



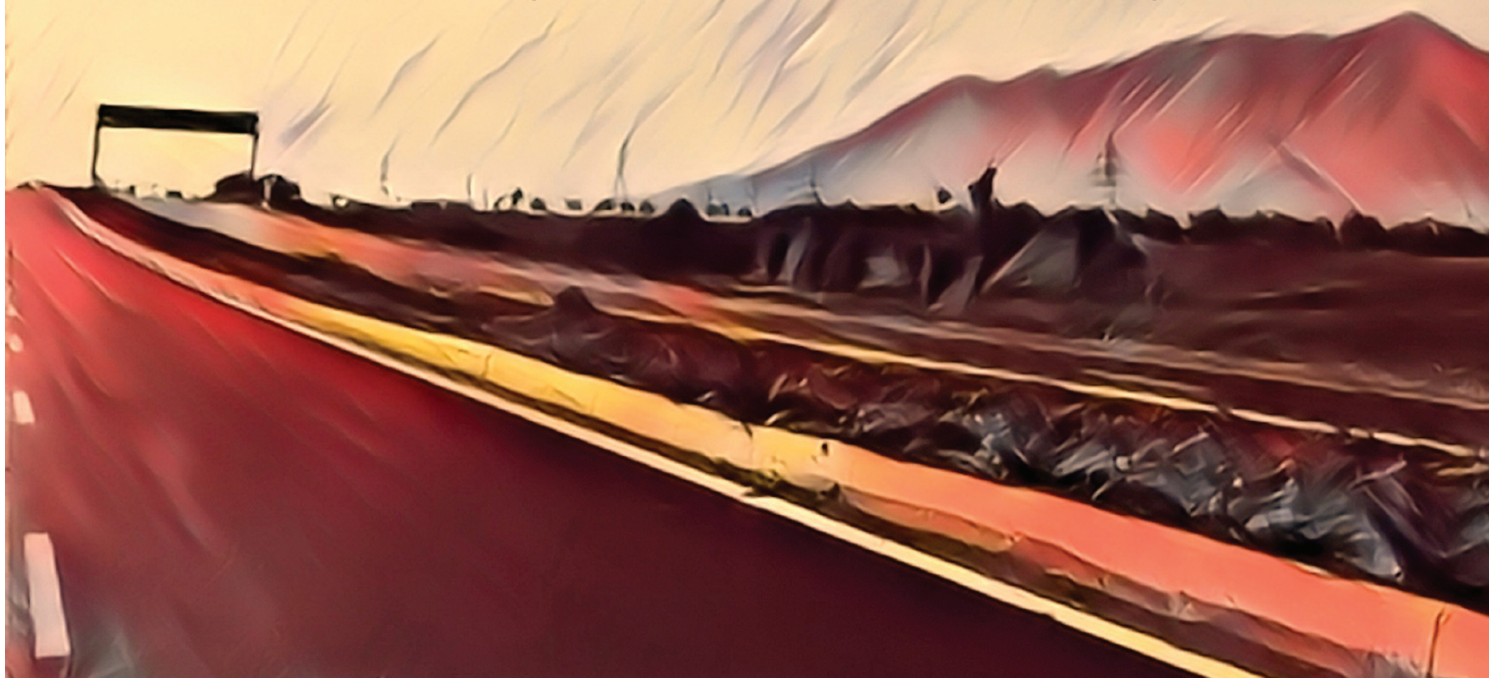
Crossing the Americas

FUNK PEARSON • KRENEK • LeVINES

MONK FELDMAN • SANTÓRSOLA

Mare Duo

Annika Hinsche, Mandolin • Fabian Hinsche, Guitar



Crossing the Americas

Guido SANTÓRSOLA (1904–1984)

Sonata No. 6 for Mandolin and Guitar (1981)

¹	I. Allegretto scherzoso	2:22
²	II. Calmo – Intermezzo – Calmo	7:03
³	III. Allegro pomposo, ma con brio	8:34

Ernst KRENEK (1900–1991)

Suite for Mandolin and Guitar, Op. 242 (1989)

⁴	I. Overture	2:14
⁵	II. Intermezzo I	2:33
⁶	III. Scherzo	2:08
⁷	IV. Canon	2:16
⁸	V. Soliloqui	2:14
⁹	VI. Intermezzo II	2:10
¹⁰	VII. Mini-Opera	1:54

Stephen FUNK PEARSON (b. 1950)

¹¹	Mountain Moor (1985)	10:10
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Thomas Allen LeVINES (b. 1954)

... after the quake: 5 Impressions from Murakami (2009)

¹²	No. 1. a box like the ones used for human ashes	4:15
¹³	No. 2. the glow from the flames spread strangely unreal shadows	3:50
¹⁴	No. 3. a gust of wind set the leaves of grass to dancing	1:03
¹⁵	No. 4. white clouds floated in the sky ... birds and dragonflies cut across	5:30
¹⁶	No. 5. the locomotive is coming ...	4:45

Barbara MONK FELDMAN (b. 1950)

¹⁷	The Pale Blue Northern Sky (2007)	8:39
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Instrumentarium

Mandolin by Reinhold Seiffert

Guitars by Roland Metzner, Antonio Marin and John Jorgenson ¹⁷

Crossing the Americas

FUNK PEARSON • KRENEK • LeVINES • MONK FELDMAN • SANTÓRSOLA

Guido Santórsola, composer, string player and conductor, born in Canosa, Italy, was destined to become a South American composer after his family moved when he was five years old to São Paulo, Brazil. Santórsola later studied violin, harmony and counterpoint at São Paulo Conservatoire before travelling to Europe on a Brazilian Government scholarship to further his violin technique in Naples and at Trinity College, London. Returning to Brazil in 1925 he joined the Paulista Quartet to play viola and later founded the Brazilian Musical Institute. He played first viola in the orchestra of Rio de Janeiro Theatro Municipal, and was appointed professor of strings at the São Paulo Conservatoire.

Moving to Montevideo in 1931 he became a leading viola player in the radio symphony orchestra and taught at the Montevideo Conservatory. During these years Santórsola established a reputation as a conductor and developed a commitment to writing for the guitar, composing a quantity of solo works (including five sonatas) for the instrument as well as duos, ensemble pieces and several concertos. His other repertoire comprised orchestral music, orchestral items, some 20 compositions in the category of concertante, many chamber pieces, piano works and a variety of vocal and choral works. His early compositions were often influenced by Brazilian and Uruguayan folk music but in his mature years Santórsola experimented with twelve-tone music and other contemporary approaches.

Sonata No. 6 for Mandolin and Guitar, written when the composer was 77, is a fine representative of Santórsola's later style combining dodecaphonic with traditional compositional aspects. *Allegretto scherzoso* is a compact conversation between mandolin and guitar, at times approaching an agitated level but never too stridently.

The slow movement that follows, *Calmo – Intermezzo – Calmo*, incorporates the Italianate qualities of the mandolin with tremolo over a guitar accompaniment, the mood being changed in the *Intermezzo* section to raise

the temperature until the theme returns in resolution of all tension. The final movement, *Allegro pomposo, ma con brio*, recaptures the moods of both earlier movements beginning with staccato elements and progressing to lyrical reconciliation.

Ernst Krenek, the distinguished Austrian composer and writer born in Vienna, began learning piano at the age of six. From the age of 16 he had composition lessons with Franz Schreker (1878–1934), a significant composer of Austrian opera who advocated aesthetic plurality integrating many styles both traditional and progressive. Following service in the Austrian army during the First World War, from 1920 Krenek continued to study with Schreker in Berlin and attended the salon of Busoni. Between 1921 and 1924 Krenek completed 18 compositions including three operas and his *First String Quartet*, soon acquiring a publishing contract for his works with Universal Edition. In 1922 he met Alma Mahler, widow of Gustav Mahler, and her daughter, Anna, to whom he dedicated his *Symphony No. 2*, and married in 1924. (The marriage ended within the first year.)

In the 1930s the Nazi Party banned Krenek's music and writings, bringing about his emigration to the US where he became a naturalised citizen in 1945. He taught at various conservatoires and universities between 1938 and 1947, returning to Europe to teach at the Darmstadt Summer Courses in 1950 and 1951. In 1955 he was invited by Herbert Eimert (1897–1972) to work in the electronic studio in Cologne, Germany, motivating Krenek to develop total serial idioms. In 1959 he was appointed as lecturer at Princeton and in 1966 Krenek moved to Palm Springs to become an adviser at the University of California, San Diego, taking on the post of Regent's Lecturer there four years later. Over his long life Krenek composed in many styles ranging from neo-Romanticism in his early works to twelve-tone techniques from 1920 onwards. He was a prolific composer with an ultimate output ranging across operas, orchestral works (including concertos and symphonies), choral and solo vocal pieces,

chamber music, and a number of keyboard sonatas and sets of variations.

Suite for Mandolin and Guitar, Op. 242 (1989), one of Krenek's last compositions, is a major work for mandolin and guitar repertoire. The first movement, *Overture*, is a virtuosic introduction to the *Suite* which allows the listener to encounter the timbres and atonal possibilities of the combination of instruments. The mood is agitated and uncompromising, delivered with a considerable impact on the senses. This contrasts with *Intermezzo I*, a gentle work, intimate and reflective, including plaintive tremolos from the mandolin and a supportive guitar part with many lyrically rhythmic touches.

'*Scherzo*' means 'joke' or 'jesting', and this movement is full of quirky wit and humorous scampering passage work from both participants. 'Canon' is a term for a composition in which the same melody is begun in different parts successively so that the imitations overlap. Thus the piece is, as it were, new wine in an old bottle, where a distinguished ancient musical form meets 20th-century contemporary vocabulary. *Soliloqui* is defined as 'speaking one's thoughts aloud when alone or regardless of hearers, especially by a character in a play'. This task is assigned to the solo mandolin which soliloquies with great expressiveness. *Intermezzo II* brings about the reunion between mandolin and guitar as they resume their partnership. But the mood here is quite different from *Intermezzo I*.

The finale of the suite takes the shape of *Mini-Opera*. Early on the mandolin is asked to sound emphatically like a tenor, followed three bars later by an indication of *appassionato*. This section is immediately followed by a funeral-esque march with the guitar setting the pace. The ending is dramatic, with staccato chords.

Stephen Funk Pearson, born in Poughkeepsie, New York, is a versatile American composer and guitarist. From an early age he learned piano and sang in his mother's church choir. Later, he became fascinated by the guitar, and after a period of self-tuition studied classical guitar with eminent recitalists including Alexander Bellow, Frederic Hand, Alice Arzt, David Russell, John Mills, José Tomás and Oscar Ghiglia.

Having graduated from Vassar College in philosophy and music, he studied for his Master's Degree in performance and composition at Hunter College, New York City.

Funk Pearson spent two years studying in Europe on a Maguire Fellowship and attended the Accademia Musicale Chigiana, Siena, Italy. He taught guitar at Bard College and was appointed artist-in-residence in North Carolina and New York. He has given many concerts throughout the US and Europe performing his own compositions and traditional repertoire and made a number of critically acclaimed recordings.

Mountain Moor is a highly atmospheric piece showing both instruments in full richness. The essence of the work is travelling across the moor and experiencing a range of emotional responses evoked vividly in the music. Stephen Funk Pearson has kindly written a short description of the journey which inspired the work: 'I had travelled through Scotland and ended up on Isle of Skye (before any bridge). During my travels I hiked on sheep trails up a hill to hopefully see the sea. At the top of that hill was another behind and another and another, each more beautiful than the first. Darkness and cold ended my quest but as in life it's not the destination that counts ... it's the journey.'

Thomas Allen LeVines' music has won international recognition, including an American Academy and Institute of Arts and Letters award and commissions in the US, Europe and Japan. His compositions demonstrate a number of eclectic influences including Japanese court music, West African drumming and birdsong as well as traditional European elements. LeVines studied composition with Paul Langston at Stetson University, George Crumb and George Rochberg at the University of Pennsylvania and George Perle at Tanglewood.

Haruki Murakami (b. 1949) is a best-selling Japanese writer whose books have been translated into some 50 languages. His collection of six short stories, ... *after the quake* (Murakami wished the title to be written lower-case), written between 1999 and 2000 in response to Japan's 1995 Kobe earthquake, features characters profoundly affected by the quake even if they only saw it on television or read about it in the newspapers.

The five musical sketches, dedicated to the Mare Duo by Thomas Allen LeVines, evoke the following Murikami quotations taken from ... *after the quake*:

- No. 1. Delicato* – a box like the ones used for human ashes
- No. 2. Legato* – the glow from the flames spread strangely unreal shadows
- No. 3. Andante e sostenuto* – a gust of wind set the leaves of grass to dancing
- No. 4. Adagio* – white clouds floated in the sky ... birds and dragonflies cut across
- No. 5. Con moto* – the locomotive is coming ...

The composer has suggested that the final movement, 'the locomotive is coming':

'may allude to how approaching earthquakes have been compared to the sounds and sensations of immense trains rapidly and closely passing by survivors ... The guitar surprisingly and unexpectedly repeats the motif of the approaching earthquake, and the repetitions grow always closer while the mandolin, first hesitantly, then furiously and inexorably plays a rapid perpetuum mobile based on Japanese shamisen technique. Musical quotations appear from sources as diverse as J.S. Bach, Olivier Messiaen and Jimi Hendrix. Finally, after a dramatic *accelerando* the earthquake reaches the end of the work with an enormous *sforzando*. The opening and closing movements, describing man-made objects, frame the three movements depicting images from nature, giving the work a formal unity.'

Thomas Allen LeVines has commented on the intercultural nature of the project as 'an American writing for a German duo about a Japanese book, incorporating interests in Ghanaian drumming as well as in the music of Scandinavia, Europe, America and Asia'.

The Mare Duo gave the first performance of ... *after the quake* in April 2009 in Wuppertal, and presented the American premiere of the work as part of one of its US tours in October 2009 during the New Music Festival, at Hanover, New Hampshire.

Barbara Monk Feldman, born near Montreal, Quebec, Canada, completed a Master of Music at McGill University in Montreal in 1983 and continued her studies in Europe at the Hochschule für Musik Freiburg, Germany. She was awarded her PhD in music composition from the State University of New York at Buffalo, where she studied with Morton Feldman (whom she married in 1987).

The composer has taught at several prestigious American universities and her music has been performed in Europe, Japan and North America. Her opera, *Pyramus and Thisbe*, was premiered by the Canadian Opera Company, Toronto, in 2015.

The composer has written the following introduction to *The Pale Blue Northern Sky*:

'This composition was inspired by an ocean landscape on the eastern shores of Quebec which I have known since I was a child. Perhaps in music, as in nature, we are sometimes able to have a small glimpse of something that feels as though it is beyond our grasp and as such appeals to our vulnerability. In this regard my intention was to draw attention to the silence interspersed between the three instruments and, on another level, focus on a silence which is more "weighted" and which I feel seems to emanate somehow from within the notes themselves. This approach is painterly and was inspired in part by the work of Nicolas Poussin in whose work I see reflected a quality occurring in nature whereby one perceives darkness that permeates areas behind and within the structure of light.'

Graham Wade

Mare Duo

Annika Hinsche, Mandolin · Fabian Hinsche, Guitar



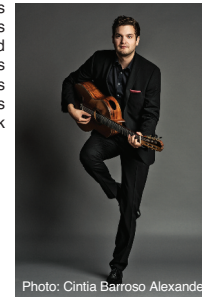
After winning more than 20 prizes at international competitions as soloists and chamber musicians, Annika Hinsche, mandolin, and Fabian Hinsche, guitar, have been internationally performing as the Mare Duo for more than 15 years, receiving widespread critical acclaim. Both artists teach their respective instruments at colleges and universities, and give international masterclasses. The Mare Duo has inspired numerous composers to enrich the repertoire for their formation, including Carlo Domeniconi, Jaime Zenamon, Konstantin Vassiliev, Jürg Kindle, Frank Wallace, Thomas Allen LeVines, Lars Wüller, and many others. The Mare Duo is also interested in performing the classical repertoire for their formation as well as playing innovative transcriptions. Annika and Fabian have released several solo, duo and chamber music albums with labels such as Naxos, Schott Music and Gyre Records, and they have appeared on TV productions including *MTV Unplugged*.

For more information please visit www.mareduo.com

Raphael Ophaus

Raphael Ophaus is in demand as a soloist and chamber musician, and regularly works with prestigious ensembles such as Ensemble Modern and Ensemble Aventure. He has collaborated with composers such as Helmut Lachenmann, and given numerous world premieres of works by young composers. Raphael Ophaus has won several competitions as well as various scholarships, including the Studienstiftung des deutschen Volkes, as well as the Yehudi Menuhin Foundation Live Music Now. His discography includes numerous albums and he has appeared on radio productions for Bayerischer Rundfunk (BR), Hessischer Rundfunk (HR) and Südwestrundfunk (SWR).

www.raphaelophaus.de



This carefully selected programme by the multi award-winning Mare Duo presents some of the best original music written for mandolin and guitar, showing both instruments as equal chamber music partners in works both challenging and beautiful. The Duo's surprising range and variety of timbre can be heard from Funk Pearson's highly atmospheric *Mountain Moor*, and the intercultural sketches by Thomas Allen LeVines, to Guido Santórsola's lyrical *Sonata No. 6*. Ernst Krenek's *Suite* is a late masterpiece that embraces virtuosity, intimacy and quirky wit, with a dramatic mini-opera as its finale, while Monk Feldman depicts an elusive ocean landscape in *The Pale Blue Northern Sky*.

CROSSING THE AMERICAS

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|--------------|--------------------------------------------------------------------------------------------------------------------|--------------|
| 1–3 | Guido Santórsola (1904–1984)
Sonata No. 6 for Mandolin and Guitar (1981) | 18:02 |
| 4–10 | Ernst Krenek (1900–1991)
Suite for Mandolin and Guitar, Op. 242 (1989) | 15:36 |
| 11 | Stephen Funk Pearson (b. 1950)
Mountain Moor (1985) | 10:10 |
| 12–16 | Thomas Allen LeVines (b. 1954)
... after the quake:
5 Impressions from Murakami (2009)* | 19:24 |
| 17 | Barbara Monk Feldman (b. 1950)
The Pale Blue Northern Sky (2007)* | 8:39 |

***WORLD PREMIERE RECORDING**

Mare Duo

Annika Hinsche, Mandolin • Fabian Hinsche, Guitar

Raphael Ophaus, Guitar 17

A detailed track list can be found inside the booklet.

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