



AMERICAN CLASSICS

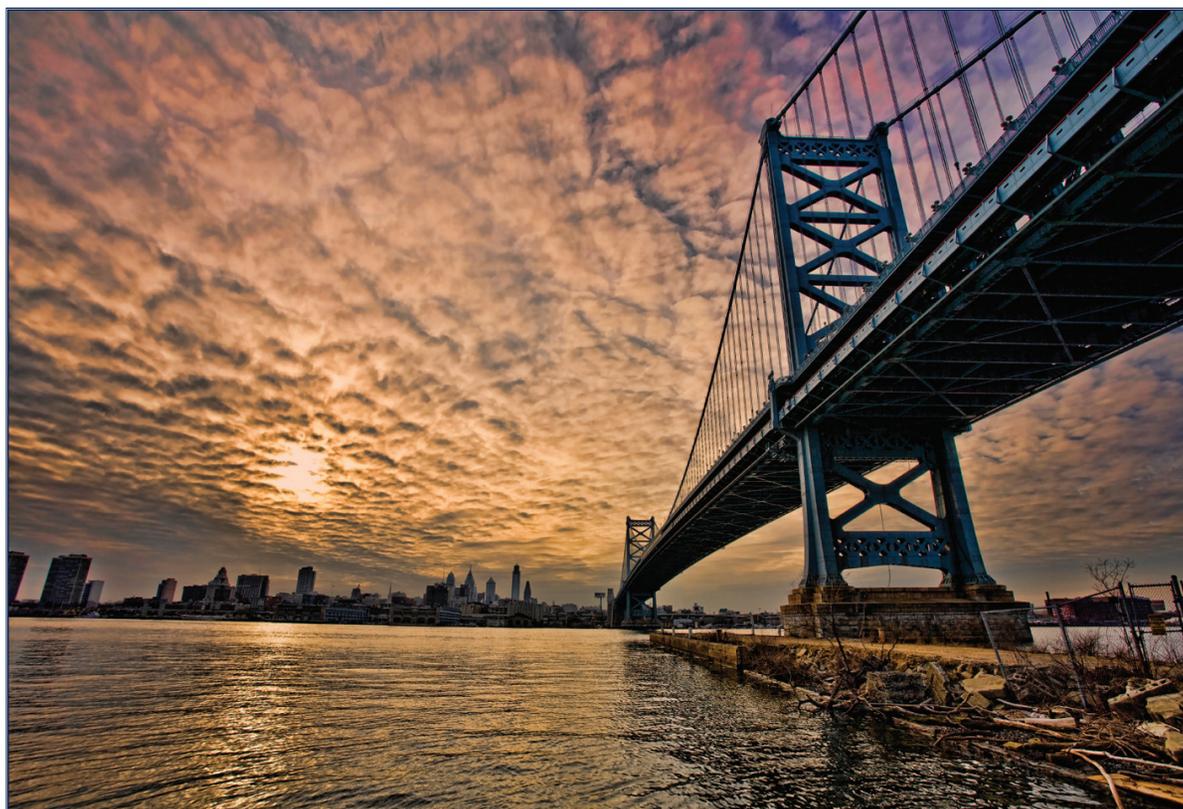


PERSICETTI

Works for Violin and Piano

Sonata for Violin and Piano • Masques • Sonatinas

Hasse Borup, Violin • Heather Conner, Piano



Vincent
PERSICHELLI
(1915-1987)

Works for Violin and Piano

Sonata for Violin and Piano, Op. 15	9:31	Piano Sonatina No. 5, Op. 64	2:04
1 Lento	3:12	16 I. Poco adagio	1:11
2 Allegro fuoco	6:19	17 II. Vivace	0:52
Sonata for Solo Violin, Op. 10	9:17	18 Piano Sonatina No. 6, Op. 65	1:29
3 Allegro	1:51		
4 Andante doloroso	3:44	Masques, Op. 99	8:28
5 Vivo	1:06	19 I. Allegro	0:50
6 Lento – Vivace	2:35	20 II. Andantino	0:54
		21 III. Andante	0:59
Piano Sonatina No. 1, Op. 38	3:48	22 IV. Moderato	0:42
7 I. Flowing	1:21	23 V. Sostenuto	1:24
8 II. Quietly	1:09	24 VI. Allegretto	0:31
9 III. Briskly	1:18	25 VII. Lento	1:08
		26 VIII. Allegro	0:36
Piano Sonatina No. 2, Op. 45	4:08	27 IX. Adagio	0:44
10 With motion – Fast		28 X. Moderato	0:41
Piano Sonatina No. 3, Op. 47	3:11	Serenade No. 4 for Violin and Piano, Op. 28	8:35
11 I. Warmly	1:49	29 I. Pastorale – Andantino	2:38
12 II. Brightly	1:23	30 II. Episode – Allegro con brio	1:32
		31 III. Interlude – Andante cantabile	2:57
Piano Sonatina No. 4, Op. 63	2:28	32 IV. Capriccio – Presto	1:29
13 I. Allegretto	0:48		
14 II. Andantino	0:31		
15 III. Moderato	1:09		

Vincent Persichetti (1915-1987)

Works for Violin and Piano

American composer Vincent Persichetti remains something of an enigma; he was a prolific composer who wrote works as diverse as symphonies, cantatas, string quartets, works for concert band, and solo instrumental pieces; yet, his works are not regularly performed in the contemporary concert hall. Sadly, many young musicians are familiar with neither the composer himself nor his creative and vast output. Thus, this Naxos recording marks an important opportunity to hear his music and to highlight his career.

Vincent Ludwig Persichetti was born on June 6th, 1915 in Philadelphia. Both of his parents immigrated to the United States as children: his father from Italy and his mother (Martha Buch) from Germany. He showed a keen interest in music at an early age when he would become mesmerized by the family's player piano. He commenced piano lessons at age five at the Combs Conservatory with Warren Stanger and made his concert debut on the radio at the age of six. Persichetti's unique sense of humor asserted itself during his studies: "Persichetti was auditing Russell King Miller's college theory class when Miller stated, 'music writing is 10% inspiration and 90% hard work,' to which Persichetti responded, 'that sounded like 90% baloney.'" Persichetti received a Bachelor of Music degree from Combs in 1936 and then began graduate work in the Philadelphia Conservatory of Music (which would later be absorbed into the College of the Performing Arts, one of the three colleges in the present University of the Arts in Philadelphia) and earned a M.M. in 1941 and a D.Mus. in 1945.

Concerning his teaching career, Persichetti was appointed as the chair of the theory and composition department of the Philadelphia Conservatory in 1942, and, in 1947, his colleague William Schuman, the president of The Juilliard School, appointed Persichetti to teach there. Persichetti was a superlative teacher and fondly remembered by his students, many of whom became prominent composers. Steve Reich remembers that Persichetti "was a phenomenal teacher because he

had enormous musicianship and he could be a complete chameleon. He could listen to you, look at your score, and he became you. He could improvise pieces in your style. He knew what information you needed at this point in your life today. And that's a great teacher." After a long career of composing and teaching, Persichetti succumbed to cancer in August of 1987.

The crown jewel of this recording is the *Sonata No. 1, Op. 15* for violin and piano. This composition was never published and remained unknown (it was, in fact, miscatalogued as the *Fantasy, Op. 15*) until its thrilling discovery in the archives of the New York Public Library by Hasse Borup. When first beginning his research, Borup began comparing lists from Persichetti's publisher and from the New York Public Library of Performing Arts, which holds the musical estate of the composer. He then uncovered a discrepancy in the descriptions of the composer's inventory. After securing permission from the composer's daughter, Lauren Persichetti, the NYPL librarians began the arduous task of sorting through the works stored at the library, which resulted in the discovery of this sonata in a storage archive in New Jersey. Next, Borup asked an undergraduate composition student at the University of Utah to transcribe the handwritten document into a music notation software programme in order to create a critical edition. The result is the performance on this recording. The work itself dates from 1941, a formative period in Persichetti's compositional output, and shows a clear interest in the twelve-tone technique (a compositional process that places the twelve pitches of the Western equal-tempered chromatic scale into a pre-determined order). In discussing this process, Persichetti noted that "I would never begin writing without a dramatic or thematic idea. I often employ a row of twelve or more, or fewer, tones that evolved from a musical utterance. The purpose of serializing after the fact is often one of taking inventory of materials. Sound gestures come first, manipulation techniques later." Borup is eager to share his once-in-a-lifetime discovery in this recording.

Also written in the formative period of the 1940s are the *Serenade No. 4, Op. 28* (1945) and the *Sonata for Solo Violin, Op. 10* (1940). The former, a work in four movements, was originally called *Words Before Spring* and was premièred on November 22nd, 1946 at the Philadelphia Academy of Music. Persichetti explains that the serenades are "suites of 'love' pieces, usually of the night: small pieces of a certain lyric, under-the-window quality, that had precedence with Mozart and Brahms." The latter was premièred on November 17th, 1945 at a Conscientious Objector Camp in Waldport, Oregon.

The *Masques, Op. 99* (1965) were written by a mature composer recognised for his talents. In the same year, he was elected to the National Institute of Arts and Letters (later to become the American Academy of Arts and Letters), and four years later he would be awarded a second Guggenheim Fellowship. The *Masques* were commissioned by Louise Behrend for the Preparatory Division of The Juilliard School of Music, and the work premièred there on December 18th, 1965. Regarding this lovely set of miniatures, that have both aesthetic and didactic characters, Hasse Borup observes that "the *Masques* are, in many ways, my favourite pieces on this recording. Each piece is literally a musical 'masque' either in the style of a composer (you can hear Bartók, Copland

and Stravinsky in some of the movements) or a distinct character. Well-crafted musical *Haikus* that musicians any age will benefit from knowing."

Lastly there are the *Piano Sonatinas: No. 1, Op. 38* (1950), *No. 2, Op. 45* (1950), *No. 3, Op. 47* (1950), *No. 4, Op. 63* (1954), *No. 5, Op. 64* (1954), and *No. 6, Op. 65* (1954). Numbers 4-6 are acknowledged as pieces suitable for novice piano students. In an interview with Rudy Shackelford, Persichetti explains that "I have never intentionally composed a 'teaching' or 'educational' piece, although a kind of didacticism or educational value has, at times, been served. I write within a wide range of technical materials, therefore some works will, by virtue of their basic content, be relatively easy to perform; others will demand astounding virtuosity." Regarding the sonatinas from a performer's view, Heather Conner notes that "these are delightful fleeting vignettes encompassing a wide array of emotions. They represent diverse pianistic styles ranging from the spirited toccata to charming plaintive melodies."

We sincerely hope you enjoy becoming better acquainted with the music of this neglected American composer!

Michael Chikinda

Hasse Borup



Photo: Mary Noble Ours

Hasse Borup is Associate Professor of violin and Head of String and Chamber Music Studies at the University of Utah School of Music. He holds degrees in violin performance from the Royal Danish Conservatory of Music and the Hartt School of Music, and has a Doctor of Musical Arts Degree from the University of Maryland. His recordings include the complete sonatas of Niels W. Gade (Naxos 8.570524), *American Fantasies* (Centaur 2918), and *Tower of the Eight Winds*, and the complete works for violin by American composer Judith Shatin (Innova). Solo appearances include Vienna, Beijing, Washington DC, Venice, Cremona, Paris, Copenhagen and Miami. He was a founding member of the award-winning Coolidge Quartet and has performed live on Danish National Radio, Slovenian National Radio, Australian National Radio, and Radio Hong Kong. In addition to numerous other prestigious prizes and fellowships, he was the only Dane to win the International Yamaha Music Prize. His main teachers were Arnold Steinhardt, Philip Setzer, David Takeno, Almita Vamos and Peder Elbaek. He also worked extensively with the Guarneri, Emerson and Juilliard Quartets, Isaac Stern, Bill Preucil and Hatto Beyerle. Please visit www.hasseborup.com for more information.

Heather Conner



Photo: Michelle Macfarlane

Originally from Lancaster, Pennsylvania, Steinway Artist Heather Conner is currently Professor of Piano at the University of Utah. As a recitalist she has performed in many prestigious venues in New York City, Philadelphia, Los Angeles, New Haven, Moscow, Salzburg, Seoul, Antweiler, Germany, Niagara-on-the-Lake, Ontario, Canada, Greenville (SC and NC), Stillwater and Oklahoma City, (OK), Tuscaloosa, AL, and Salt Lake City. She has won First Prize at several international and national competitions including the First Hilton Head Island International Piano Competition and the Kingsville International Young Performers Competition, and has performed on numerous occasions as a soloist with the Philadelphia Orchestra. An avid chamber musician, Heather Conner has appeared in Weill Hall at Carnegie Hall, Glenn Gould Studios in Toronto and at the Niagara International Chamber Music Festival in Niagara-on-the-Lake, Ontario, Canada. She holds degrees from the Curtis Institute of Music, Yale, and the Manhattan School of Music, where she received her D.M.A. She studied with Eleanor Sokoloff, Peter Frankl, and Arkady Aronov.

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|--------------|--|-------------|
| 1-2 | Sonata for Violin and Piano,
Op. 15*† | 9:31 |
| 3-6 | Sonata for Solo Violin, Op. 10* | 9:17 |
| 7-9 | Piano Sonatina No. 1, Op. 38† | 3:48 |
| 10 | Piano Sonatina No. 2, Op. 45† | 4:08 |
| 11-12 | Piano Sonatina No. 3, Op. 47† | 3:11 |
| 13-15 | Piano Sonatina No. 4, Op. 63† | 2:28 |
| 16-17 | Piano Sonatina No. 5, Op. 64† | 2:04 |
| 18 | Piano Sonatina No. 6, Op. 65† | 1:29 |
| 19-28 | Masques, Op. 99*† | 8:28 |
| 29-32 | Serenade No. 4
for Violin and Piano, Op. 28*† | 8:35 |

WORLD PREMIÈRE RECORDINGS

Hasse Borup, Violin*
Heather Conner, Piano†

This recording is sponsored by
a University of Utah Research Grant.
A detailed track list can be found inside the booklet.
Recorded at Libby Gardner Concert Hall, Salt Lake City,
Utah, USA, from 7th to 10th October, 2012
Producer: Andrew Rindfleisch
Assistant Producer: Hasse Borup
Engineer: David Michael Cottle
Assistant Engineer: Jason Choi
Publisher: Theodore Presser (tracks 3-32)
Cover: *Philadelphia* by Savone (iStockphoto.com)



AMERICAN CLASSICS

Vincent Persichetti was one of the most important twentieth-century American composers but, despite a prolific output of superbly crafted and highly approachable works, his name remains neglected. This program of world première recordings includes the *Sonata for Violin and Piano, Op. 15* which was rediscovered by Hasse Borup after being lost for over 70 years. This, the *Serenade No. 4* and the *Sonata for Solo Violin, Op. 10* derive from Persichetti's exploratory formative years. The educational *Piano Sonatinas* range through styles from charmingly plaintive melodies to virtuoso toccatas, while *Masques* is a lovely set of miniatures written by a mature composer recognized for his talents.

www.naxos.com

Playing
Time:
53:00