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ENTENDRE

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Duo for Violin and Cello, Op. 7 — Zoltán Kodály (1882-1967)

1. Allegro serio, non troppo
2. Adagio - Andante
3. Maestoso e largamente, ma non troppo lento - Presto

Universal Edition Ltd, London - 254 West 31st Street 15th Fl., New York, NY 10001

4. Passacaglia in G minor — Johan Halvorsen (1864-1935), on a Theme by George F. Handel (1685-1759)

G. Schirmer, Inc. O/B/O Edition Wilhelm Hansen - 1247 6th Street, Santa Monica, CA 90401

5. Grand Duo de Concert — Adrien-François Servais (1807-1866) & Hubert Léonard (1819-1890)

Sonata for Violin and Cello — Maurice Ravel (1875-1937)

6. Allegro
7. Très vif
8. Lent
9. Vif, avec entrain

SDRM - 2321 Rosecrans Ave., Ste 1280, El Segundo, CA 90245
& Universal Music MGB Songs O/B/O Durand S.A. - 2100 Colorado Avenue, Santa Monica, CA, 90404

10. The Stars & Stripes Forever, Duet for Violin & Cello —

John Phillip Sousa (1854-1932), arrangement by Bruce Dukov (b. 1951)
Copyright Bruce Dukov (BMI)

8:15

7:56

8:37

6:58

13:20

4:51

3:27

6:15

6:03

4:05

Total Time — 69:40



The works
featured on

ENTENDRE

dramatically showcase
the stylistic range
of the violin and cello
duo repertoire.

We chose these pieces because we enjoy performing them—and because each provides a unique view of the composer’s time and environment. There are two types of virtuosity featured on this album—the virtuosic parts for the performers and the virtuosic compositional prowess demonstrated by the composers. Each piece features innovative techniques in both content and form. The avant-garde techniques in these compositions showcase the ingenuity of the composers and their brilliant and often humorous allusions to the vernacular and popular culture of their respective eras.

The listener will recognize borrowed elements from the folk and jazz idioms in tunes like “Yankee Doodle,” “God Save the Queen,” “The Stars and Stripes Forever,” and Handel’s ever-present G minor Passacaglia.

We are delighted to share this music with you. *Enjoy!*

ZOLTÁN KODÁLY

Duo for Violin and Cello, Op. 7

Zoltán Kodály (1882-1967) was a Hungarian composer, as well as an educator, linguist, and noted ethnomusicologist. He was fascinated by the folk music of his native country, and traveled extensively to the villages and towns of both Hungary and its neighboring countries collecting and recording the songs of their inhabitants.

In his Ph.D. thesis, he analyzed the structure of these songs, and explored the connection between folk music and language. It was a shared fascination with this subject that first connected him to Béla Bartók, his Hungarian compatriot and contemporary. The pair collaborated on several folk-song-related projects, and they remained friends until Bartók’s death in 1945. Many of Kodály’s essays—both those he penned independently and in collaboration with Bartók—were published, earning him acclaim as an ethnomusicologist. He was also recognized internationally as a music educator for his “Kodály Method” for developing musical literacy in schools.



Zoltán Kodály
(1882-1967)

He composed his *Duo for Violin and Cello, Op. 7*, in 1914. Partly because its completion occurred simultaneously with the start of World War I, the work was not premiered until 1924. Now one of the most popular violin and cello duos in existence, the piece balances traditional western compositional techniques with themes taken directly from Kodály’s ethnomusicological research.

The first movement is quite rhapsodic in nature despite its conventional sonata form. The first theme, stated by the cello at the opening, is declamatory, and the second theme evokes images of a Hungarian *puszta*, or desolate flatland. The second movement, according to Kodály’s biographer, is said to reflect the composer’s sense of despair and foreboding of World War I. The third movement begins with a cadenza for the violin, and moves into a very fast and dance-like presto. Kodály’s study of language is also apparent in the work’s vocal nature. Highly virtuosic for both instruments, the work features extreme contrasts—both in its various tempi and in its dynamic range, as it winds, story-like, through its various themes and characters.

JOHAN HALVORSEN

Passacaglia in G minor,
on a Theme by George F. Handel

Johan Halvorsen (1864-1935) was a Norwegian violinist, conductor, and composer. As a violinist, he often performed in chamber ensembles, and eventually secured the position of concertmaster at the Bergen Philharmonic. He also taught—both privately and at the Helsinki Music Institute. Before his career ultimately led him to the post of conductor at the National Theater of Christiania (now Oslo), he worked as conductor of the philharmonic and theater in Bergen. He composed incidental music for many of the National Theater's plays during his time as conductor there, and—after his retirement in 1929—produced three symphonies, two rhapsodies, and a series of arrangements for small ensemble, all of which are still performed today.



Johan Halvorsen
(1864-1935)

His set of variations on George F. Handel's (1685-1759) Passacaglia (from his Harpsichord Suite in G minor, HWV 432) is perhaps his most frequently performed composition. The piece begins with a statement of Handel's theme, and is then followed by a set of 12 variations. Because of Halvorsen's first-hand knowledge of the violin, the variations include many of the virtuosic techniques found throughout the solo violin repertoire. Halvorsen also includes a few effects that were, in his time, quite innovative.

In Variation 11, he suggests *sul ponticello*, a technique that involves bowing near the bridge, creating a slightly scratchy, hollow sound that is comprised mostly of overtones. He uses *pizzicato* to mimic the strumming of a guitar in Variation 9, and in the preceding variation he creates the sound of a quartet by assigning two voices to each of the two instruments. In Variation 12, he utilizes *ricochet* (a rapid, high-but-controlled bouncing of the bow), and quickly alternates between the two instruments to create a light, playful effect. The penultimate section combines double stops with virtuosic runs, and leads directly into the coda, which features an extremely challenging arpeggiated progression that accelerates until the last statement. The piece closes with a final, dramatic Adagio which ends, in ecclesiastical tradition, with a Piccardy third.

Halvorsen originally orchestrated the piece for violin and viola, but it is commonly performed as a violin and cello duo.

ADRIEN-FRANÇOIS SERVAIS & HUBERT LÉONARD

Grand Duo de Concert

Grand Duo De Concert: Sur Deux Airs Nationaux Anglais is unique in our program because it was written together by the two people who were actually performing the piece. Both **Adrien-François Servais** (1807-1866) and **Hubert Léonard** (1819-1890) were very accomplished performers and pedagogues during their lifetimes. Servais was born in 1807 and spent most of his life in Brussels. He originally wanted to become a violinist, but after he heard a concert by N.-J. Piatel, he was so impressed and intimidated that he decided to pursue the cello instead. He was described as "Paganinian" on the cello, and was very well known as a performer around Europe. He played on a Stradivari cello that still carries the nickname the "Servais" cello. Hubert Léonard was born in 1819 in Liege, and spent much of his life there. He lived in Brussels from 1855 to 1866, the year Servais died. Both musicians taught at the Brussels Conservatory, which is most likely where they met. Léonard was also known as a virtuoso in his day, although not quite as well known as Servais.

This work was written in the style of an opera fantasy, and there are many operatic elements in the piece—arias, recitatives, and impassioned flourishes. It is a very dramatic work, but also lighthearted at the same time—the two composers recognized that this music was not to be taken too seriously. There are two themes that are eventually introduced: "God Save the Queen" and "London is out of Sorrow" (what we call "Yankee Doodle" in America). The work opens in the manner of an opera—the violin and cello set the stage for the drama that follows. Slowly the piece builds towards the main statement of "God Save The Queen," and then the two instruments take turns playing variations on that theme. "London is out of Sorrow" emerges later, followed by a series of cadenzas and recitatives, and a final display of fireworks at the end. The piece is quite virtuosic, yet—because it was written by a cellist and a violinist—the string writing is very idiomatic and fun to play. It is easy to get swept up in the fantasy and drama of the music and forget that it is a violin-cello duo.



Adrien-François Servais
(1807-1866)



Hubert Léonard
(1819-1890)



MAURICE RAVEL

Sonata for Violin and Cello

When writing about his *Sonata for Violin and Cello*, **Maurice Ravel** (1875-1937) said, "I believe that this sonata marks a turning point in the evolution of my career. Bareness and economy of means here is driven to the extreme. There is restraint from harmonic charm—more and more an emphatic reversion to the spirit of melody." This remarkable Sonata was the first of Ravel's works to be written in his new manner. The lushness of his older compositions is abandoned in this piece in favor of a more lean, stripped down style, referred to as "style dépouillé." Ravel said this type of writing was "complex, but not complicated."

The first movement was written as a tribute to Claude Debussy, who had passed away in 1918. It was commissioned by Henri Prunières to be published in the December 1920 special edition of *La Revue Musicale* commemorating Debussy. Ravel consented to join the roster of composers and other artists, including Bartók, Satie, Stravinsky, and several others. Ravel labored over the Sonata from 1920 to 1922. When it was premiered as a complete work in April of 1922, it was called "Duo for Violin and Cello"; however, the published title was "Sonata." Ravel renamed the work in order to convey the complexity and the scale of the piece. The title "Duo" could have been influenced by Ravel's hearing Kodály's *Duo for Violin and Cello*. According to Arbie Orenstein, Ravel was acquainted with Kodály's Duo, and perhaps some of the Hungarian and folk-like elements of Ravel's Sonata were inspired by Kodály's Duo.

The Sonata is in four movements. The first movement introduces two themes that will be heard and transformed throughout the rest of the work. From the beginning, one notices the conflict between major and minor, and the juxtaposition of lyrical melody and almost mechanical accompaniment. The second movement is acrobatic and virtuosic—Ravel explores different sonorities of pizzicato and bowed playing, bi-tonality, and metrical juxtaposition of two against three. The third movement is the emotional center of the work. The tune rises up from the depths and then plunges back down again. When Ravel was writing this movement, he started with blue and black ink, switched to red ink in the middle for the loud, dissonant writing, and switched back to black and blue for the end. The last movement is a rondo and begins with an off-kilter march, which is interrupted by a schoolyard jeer. Ravel instructed the cellist to "bounce the bow like a very mechanical rabbit." Throughout the last movement, snippets of themes from



Maurice Ravel
(1875-1937)

the rest of the piece begin to emerge, and the climax of the piece reveals all of the themes presented simultaneously. The "rabbit" returns for the ending, and the last chord is a surprise C major. This Sonata seems to transcend virtuosity in a sense that one is so overcome by the genius of the music and style of the writing that the difficulties of playing it go unnoticed.

BRUCE DUKOV

The Stars and Stripes Forever,
an arrangement of the original by John Phillip Sousa

Bruce Dukov (b. 1951) is an American violinist and composer. Trained at The Juilliard School, he was taught by such world-renowned violinists as Dorothy DeLay and Nathan Milstein, for whom he composed his set of Happy Birthday Variations (a duet for two violins in the style of Paganini and Wieniawski). He has performed as concertmaster and soloist with numerous orchestras, and has worked extensively in Los Angeles's studio recording industry. His solos can be heard in the films *Wrongfully Accused*, *Analyze This*, and *Rosewood*.

His familiarity with the violin repertoire, impressive skills as a violinist, and obvious sense of humor are all made apparent in his setting of *The Stars and Stripes Forever* by John Phillip Sousa (1854-1932), which effortlessly transforms Sousa's theme into a showpiece in the style of Henryk Wieniawski. Dukov originally arranged the march for two violins, and eventually, through the graces of modern technology, recorded the piece with himself. However, he arranged the work for violin and cello at cellist Lynn Harrell's request. The two performed the work together in Los Angeles, but no recording of the arrangement exists. The juxtaposition between the lightness of the original theme and the arrangement's extreme virtuosity, which stretches the technical limits of both performers, is what makes the piece so effective.



Bruce Dukov
(b. 1951)



duo W

Violinist Arianna Warsaw-Fan and cellist Meta Weiss—duoW—burst onto the international music scene when their cutting edge music video, *Ghosts and Flowers*, went viral on the internet in the fall of 2011. Strongly committed to bringing classical music to new audiences, these two ambitious Juilliard grads launched a Kickstarter campaign to fund the production of a dazzling music video which features their performance of the beautiful and highly virtuosic Handel-Halvorsen *Passacaglia in G minor*.

Meta and Arianna have been performing together since they first met ten years ago at the prestigious Phillips Academy in Andover, MA. Both recent graduates of the Masters program at Juilliard, Meta and Arianna have been recognized internationally for their astonishing musicianship and brilliant technique, garnering multiple awards and honors, and receiving recognition in major competitions around the world.

Arianna received her Bachelor and Master of Music degrees from the Juilliard School. Her teachers include Masao Kawasaki, Cho-Liang Lin, Lynn Chang, Magdalena Richter, and Almita Vamos.

Meta received her Bachelor of Music degree from Rice University studying with Norman Fischer, where she graduated magna cum laude. In May 2011 she received her Masters of Music degree from The Juilliard School, where she is now pursuing the degree of Doctor of Musical Arts under the tutelage of Joel Krosnick and Darrett Adkins as a C.V. Starr Doctoral Fellow and a SYLFF Fellow.



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