations which redefine the dissonance treatment. This chorale reappears in the fourth movement with interpolations of *Finale* material.

In my recent *Composers' Reminiscences* for unaccompanied violin, each movement bears the name of a composer from the past, like Haydn or Webern. Rather than a series of style compositions, the movements are a speculative essay on what those composers would be writing if they were alive today. *Chopin's Ghosts* is not full of stylistic reference; rather it tries to evoke the poetic spirit of Chopin.

Paul Reale



Photos: Alexandra Bush

Kim Cook



Photo: Christian Steiner

Kim Cook has performed to critical acclaim as a soloist in 28 countries in Europe, Asia, the Middle East, and Latin America, where she toured as Artistic Ambassador for the U.S. State Department. Cook has received rave reviews for her recordings, including the solo sonatas by Kodály, Crumb, and Hindemith, and concertos by Dvořák, Haydn, Tchaikovsky, Shostakovich, Saint-Saëns, and Lalo. In 2016, she recorded concertos by Schumann and Elgar, and *Don Quixote* by Richard Strauss with the St. Petersburg State Symphony. Cook has premiered six solo concertos as well as over 40 other works for solo and chamber ensembles. Her solo recitals at Carnegie Hall and at Wigmore Hall in London were enthusiastically reviewed. She has recently performed recitals in New York, Baltimore, and the University of Cambridge, and concerto performances with the Splitski Virtuozzi in Croatia, the Dublin Festival Orchestra, the Volgograd Symphony in Russia, and the Ukrainian State Orchestra in Kiev. Her performances have been broadcast on radio and TV in Brazil, China and the United States. A native of Nebraska and a graduate of Yale and the University of Illinois, Cook studied with Gabriel Magyar, Aldo Parisot, Alan Harris, and János Starker. She was principal cellist of the São Paulo Symphony, and taught at New Mexico State prior to her appointment at Penn State, where she is Distinguished Professor of Cello and was honored as the Inaugural Penn State Laureate in 2008. She lives in State College with her husband Peter Heaney, Professor of Geosciences.

www.kimcookcello.weebly.com

Christopher Guzman



Pianist Christopher Guzman regularly performs for audiences throughout North America, Europe and Asia, as soloist and chamber musician. He is a multiple prize-winner in many international competitions and recently received the grand prize and several special prizes at the 10th Concours International de Piano d'Orléans in France. Guzman has performed at venues including Suntory Hall in Tokyo, the Leipzig Gewandhaus, the Kennedy Center, Carnegie Hall's Weill Hall, and the Wigmore Hall in London, and performs regularly with some of the world's most exciting soloists including Ilya Gringolts, Antoine Tamestit, David Fray, and Jeremy Denk, among others. He continually

performs with members of the world's finest orchestras, including the Berliner Philharmoniker, The Philadelphia Orchestra, the San Francisco Symphony, the New York Philharmonic, and the Seoul Philharmonic Orchestra. He appears regularly on the New York Philharmonic's chamber music series Philharmonic Ensembles, and his performances showcase a broad range of styles, from Baroque to the avant-garde. He has given world premieres of works by Donald Martino, Nico Muhly, and Paul Schoenfield. Born in Texas, Christopher Guzman is currently Associate Professor of Piano at Penn State University in State College, Pennsylvania.

christopherguzman.net

Christopher Guzman, Paul Reale and Kim Cook
Photo: Alexandra Bush



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|--------------|--|--------------|
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(German Folk Songs) (2013) | 5:02 |
| 5–8 | Chopin's Ghost
(Cello Sonata No. 2) (2017)* | 16:18 |
| 9 | Séance (1973–74, rev. 2017) | 9:31 |
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*WORLD PREMIERE RECORDING

Kim Cook, Cello

Christopher Guzman, Piano

1–8 10–15

A full track list can be found inside the booklet.

Recorded: 23–26 July 2016 at Cleveland State University, Ohio, USA

Producer: Paul Reale

Engineer and editor: David Yost

Booklet notes: Paul Reale

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unpublished **1–8 15**

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AMERICAN CLASSICS

Multi-award-winning composer Paul Reale has a distinctly American voice, enriched and given touches of familiarity through references to folk idiom and musical ancestors such as Bartók and Kodály. This program brings together Reale's works for cello and piano. His earliest, *Séance*, is a haunting combination of modernist sounds and Baroque melodies. The operatic *Cello Sonata No. 1* daringly uses *What Shall We Do with the Drunken Sailor* as the backbone of its finale, and the recent *Chopin's Ghost* explores the Romantic composer's long, weaving lines and evokes his poetic spirit.

www.naxos.com

Playing
Time:
59:06