



**Stephen  
PAULUS**

**Three Places of  
Enlightenment**

**Veil of Tears**

**Grand Concerto  
for Organ and  
Orchestra**

**Nathan J. Laube, Organ  
Nashville Symphony  
Giancarlo Guerrero**



## Stephen Paulus (b. 1949)

### Concerto for String Quartet and Orchestra (Three Places of Enlightenment)

#### Veil of Tears · Grand Concerto for Organ and Orchestra

"I am pleased to have been a composer who can satisfy all kinds, somewhat in the fashion of a Benjamin Britten," Stephen Paulus remarked a few years ago during a retrospective interview on his career by Minnesota Public Radio. The wide range of audiences and performers for whom he has written music is reflected in his remarkably versatile and prolific list of works. It encompasses large-scale orchestral and choral works, operas and chamber works, as well as pieces for community groups and young musicians. Paulus's complete catalogue tallies more than 450 compositions. Yet along with his own creative work, Paulus has found time to be a powerful advocate for fellow composers. In 1973 he cofounded the American Composers Forum, the largest composer service organization in the world, and he has also served as Concert Music Representative on the ASCAP Board of Directors.

The much sought-after composer has been commissioned by such leading institutions as the New York Philharmonic, The Cleveland Orchestra, the Atlanta Symphony Orchestra, the Minnesota Orchestra, the St. Paul Chamber Orchestra and the Chamber Music Society of Lincoln Center. A significant composer of opera as well, Paulus, who studied with Dominick Argento at the University of Minnesota, has created thirteen works for the stage.

The dramatic sensibility that is central to Paulus' compositional gift is likewise evident in his concertos for a wide variety of solo configurations. These make use of lively textural contrasts and striking juxtapositions, none more so than *Three Places of Enlightenment*, which originated from a request by William Preucil, currently concertmaster of The Cleveland Orchestra. After Paulus had written a violin concerto for him in 1987, Preucil asked for a new piece to feature the former Cleveland Quartet, in which he was then first violinist.

As a concerto for string quartet rather than for a single soloist – a rarity in the concerto repertoire – the work presented unusual compositional challenges. "With a string quartet and orchestra," notes Paulus, "you have to have four

instruments operating as a unit, but you also need to find ways to feature each one." He explains that the conversational intimacy associated with the chamber music format of the quartet must be balanced with the palette of the full orchestral ensemble, which he wanted to involve as more than mere accompaniment. Overall, this is a concerto with multiple layers of interaction: between the four soloists and the orchestra, between the quartet players themselves, and, on a psychological level, between the different modes of perception represented by each of its three movements.

This last point is the basis for the title *Three Places of Enlightenment*. In each movement Paulus implies distinctive paths toward enlightenment. The first is involved with awareness or some sort of deeper wisdom that comes "from within," while the second portrays awareness "from afar." Here the close-up intensity of the first gives way, says the composer, to "seeing the situation from a distance and gaining clarity that allows you to notice things you weren't aware of before." The final movement, subtitled *From All Around and Radiating Ever Outward*, synthesizes the inner and outer perspectives by "looking all around."

Paulus has remarked that while composing *Three Places of Enlightenment*, he had in mind an individual listening to the concerto and discovering these three distinctive approaches. This "psychological underpinning" served as a way to derive the essential "musical impetus" for each movement. The first, marked to be played "with fire," uses gestures of restless perpetual motion, changing meters and powerful, angular accents to create an atmosphere of turmoil, even violence – in keeping with the notion of overcoming internal challenge or conflict. After they enter, the solo quartet players set a pattern of continual interplay, with one instrument passing off material to another.

Twice as long as each of the outer movements, the second movement turns the focus solely to the unaccompanied string quartet in its opening section, as the ominous opening theme segues into the reassuring balm of

the American hymn tune *Sweet Hour of Prayer*. The shadows of the opening return repeatedly, and the movement at times evokes something of the mysterious "night music" – alternately melancholy and ecstatically otherworldly – associated with Bartók. During a climax featuring downward-cascading piano chords, a three-note motif that has figured several times in both the first and second movements is restated in prominent relief, followed by the movement's quiet ending. The motif returns yet again in the last movement, transformed into a powerful statement.

For the finale, Paulus uses scalar patterns in the strings, accented notes and mixed meters to generate a "rambunctious kinetic energy," with a good deal of "cross-talk between the ensemble and the quartet." A sense of activity and momentum drives both outer movements forward, with themes echoing back and forth among different instruments, and with sudden shifts in material when the orchestra takes over from the quartet. In contrast to the volatile emotions of the first movement, here Paulus elicits the zestful, playful energy of this music, eventually channeling it into a concluding passage that seals the concerto with optimistic resolve.

Paulus has ranked both *Three Places of Enlightenment* and *Veil of Tears* among the "top five" in his own list of his most significant works. The latter is a brief reflective interlude from *To Be Certain of the Dawn*, a Holocaust oratorio on a vast scale that has been widely performed since its première in 2005. Set to a libretto by the composer's frequent collaborator, Michael Dennis Browne, the work is in three parts, with *Veil of Tears* occurring as the penultimate section of the middle part ("Remembrance"). There it serves two functions, according to the composer. It provides an oasis of instrumental music within the larger choral context, and it also establishes a context for reflection and grieving. During performances of the full oratorio, Paulus has specified that the audience should light candles in remembrance of those who perished.

Written for string orchestra, *Veil of Tears* can also be played as a stand-alone piece and belongs to a tradition that includes other works used for moments of public mourning, such as Samuel Barber's *Adagio for Strings*. Opening with a

unison phrase low in the violins, the music expands harmonically and in register. A climactic chord spread across the full ensemble is followed by a sudden dramatic reduction of volume and a subdued ending in C minor.

Paulus originally wrote his *Grand Concerto* for organist Bradley Hunter Welch, whose victory in the Dallas International Organ Competition in 2003 led to the Dallas Symphony's commission of a new concerto featuring the prize-winning musician. The *Grand Concerto*, explains Paulus, is representative of his overall style in its use of melodic material "sometimes in short strands and at other times in long arches," in "the interplay of different key juxtapositions and sometimes sudden changes or unusual combinations," and in its "rhythmic and kinetic energy in forward-moving phrases."

The work is cast in three movements, titled *Vivacious and Spirited*, *Austere*; *Foreboding and Jubilant*. Paulus penned the following description of the music:

"The title was selected to indicate that the work employs full orchestra and some wide, sweeping gestures and melodic ideas. The movement titles are descriptive of the musical activity within each movement. There is a wide array of mood shifts, with great contrasts [of] texture in each movement.

"In the second movement, towards the end, a portion of the hymn tune *Come, Come Ye Saints* appears in the organ part. This is a tradition that I have incorporated into almost every organ work that I have written, in honor of my father, who used to improvise on the same tune. In the Mormon musical liturgy, it is known as *All Is Well*, and it is a tune that the great organist Alexander Schreiner used to improvise during Sunday-morning radio broadcasts from the Mormon Tabernacle in Salt Lake City. Both my father and I listened to these broadcasts many, many times.

"In the third and final movement, after a brief orchestral opening, I give center stage to the organ with a large section of chords oscillating between the right and left hands. Over this is eventually woven a high melody in the violins, which is based on the tune *Waly, Waly*, also known as *The Water Is Wide*."

Thomas May

## Jun Iwasaki



Photo: Robby Klein

Jun Iwasaki was appointed concertmaster of the Nashville Symphony in 2011. A graduate of the Cleveland Institute of Music's Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. Prior to joining the Nashville Symphony, Iwasaki served as concertmaster of the Oregon Symphony from 2007 to 2011, and he performed with that ensemble at the first annual Spring For Music Festival in 2011. He has served as concertmaster of the Asian Artists and Concerts Orchestra (AAC), guest concertmaster of the São Paulo Symphony Orchestra in 2014, guest concertmaster of the Santa Barbara Symphony in 2010, and guest concertmaster of the National Arts Center Orchestra in Ottawa in 2006.

## Carolyn Wann Bailey



Carolyn Wann Bailey joined the Nashville Symphony as Principal Second Violin in 1996. She has served as Concertmaster of the Canton (OH) Symphony, Wheeling (WV) Symphony and the Gateway Chamber Orchestra. Carolyn has also performed with the North Carolina Symphony, the Jacksonville Symphony, the Ohio Chamber Orchestra, the Akron Symphony and the Spoleto Festival (Charleston and Italy), and has appeared as soloist with the Nashville, Canton and Westerville Symphonies. Carolyn holds bachelor's and master's degrees in violin performance from the Cleveland Institute of Music. In addition to her work with the Nashville Symphony, Carolyn teaches privately and is an active studio musician.

## Daniel Reinker



Daniel Reinker joined the Nashville Symphony as principal viola in 2002. He also is a member of the faculty at Vanderbilt University's Blair School of Music. He has served as associate principal viola with the San Antonio Symphony and principal viola with the Ohio Chamber Orchestra. During the summer, he performs and teaches at the Eastern Music Festival in North Carolina. In August 2012, he was a member of the All Star Orchestra, which produced a number of programs for public broadcasting in New York. Reinker studied at the University of Cincinnati College-Conservatory, the Yale School of Music and the Cleveland Institute of Music.

## Anthony LaMarchina



Anthony LaMarchina has served as principal cellist of the Nashville Symphony since 1990. He has performed at Carnegie Hall and Avery Fisher Hall with the Atlanta Symphony, and at Carnegie Hall with the Nashville Symphony. He has performed with the Honolulu Philharmonic, the Las Vegas Philharmonic and the Pasadena Symphony. He has been a prominent studio musician in Nashville since 1986, and has served as assistant professor of cello at Vanderbilt University's Blair School of Music. He received his degree from UCLA and currently performs on a magnificent Matteo Goffriller cello, circa 1700.

## Nathan J. Laube



A star among young classical musicians, concert organist Nathan J. Laube has earned a place among the organ world's elite performers. Performances include major venues in the United States and Europe: Walt Disney Concert Hall (Los Angeles), Washington National Cathedral, The Mother Church (Boston), Stiftskirche (Stuttgart, Germany) and the collegiate chapels of Stanford University, Harvard University, and The University of Chicago. Laube serves as assistant professor of organ at The Eastman School of Music. He received his Master's Degree in Organ Performance from the Musikhochschule in Stuttgart, Germany, and his Bachelor of Music Degree at the Curtis Institute of Music.



## Nashville Symphony



Best Orchestral Performance – one awarded to Joan Tower's *Made in America* [8.559328] and the other to Michael Daugherty's *Metropolis Symphony* [8.559635]. The Nashville Symphony has maintained a commitment to championing the music of America's leading composers, which has earned the orchestra three ASCAP Awards for Adventurous Programming and an invitation to perform at Carnegie Hall's Spring For Music Festival.

Led by Music Director Giancarlo Guerrero and President and CEO Alan D. Valentine, the Nashville Symphony has established an international profile with its innovative programming and growing discography. Founded in 1946, the orchestra is today the largest nonprofit performing arts organization in the state of Tennessee. With 140 performances annually, the Symphony's concert schedule encompasses a diverse mix of classical, pops, jazz and family programs, along with extensive community outreach efforts. One of the most active recording orchestras in the country, the Nashville Symphony has released 21 recordings on Naxos. These recordings have received a total of fourteen GRAMMY® nominations and seven GRAMMY® wins, including two for

## Giancarlo Guerrero



Giancarlo Guerrero is Music Director of the Nashville Symphony and Principal Guest Conductor of The Cleveland Orchestra Miami Residency. His recordings with the Nashville Symphony won GRAMMY® Awards in 2011 and 2012. A fervent advocate of contemporary music and composers, Guerrero has championed works by America's most respected composers, including John Adams, Osvaldo Golijov, Jennifer Higdon, Michael Daugherty, Roberto Sierra and Richard Danielpour. Guerrero has established himself with many of the major North American orchestras, including those of Boston, Philadelphia, Cincinnati, Dallas, Detroit, Houston, Indianapolis, Milwaukee, Toronto and Vancouver. He is also known to audiences of large summer festivals, including the Hollywood Bowl in Los Angeles and Blossom Music Festival in Cleveland. He has cultivated a visible profile in Europe, where his engagements include the BBC Symphony Orchestra and Deutsches Symphonie-Orchester Berlin. For many years, he has maintained a close association with the São Paulo State Symphony Orchestra in Brazil, as well as with the Simón Bolívar Symphony Orchestra and El Sistema in Venezuela.

Giancarlo Guerrero and the Nashville Symphony would like to dedicate this recording to composer Stephen Paulus, who suffered a stroke during its production.

Stephen  
**PAULUS**  
(b. 1949)

**Concerto for String Quartet  
and Orchestra (Three Places  
of Enlightenment) (1995)\***

**25:17**

- 1** I. From Within **6:37**
- 2** II. From Afar **12:46**
- 3** III. From All Around and Radiating Ever Outward **5:54**

Jun Iwasaki, Violin I • Carolyn Wann Bailey, Violin II  
Daniel Reinker, Viola • Anthony LaMarchina, Cello

**4** **Veil of Tears for String Orchestra**  
(from *To Be Certain of the Dawn*) (2005) **4:29**

**Grand Concerto**  
**for Organ and Orchestra (2004)\*** **27:34**

- 5** I. Vivacious and Spirited **7:53**
- 6** II. Austere; Foreboding **11:36**
- 7** III. Jubilant **8:05**

Nathan J. Laube, Organ

Nashville Symphony • Giancarlo Guerrero

**\*WORLD PREMIÈRE RECORDINGS**

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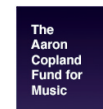
Recorded in concert in Laura Turner Hall,  
Schermerhorn Symphony Center, Nashville, Tennessee, USA,  
from 4th to 6th October, 2012 (tracks 1-4),  
and on 4th and 5th October, 2013 (tracks 5-7)

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**AMERICAN CLASSICS**

Describing himself as ‘a composer who can satisfy all kinds’, Stephen Paulus possesses a remarkable versatility and gift for the dramatic. Concertos for string quartet and orchestra are a rarity, and *Three Places of Enlightenment* is both a journey of discovery for the listener and a spectacular showcase for the principal strings of the Nashville Symphony. Both this concerto and the reflective *Veil of Tears* are considered by the composer among his most significant works. Employing hymn fragments, the *Grand Concerto* is a work of sweeping gestures and melodies as well as wide contrasts of mood and texture. Nashville Symphony Music Director Giancarlo Guerrero has had a close working relationship with Stephen Paulus for many years.



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Playing  
Time:  
**57:21**