



RAVELLO RECORDS PRESENTS

**THE CAPSTONE COLLECTION**

# ARRAY

SOLO PIANO WORKS BY AMERICAN COMPOSERS  
**JANE SOLOSE, PIANO**

*Array* celebrates over 150 years of American piano music. Treasures of the past feature the restored version of Gershwin's "Rhapsody in Blue" (from Alicia Zizzo's edition, which is based entirely on Gershwin's own manuscript), and the original version of Beach's "A Hermit Thrush at Eve" (from the manuscript housed in Special Collections at The University of New Hampshire Library). Contemporary works include a ballade, "Ji-Dong-Nuo" by Chen Yi and "Twelve Studies for Piano" by James Fry.

Inspirations for the works on *Array* consist of Spanish, Chinese, and Turkish folksongs, folk dances and traditional instruments, as well as bird calls, insects, and trains....



In 1923, Paul Whiteman began to plan a concert called "An Experiment in Modern Music" at Aeolian Hall in New York. He asked Gershwin to compose something for the occasion that was to take place on Lincoln's Birthday in 1924. Gershwin had almost forgotten about it until he saw an item in the New York Herald-Tribune early in 1924 that he, Gershwin, was busy writing a jazz concerto for the event!

Gershwin recalls being on a train to Boston:

It was on the train, with its steely rhythms, its rattlety-bang that is often so stimulating to a composer....And there I suddenly heard - and even saw on paper - the complete construction of the *Rhapsody* from beginning to end.

Suddenly an idea occurred to me. There had been so much chatter about the limitation of Jazz, not to speak of the manifest misunderstandings of its function. Jazz, they said, had to be in strict time. It had to cling to dance rhythms. I resolved, if possible, to kill that misconception with one sturdy blow. Inspired by this aim, I set to work composing with unwonted rapidity. No set plan was in my mind - no structure to which my music would conform. The *Rhapsody*, as you see, began as a purpose, not a plan.


Written in only three weeks, the piano and orchestra version of *Rhapsody in Blue* was premiered with Gershwin at the piano. The performance in Aeolian Hall was given at the end of the concert after twenty-three other numbers! In attendance were such musicians as Rachmaninov, Stravinsky, Heifitz, Kreisler, and Stokowski. At the time of the premiere there were two manuscripts of the piece - Gershwin's handwritten score, which he had composed at the piano and not orchestrated, and Ferde Grofé's orchestrated manuscript. Gershwin gave his blessing to his publishers and piano roll manufacturers to perform many different versions of the *Rhapsody*, varying



them to fit the occasion. He was never asked to prepare his own manuscript for publication. This recording brings to life the original version, restored by Alicia Zizzo.


Evidently the *Rhapsody* had definite roots in a twenty-minute opera he had composed in 1922 entitled *Blue Monday*. The second part of the first theme of the *Rhapsody*, which is also used as its ending, is the same as the ending of *Blue Monday*, and can be found for the first time in *Lullaby*, a piano piece written in 1919. It later evolved into *The Man I Love* in 1927.

Born in New Orleans, Gottschalk had the distinction of being the first American concert artist to gain international fame prior to a career in this country. Crowning his European career was his eighteen-month tour of Spain between 1851-52. His music associated with this trip contains native Spanish elements: quotations from traditional tunes or original tunes in traditional style and several dance forms and rhythms. *Souvenirs d'Andalousie* was improvised by Gottschalk at a concert in Madrid in 1851. It uses three traditional dance patterns and tunes - the fandango, cana and jaleo de Jerez and contains pianistic imitations of the guitar and castenets. The most famous theme is the fandango which was also used by Glinka in his "Capriccio Brillante on the Jota Aragonesa (1845) and by Ernesto Lecuona as the basis for his "Malaguena".



Acclaimed the "first woman composer of America", Amy Beach composed a symphony, piano concerto, and hundreds of choral, vocal, and chamber works during her lifetime. As a nature lover, Amy Beach had a fascination with birds and their songs. As early as age ten Amy Marcy Cheney contributed to a University of California-Berkeley treatise based on the study of birds. Throughout her lifetime, she took pleasure in observing the creatures and listening to their vocalizations. The hermit thrush is considered to be the finest songbird because of its flute-like song. *A Hermit Thrush at Eve* contains the exact song of the hermit thrush, which the composer notated in the summer of 1921 as she heard it singing outside her studio at the MacDowell Colony in Peterborough, New Hampshire. The background setting of this beautiful, haunting work in e-flat minor depicts the misty, vagueness of twilight. *A Humming-bird* is from a set of three pieces dedicated to Mrs. Edward MacDowell and was also inspired by nature at the MacDowell Colony. The sounds and flight activities of the humming-bird are portrayed through the use of tremolo effects and chromatic scale patterns. *Fire-flies* is a luminescent piece in which the right hand plays rapid sixteenth note passages in thirds and quick arpeggios, simulating shimmering and flickering fireflies.

Jane Solose



Ji-Dong-Nuo is the name of a folk ballad of the Yao ethnic people in southwest China, borrowed from the name of a quail who sings beautiful tunes. According to legend, there was a girl who loved singing. However, she became unhappy after she married, since she had to stop singing under the order of her father. She was divorced because of her depression. On the way back home, she heard the happy bird singing on the hill, she changed her mood and broke out to sing a beautiful song. Her husband was deeply moved and loved her as before. The song has been passed on and given the title Ji-Dong-Nuo, to describe the beautiful story. My little piano solo piece was inspired by Ji-Dong-Nuo, drawing some pitch material from the folk tune, while keeping the characteristics of the girl and the style of Chinese traditional instrumental performance.

Chen Yi



*Hava* contrasts Turkish motivic elements with Western musical styles. The title refers to its free spatial quality while drawing on the traditional Turkish song form, *Uzun Hava* or *Long Air*. The dampened and repeated single pitch evokes the Saz, which is a plucked stringed instrument, and restrained within one octave, forms a point of reference. The piece begins in this way before expanding in a wedge-like manner into a variety of Western elements, such as Romantic gestures, pointillistic passages and sudden attacks using the full palette of the piano. Opposing elements are brought together as the Saz motive now

transforms into sustained bell sounds; strings are slowly undampened to ring and cause sympathetic overtones. Then all previous elements are presented one after another in a kaleidoscope fashion. The drama is left unresolved as an obsessively repeated gesture gradually fades into silence.

Deniz Ince



*Twelve Studies for Piano* are studies in the broadest sense of the word. Like etudes, some deal with specific technical problems. Some explore timbres and techniques peculiar to our own century, while others move along the lines of a character study. While it is possible to perform any of them individually or in small groups, all twelve were written as one large unit - with only brief pauses between. Furthermore, numbers nine through twelve are to be played without a break, as one movement.

The two greatest challenges of writing a series of short pieces are sequencing and grouping. Generally speaking, studies 1-3, 4-8 and 9-12 may be grouped together. While elements of the first few etudes are recycled in later ones, and while there are certain background unifying relationships between etudes, no two share the same musical material. In the beginning, I had assigned to each study descriptive subtitles starting with the letter 'M'. However, I thought better of it as I prepared the final draft and decided to let the music stand on its own merits.

James Fry





A native of Niagara Falls, Canada, Jane Solose leads an active career as a featured concerto soloist, solo recitalist, chamber musician, duo pianist and master teacher that has taken her to Korea, Japan, Austria, Bulgaria, Hungary, Serbia, Russia, Argentina, Canada, and around the U.S. She is listed on the distinguished international roster of Steinway Artists. Eroica Classical Recordings released three of her CDs, and her articles have been published in the journals *20th Century Music and Clavier*. Duo Solose, a duo-piano collaboration with her sister Kathleen, perform to enthusiastic ovations. Dr. Solose received her DMA degree from the Eastman School of Music, where she was awarded their prestigious Performer's Certificate and was David Burge's first teaching assistant. She is currently Professor of Piano at the Conservatory of Music and Dance, University of Missouri-Kansas City.



- 1 Rhapsody in Blue (restored version) (1924) . . GEORGE GERSHWIN  
(1898-1937)
  - 2 Souvenirs d'Andalousie Caprice de Concert sur la caña,  
le fandango, et le jeleo de Jerez, Op.22 (1851) . . LOUIS MOREAU GOTTSCHALK  
(1829-1869)
  - 3 A Hermit Thrush at Eve, Op. 92, no. 1 (1921) (manuscript version) . . . . AMY BEACH  
(1867-1944)
  - 4 The Humming Bird (from *Three Pianoforte Pieces*), Op. 128, no. 3 (1932). . . . BEACH
  - 5 Fire-flies (from *Four Sketches*), Op. 15, no. 4 (1892) . . . . . BEACH
  - 6 Ji-Dong-Nuo (2005) . . . . . CHEN YI  
(B. 1953)
  - 7 Hava...(air...) (1988). . . . . DENIZ INCE  
(B. 1965)
- Twelve Studies for Piano (1991). . . . . JAMES FRY  
(B. 1949)
- 8 No. 1 Play of Mirrors
  - 9 No. 2 Of Wood and Metal
  - 10 No. 3 Elfin Chase
  - 11 No. 4 Mesto-Dark Reverberations
  - 12 No. 5 A Fragrance on the Wind
  - 13 No. 6 Cascade
  - 14 No. 7 Halcyon Days
  - 15 No. 8 Little Whimsy
  - 16 No. 9 Impetuosity
  - 17 No. 10 Unrelenting
  - 18 No. 11 Aboriginal Ritual
  - 19 No. 12 In Close Pursuit

## JANE SOLOSE PIANO

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Cover Art Rita Blitt "Pastel '04 2" ([www.ritablitt.com](http://www.ritablitt.com))

Cover Photo Jim Maidhof

Photo James Allison

Design Keith Kavanaugh, BauWau Design

Recorded at White Recital Hall,

Conservatory of Music and Dance,

University of Missouri-Kansas City, 2005-06.

Piano: Steinway & Sons.

*Twelve Studies* recorded at Concordia College,

Moorhead, Minnesota

This CD funded in part by The University of Missouri.

1	Rhapsody in Blue (restored version) (1924)   GEORGE GERSHWIN.....	19:06
2	Souvenirs d'Andalousie Caprice de Concert sur la caña, le fandango, et le jeleo de Jerez, Op.22 (1851)   LOUIS MOREAU GOTTSCALK.....	4:25
3	A Hermit Thrush at Eve, Op. 92, no. 1 (1921) (manuscript version)   AMY BEACH.....	4:59
4	The Humming Bird (from Three Pianoforte Pieces), O. 128, no. 3 (1932)   AMY BEACH.....	0:56
5	Fire-flies (from Four Sketches), Op. 15, no. 4 (1892)   AMY BEACH .....	2:56
6	Ji-Dong-Nuo (2005)   CHEN YI.....	3:28
7	Hava...(air...) (1988)   DENIZ INCE .....	9:34
	<b>Twelve Studies for Piano (1991)   JAMES FRY</b>	
8	No. 1 Play of Mirrors .....	2:38
9	No. 2 Of Wood and Metal.....	1:36
10	No. 3 Elfin Chase.....	0:48
11	No. 4 Mesto-Dark Reverberations.....	2:14
12	No. 5 A Fragrance on the Wind.....	2:26
13	No. 6 Cascade.....	1:40
14	No. 7 Halcyon Days.....	1:55
15	No. 8 Little Whimsy.....	0:49
16	No. 9 Impetuosity.....	0:40
17	No. 10 Unrelenting.....	0:48
18	No. 11 Aboriginal Ritual .....	0:54
19	No. 12 In Close Pursuit .....	1:42

In 2008 PARMA Recordings acquired Capstone Records, the highly respected New York-based classical label founded by composer Richard Brooks in 1986, with the intent of shepherding the company and its music into the digital era. This product, originally released on Capstone and now presented by PARMA's Ravello Records imprint, is one of a series of re-releases from the catalog called THE CAPSTONE COLLECTION. For more music in this series, please visit [www.ravellorerecords.com](http://www.ravellorerecords.com).



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