



AMERICAN CLASSICS

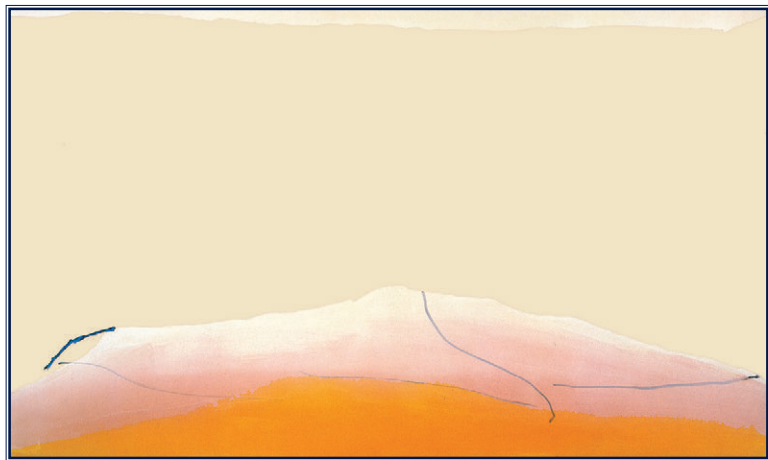


KENNETH FUCHS

Piano Concerto 'Spiritualist'

Poems of Life • Glacier • Rush

Jeffrey Biegel, Piano • Aryeh Nussbaum Cohen, Countertenor
D. J. Sparr, Electric guitar • Timothy McAllister, Alto saxophone
London Symphony Orchestra • JoAnn Falletta



**Kenneth
FUCHS**
(b. 1956)

	Piano Concerto ‘Spiritualist’ (After Three Paintings by Helen Frankenthaler) (2016)	21:45
1	I. Spiritualist: Allegro con spirito	6:28
2	II. Silent Wish: Lento – Allegro agitato – Adagio flessibile – Allegro agitato – Adagio mesto	9:40
3	III. Natural Answer: Allegro deciso	5:29
	Poems of Life (Twelve Poems by Judith G. Wolf for Countertenor and Orchestra) (2016)	18:03
4	Prologue: Ethereal; Times Slips Away	2:40
5	Movement 1: Gary Died; Just Like That; Watching for Death; Face	5:02
6	Movement 2: Sisters; Forever Gone; The Retreat	3:06
7	Movement 3: The Dream	2:26
8	Epilogue: Conversation; Epiphany	4:37
	Glacier (Concerto for Electric guitar and Orchestra) (2014)	22:07
9	I. Glacier: Tranquillo	2:54
10	II. Rivulets: Moderato	7:48
11	III. Vapor: Misterioso	3:42
12	IV. Stone: Vivace	4:37
13	V. Going to the Sun: Tranquillo	3:06
	Rush (Concerto for Alto saxophone and Orchestra) (2012)	14:56
14	I. Evening: (Cadenza – Adagietto)	7:36
15	II. Morning: (Cadenza – Allegro)	7:20

Recorded: 21–22 August 2017 at Studio No. 1, Abbey Road Studios, London
Producer: Tim Handley · Engineer: Jonathan Allen

Publisher: all works copyright © by Piedmont Music Company;
Edward B. Marks Music Company: Sole selling agent

Kenneth Fuchs (b. 1956)

Piano Concerto 'Spiritualist' • Poems of Life • Glacier • Rush

Helen Frankenthaler's work has made a significant impact on my creative life. I was first introduced to it in 1983 by the PBS Television documentary "Helen Frankenthaler – Toward a New Climate." Through absorbing her free creative aesthetic and my personal encounters with her, I began to find my own creative path and surmount the doctrinaire rhetoric of avant-garde musical composition that prevailed at the time. My *Piano Concerto* is the fourth work I have composed inspired by Frankenthaler's visual images. I had been captivated for several years by the idea of using three of her large canvases as the basis for a musical journey in a three-movement piano concerto for my Juilliard colleague Jeffrey Biegel. The titles of the paintings (which are also the titles of the movements), are *Spiritualist*, *Silent Wish*, and *Natural Answer*. Taken together, the paintings and their titles suggest a logical progression visually, emotionally, and musically. The concerto represents my mature musical style, incorporating hallmarks of the American symphonic school, rigorous counterpoint, and aspects of minimalism. The first movement, *Spiritualist*, in modified sonata-allegro form, is optimistic and playful. The woodwinds introduce a jocular rhythmic motive that the piano comments upon and extends melodically. The piano subsequently introduces two themes, one rhythmic and robust, the other lyrical and legato. The development section features the piano and orchestral sections tossing back and forth virtuosic riffs on the intervallic and melodic material introduced in the exposition. The recapitulation develops the lyrical theme, which in its newly developed form will appear as the *rondo* theme in the third movement finale. The second movement, *Silent Wish*, in modified *rondo* form, is introspective and reflective. The piano begins with a slow version of the rhythmic theme, then introduces a version of the lyrical theme as a *gymnopédie*. Two violent orchestral outbursts utilizing all twelve tones interrupt the ambient atmosphere. The piano reiterates the *gymnopédie*, attempting to pacify the orchestral furor. Slowly, the piano rises from the depths of

the instrument to make a *Silent Wish* and embraces a diatonic musical cryptogram including the pitches F–C–H–S derived from my surname and the German letter names for two pitches: H for B natural and S for E flat. The orchestra quietly ruminates on these pitches as the piano intones one last fragment of the *gymnopédie* and brings the movement to quiet repose. The third movement, *Natural Answer*, in modified *rondo* form, is energetic and optimistic, combining previous mottos and themes and interpolates jazzy syncopated rhythms. The piano and orchestra race to a brilliant and jubilant conclusion. I am grateful to Jeffrey Biegel for organizing the commission of this work by individual donors and the Springfield Symphony Orchestra (Massachusetts) and the Wheeling Symphony Orchestra (West Virginia).

Poems of Life is an orchestral song cycle that sets to music twelve poems from Judith G. Wolf's volume of poetry *Otherwise*. The poems weave a narrative of love, the pain of loss through death, emotional transformation through grief, and spiritual enlightenment. *Poems of Life* is cast in five separate movements, in each of which the component poems are set continuously. The work is scored for countertenor, the protagonist of the work; solo cello, the instrumental doppelgänger of the protagonist's spirit and emotions; and solo English horn, the spirit of the lost beloved. My lifelong friend and musical champion JoAnn Falletta introduced me to Judith Wolf, who commissioned me to set her poetry to music. Special thanks to vocal coach and accompanist David Krane, who prepared Aryeh Nussbaum Cohen for this recording and the premiere performances with the Virginia Symphony Orchestra.

Although electric guitar is a powerfully expressive instrument, there are few concertos for it in the classical genre. *Glacier (Concerto for Electric Guitar and Orchestra)*, commissioned by the Bozeman Symphony Orchestra, is a five-movement virtuosic concerto inspired by the sweeping vistas of Montana. Each movement is based on my aural conception of the natural elements in

Glacier National Park and Yellowstone National Park. The first movement, *Glacier: Tranquillo*, is meant to suggest the glacial mass as seen from a distance. The opening jazz chord introduces the harmonic motive of the concerto, while the soloist intones the melodic motive that undergoes transformation through the remainder of the work. The second movement, *Rivulets: Moderato*, meant to suggest streams of water, is an étude on sixteenth notes in five-part *rondo* form with a solo cadenza. The third movement, *Vapor: Misterioso*, inspired by mist rising from geysers, has a transparent orchestral texture upon which the soloist improvises a modified version of the harmonic motive. The fourth movement, *Stone: Vivace*, suggesting through sharp, syncopated rhythms the hard edges of stone, is a seven-part *rondo* that concludes with the soloist trading virtuosic riffs with the full orchestra. A final cadenza leads to the coda-finale. *Going to the Sun: Tranquillo*, a musical ode to the scenic Going-to-the-Sun Road in northwest Montana, is a simple *gymnopédie* based on a rising lyrical version of the melodic motive intoned over two alternating major seventh chords.

Rush (Concerto for Alto Saxophone and Orchestra) was commissioned by Ryan Janus, then principal saxophonist of the United States Air Force Academy Band, and a consortium of 37 saxophonists and ensemble conductors throughout the United States. The work, composed in versions for both band and orchestra, is composed in two movements. The first, which begins with a short cadenza that introduces the thematic material of the work, is a rhapsodic *Adagietto* with transparent textures. The second movement, which begins with an extended cadenza that introduces blue notes into the harmonic language, is cast in the form of a jazz-inflected *passacaglia*. The orchestra interjects a series of syncopated chords, and the soloist then intones the *passacaglia* theme. The orchestra takes up the theme and with the soloist weaves an elaborate tapestry of ten variations based on the theme and the syncopated chords. The soloist concludes the concerto with a *bravura* display.

Kenneth Fuchs

Poems of Life

Twelve Poems by Judith G. Wolf

④ PROLOGUE

Ethereal

A wisp
of thought
lights on a flower
waving in the breeze
of memory.

Time Slips Away

Time slips away
sliding through a day
like a snake slithering
through the grass
not disturbing a soul
but gone in a flash.

Can you grasp
a moment in your hand,
hold it close
against your heart

before it slips
through the floor
while you stand
staring
at nothing
at all.

⑤ MOVEMENT I

Gary Died

He left us in bits and pieces
drifting away till only the smile
was left.

Just Like That

It only took a minute
for the last breath to leave...

I can still hear his voice.

Watching for Death

If I knew we were
romancing with death
I would hug you again.

In the night
I watch your
chest rise and fall
into another day.

If we knew
death was
lying in wait

we would hold it at
bay with remedies

hands clasped around
the wall of pain.

Face

I thrust my face into the pain
and let it wash over me

tears swirling in the mist
fog washing over swollen eyelids
seeping into pores
curling into circles
through my throbbing head.

It is lonely there
but comforting...

not moving...

wallowing
weeping
wishing it would end
but too afraid
to let it go,
admit at last
you're really
gone.

⑥ MOVEMENT II

Sisters

Holding hands
across the years
we blend.

Smiling we slide down a rainbow.

Forever Gone

Borne by gentle breezes
coasting on a down draft
coating the wings of doves
carried away by the tide.

Are you in a storm cloud
in a raindrop or
in another womb
waiting to be born?

The Retreat

I LOOK for you.
Incessantly watching
for the light
to let me know
you are near,
watching over me.

BUT you are not in this world
as you float above the inner voice
that chatters incessantly
letting you know I scream
for you while you ignore
the world for a month
of reprieve as
we rot among
the sodden leaves
of everyday.

7 MOVEMENT III

The Dream

You came in a dream
in your sky blue jacket
and full head of hair
and we hugged
and were young.

You walked into my dream
down a foreign street
stopping for a chat
in a language we both
understood

but then
you moved on

melding into
oblivion.

I chased after you
and fell through the earth
to the other side
where dreams come true.

Even if this one
didn't.

8 IV: EPILOGUE

Conversation

There's a haze
in my head
with a word inside
held hostage in its
flickering glow.

There's a phrase
on my tongue
with a word gone astray
trapped in the fog
teasing conversation.

Epiphany

I found God.

He slithered in
through an open

pore
sliding through veins
straight into my
heart

comforting me
filling me with light
amazing me with peace.

The earth looks
different now
sharper edges
softer breezes
quiet rain.
Clear edges
of morning shine
through a day
of used to be Hell
now sodden
with love.

Join me in my circle.
Hold hands with me
as the light filters
through to hug you
and make you whole.
Be with me in
beauty
fulfillment
abundance
and utter
peace.

Am I dead

or merely
dreaming?

The texts for *Poems of Life* are from
Otherwise: Poems About Life
by Judith G. Wolf, copyright © 2014 by
Judith G. Wolf. Reprinted with permission.

JoAnn Falletta



Photo: Mark Dellas

JoAnn Falletta serves as music director of the Buffalo Philharmonic and Virginia Symphony and is the principal guest conductor of the Brevard Music Center of North Carolina. She has guest conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, South America and Africa. She served as principal conductor of the Ulster Orchestra from 2011 to 2014, with whom she made her debut at London's BBC Proms and recorded music of Gustav Holst, E.J. Moeran and John Knowles Paine. Recipient of the Seaver/National Endowment for the Arts Conductors Award, winner of the Stokowski Competition, and the Toscanini, Ditson and Bruno Walter conducting awards, Falletta became the first female conductor to lead a major American ensemble upon her appointment as music director of the Buffalo Philharmonic Orchestra in 1999. She has received twelve ASCAP awards, served on the U.S. National Council on the Arts, and is a member of the American Academy of Arts and Sciences. A champion of American music, she has presented over five hundred works by American composers including well over a hundred world premieres. Her Naxos recordings include the double GRAMMY® Award-winning disc of works by John Corigliano and GRAMMY® nominated discs of works by Dohnányi, Fuchs, Gershwin, Hailstork, Holst, Respighi, Schubert, Strauss, and Tyberg. www.joannfalletta.com

Jeffrey Biegel



Photo: Mark Lerner

Pianist Jeffrey Biegel is an exceptional performer and recording artist. A champion of new music, he has organized an unprecedented number of donors and consortiums of orchestras to commission new music. He joined the Springfield Symphony Orchestra (Massachusetts) and the Wheeling Symphony Orchestra (West Virginia) with individual donors to sponsor Kenneth Fuchs's *Piano Concerto ('Spiritualist')*. Biegel performed premieres of the concerto with each orchestra. As pianist of Trio21, Biegel commissioned another Fuchs work, *Falling Trio* (Naxos 8.559733), which grows out of the theme for Fuchs's large-scale vocal-orchestral work, *Falling Man* (Naxos 8.559753), inspired by Don DeLillo's 2007 post-9/11 novel of the same name. Notable composers whom Biegel has commissioned include William Bolcom, Richard Danielpour, Lowell Liebermann, Jake Runestad, PDQ Bach (Peter Schickele), Christopher Theofanidis, and Ellen Taaffe Zwilich. In 1986, Biegel made his New York recital debut in Alice Tully Hall at Lincoln Center. At The Juilliard School, while Fuchs was a student there, Biegel studied with the legendary Adele Marcus. He is a faculty member of the Conservatory of Music of Brooklyn College at The City University of New York. www.jeffreybiegel.com

Timothy McAllister



Photo: r.r. jones

Timothy McAllister is one of today's premier wind soloists, a member of the renowned PRISM Quartet, and a champion of contemporary music credited with more than 40 recordings and 200 premieres of new compositions by eminent and emerging composers worldwide. McAllister has appeared with more than 40 of the world's top orchestras and ensembles in 20 countries, and he has the distinction of being only the second saxophone soloist to appear in the 120-year history of London's BBC Proms concerts. He is featured on two GRAMMY® Award-winning recordings, on Nonesuch and ECM, and also appears on the AUR, Albany, Berlin Philharmonic Recordings, Centaur, Deutsche Grammophon, Equilibrium, Innova, Naxos, New Focus, New Dynamic, Parma, Soundset, Stradivarius, Summit, and XAS labels. A revered teacher of his instrument, McAllister is professor of saxophone at the University of Michigan School of Music, Theatre, and Dance, following renowned American pedagogues Larry Teal and Donald Sinta. www.timothymcallister.com

Aryeh Nussbaum Cohen



Photo: Fay Fox

American countertenor Aryeh Nussbaum Cohen was named a winner of the Metropolitan Opera National Council Auditions in the 2016–17 season; he also received a Sara Tucker grant from the Richard Tucker Music Foundation, an award from the George London Foundation, and first prize in the Houston Grand Opera competition. Nussbaum Cohen became the first countertenor in the history of the Houston Grand Opera Studio when he joined the company for the 2017–18 season; he is a member of the San Francisco Opera Adler Fellowship Program for 2018 and 2019. Nussbaum Cohen's repertoire spans from Gluck's *Demofoonte* and Handel's *Ariodante* to Jonathan Dove's *Tobias and the Angel* and Philip Glass's *The Juniper Tree*. He has performed at Cincinnati Opera, Houston Grand Opera, the Theater an der Wien, and Wolf Trap Opera. Other concert credits include performances with Ars Lyrica Houston, American Bach Soloists, Il Complesso Barocco, and the Leipzig Barockorchester. Nussbaum Cohen sang the premiere performances of Kenneth Fuchs's *Poems of Life* with JoAnn Falletta and the Virginia Symphony Orchestra. www.aryehnussbaumcohen.com

D. J. Sparr



Photo: PJ Sykes

As one of America's preeminent composer-performers, electric guitarist D. J. Sparr has caught the attention of critics and wowed enthusiastic audiences with his eclectic style. In 2011, Sparr was named one of NPR Music listeners' "favorite composers under 40". Sparr has composed for and performed with internationally renowned ensembles such as the New World Symphony, Washington National Opera, and Eighth Blackbird. His music has received awards from BMI, New Music USA, and the League of Composers/ISCM. Sparr is a faculty member at the Walden School's famed Creative Musicians Retreat in Dublin, New Hampshire. www.djsparr.com

Judith G. Wolf



Photo: Merrel Zink

Judith G. Wolf, PhD, is a poet and promoter of the arts. Her published poetry collections include *Weeping Shadows*, *Tidbits*, and *Otherwise*. In addition to *Poems of Life* (twelve poems from *Otherwise*), Wolf's poetry has been set to music by composers Clint Borzoni (*Tidbits*), Mason Bates (*Afterlife*), and Persis Vehear (*Life, Love, Timelessness*). Wolf founded Arizona Spark, which supports the development and production of innovative new operatic works for Arizona Opera. She also cofounded the Phoenix Symphony Commissioning Club, which commissioned Kenneth Fuchs to write *Quiet in the Land*, first performed by the orchestra in March 2018. Wolf's diverse educational and professional background includes a Ph.D. in educational psychology, a master's degree in elementary and remedial education, and far-reaching experience in arts administration. Wolf serves on several boards of directors including Arizona Opera and the Metropolitan Opera National Council Auditions, Arizona. Wolf co-founded Young Arts Arizona Ltd, a non-profit art organization that serves at-risk children by exhibiting their artwork and teaching art to children not served by other organizations. She is a Reiki master and an ordained minister of the Universal Life Church. www.judithwolf.com

London Symphony Orchestra



Photo: Ranauld Mackechnie

Established in 1904 by a number of London's finest musicians, the London Symphony Orchestra (LSO) is a self-governing musical collective built on artistic ownership and partnership. The LSO is resident orchestra at the Barbican in the City of London, where it gives 70 symphonic concerts every year, and performs a further 70 concerts worldwide on tour. The orchestra works with a family of artists that includes the world's greatest conductors – Sir Simon Rattle as music director, Gianandrea Noseda and François-Xavier Roth as principal guest conductors, Michael Tilson Thomas as conductor laureate and André Previn as conductor emeritus. LSO Discovery, the orchestra's community and education program based at LSO St Luke's, brings the work of the LSO to all parts of society and engages with 60,000 people every year. The LSO reaches out much further with its own recording label, LSO Live, which launched in 1999 as the first of its kind and now streams its music to millions around the world. www.lso.co.uk

Funding for this recording was generously provided
by the Offices of Global Affairs,
the Vice President for Research,
and the Dean of the School of Fine Arts at the University of Connecticut,
the University of Michigan School of Music, Theatre, and Dance,
the Joan & Alan Ades Taub Family Foundation,
the Helen Frankenthaler Foundation,
the Georges Lurcy Educational and Charitable Trust,
Diane and John Kim, Timothy McAllister, Bentley Shellahamer, and Judith G. Wolf.

UConn

GLOBAL



Kenneth Fuchs and JoAnn Falletta
outside Abbey Road Studios, London.

Kenneth Fuchs

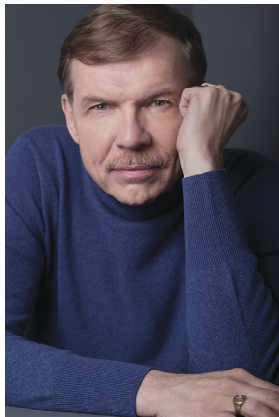


Photo: Dario Acosta

Kenneth Fuchs has composed music for orchestra, band, voice, chorus, and various chamber ensembles. The London Symphony Orchestra, under the baton of JoAnn Falletta, has recorded five albums of Fuchs's music for Naxos American Classics. The first (8.559224), released in August 2005, was nominated for two GRAMMY® Awards. The second (8.559335), featuring music for horn, was released in January 2008. *Musicweb International* stated, "Fuchs's distinctive voice is evident from the outset, and his flair for orchestral colours and sheer lyricism shine through". The third (8.559723) was released in August 2012. *BBC Music Magazine* stated, "Kenneth Fuchs writes tonal orchestral music of great imagination. He's a master of orchestral writing. On Naxos's third Fuchs recording, everything gets five-star treatment. The LSO under JoAnn Falletta sounds brilliant in a spacious Abbey Road recording." The disc was nominated for a GRAMMY® Award. The fourth disc (8.559753), recorded at Abbey Road Studios in August 2013, featuring baritone Roderick Williams in a program of vocal music based on texts by Don DeLillo, John Updike, and William Blake, was released in August 2014. *Gramophone* magazine wrote, "Fuchs claims his own expressive warmth and colour ... The performances are exemplary, from baritone Roderick Williams's commanding artistry to the bold, fresh playing of the London Symphony Orchestra under JoAnn Falletta's sensitive direction." The principal work, *Falling Man* (text by Don DeLillo, adapted by J.D. McClatchy), was presented as a monodrama by the National September 11 Memorial & Museum in New York City in commemoration of the 15th anniversary of 9/11. The fifth disc represents the continuation of more than 30 years of musical collaboration between Fuchs and Falletta. Naxos released a disc of Fuchs's chamber music (8.559733) in April 2013, which includes *Falling Canons*, *Falling Trio*, and *String Quartet No. 5 "American"*. *Gramophone* stated, "Few composers have gained as much mileage – or found greater range – than Fuchs's 'Falling' works, which open and close this collection". Albany Records released the highly successful disc *Kenneth Fuchs: String Quartets 2, 3, 4* performed by the American String Quartet. The *American Record Guide* stated quite simply, "String quartet recordings don't get much better than this." Fuchs's music is performed worldwide and has achieved significant global media exposure through audio broadcast, downloading, and streaming. Fuchs serves as Professor of Composition at the University of Connecticut. He received his doctor of musical arts degree in composition from The Juilliard School, where his teachers included Milton Babbitt, David Diamond, and Vincent Persichetti.

For complete information, see:

www.kennethfuchs.com
www.naxos.com

www.albanyrecords.com
www.ebmarks.com

www.calarecords.com
www.halleonard.com

www.presser.com
www.yrmusic.com

Cover image: *Silent Wish*, 1973, acrylic on canvas, 3 ft. 6 in. x 6 ft.

© 2018 Helen Frankenthaler Foundation, Inc./Artists Rights Society (ARS), New York (used with permission)