



AMERICAN CLASSICS



Truman
HARRIS

A Warm Day in Winter

Rosemoor Suite • Aulos Triptych • Flowers

Chamber Artists

Alice K. Weinreb, Flute • Laurel B. Ohlson, Horn

Eclipse Chamber Orchestra • Sylvia Alimena

Rosemoor Suite for flute, oboe, clarinet, bassoon and horn (2015)			12:12
¹	I. Fantasia		3:23
²	II. On the Trampoline		1:55
³	III. By the Stream, Late September		1:45
⁴	IV. Charleston		1:27
⁵	V. Silent Movie		3:35
Aulos Triptych for four flutes and piano (2015)			8:47
⁶	I. Light and Color		2:24
⁷	II. Dreams of Fantastic Places		3:02
⁸	III. A Warm Day in Winter		3:14
Concertino for Horn and Chamber Orchestra (2001)			16:49
⁹	I. Allegro		6:08
¹⁰	II. Arias and Recitatives: Andante		7:10
¹¹	III. Rondo: Allegretto giocoso		3:27
Flowers for flute, oboe, clarinet, bassoon and horn (2006)			7:48
¹²	I. Pansy		1:08
¹³	II. Clover		1:23
¹⁴	III. Tulip		1:26
¹⁵	IV. Lavender		1:12
¹⁶	V. Kudzu		0:57
¹⁷	VI. Black-eyed Susan		1:33
Sonata for Two Bassoons and Piano (2008)			14:33
¹⁸	I. Until Three		5:41
¹⁹	II. Moon in the Water		4:36
²⁰	III. Rondo: Allegretto		4:10
Concertino for Flute and Chamber Orchestra (2003)			15:21
²¹	I. Allegro		6:57
²²	II. Andante		3:57
²³	III. Rondo: Allegretto mosso		4:24

Alice Kogan Weinreb ¹⁻⁸ ¹²⁻¹⁷ ²¹⁻²³: soloist, **Aaron Goldman** ⁶⁻⁸,
Carole Bean ⁶⁻⁸, **Leah Arsenault Barrick** ⁶⁻⁸, **Flute**
Nicholas Stovall, **Oboe** ¹⁻⁵ ¹²⁻¹⁷ • **Paul Cigan**, **Clarinet** ¹⁻⁵ ¹²⁻¹⁷
Truman Harris ¹⁻⁵ ¹²⁻¹⁷, **Sue Heineman** ¹⁸⁻²⁰, **Steven Wilson** ¹⁸⁻²⁰, **Bassoon**
Laurel Bennert Ohlson, **Horn** ¹⁻⁵ ⁹⁻¹¹: soloist, ¹²⁻¹⁷
Audrey Andrist, **Piano** ⁶⁻⁸, ¹⁸⁻²⁰
Eclipse Chamber Orchestra ⁹⁻¹¹ ²¹⁻²³ • **Sylvia Alimena**, **Conductor** ⁹⁻¹¹ ²¹⁻²³

Truman Harris (b. 1945)

A Warm Day in Winter

Rosemoor Suite

"Rosemoor" refers to the famous gardens in Devon, England. I once lived on a street of that name, and the music suggests some of the happenings in that neighborhood, a kind of story without words.

The first movement, *Fantasia*, introduces the basic material of the piece with a little fanfare played three times. Each fanfare is followed by a new variation as if turning another corner on a neighborhood walk. At the end, the fanfare returns once more to announce the coda that ends the movement.

Next up is *On the Trampoline*, which portrays a group of youngsters having a fine time in their backyard. Different personalities in the group emerge along the way; nearing the end, the music suggests a movie camera slowly pulling away from the scene.

By the Stream, Late September offers nostalgic contemplation of the fading summer as lower temperatures and the first fallen leaves in the gently flowing stream suggest the coming of colder weather.

The music next depicts a famous early 20th-century dance, the Charleston, in a somewhat neo-Classical style – with a few unexpected virtuoso moves.

In the final movement, *Silent Movie*, one can envision a series of scenes, from drama to romance to comedy. These challenge listeners to create their own movie in their imagination.

Aulos Triptych

Aulos refers to the ancient Greek flute, which was often paired with the *Kithara*, the Greek harp.

In *Light and Color*, the flutes announce the three main themes one after another, and explores some of the musical colors that flute ensembles can produce. The return of the original music brings a virtuoso rush to the final cadence in the flute's highest register.

Dreams of Fantastic Places entices the listener to

imagine places of beauty and fantasy that are relaxing and exhilarating at the same time. The pace picks up a bit with new variations, suggesting an unexpected discovery, then a return of the opening material leads to a gentle, meditative ending.

A Warm Day in Winter begins with a depiction of a particularly cold January morning: a near absence of bird sounds creates an eerie quiet. But a warm front moves across the area and as the day (and the music) warms up, one feels more and more like dancing, with the piano inviting the listener to move, and the work hinting at Latin American rhythms.

Concertino for Horn and Chamber Orchestra

After a short fanfare from the horn, we hear the main theme in the woodwinds, repeated by the soloist with commentary from the strings. The second theme is quite romantic in character, followed by a section that alternates between whole-tone scale ideas and the more heroic style of the horn. The return of the opening material leads to the movement's conclusion.

Arias and Recitatives: Andante begins in the more romantic style of the first movement's second theme. A series of episodes follow, alternating between lyric and dramatic character. Portions of the middle section use symmetrical scales, which help evoke the feeling of descent into the abyss in the climax of the music, just before the return of the main themes. At this point the horn and strings are muted in *pianissimo*, and a singing, low-register piccolo solo enters. A brief cadenza for the horn brings the movement to a quiet close.

Rondo: Allegretto giocoso is a romp for the horn soloist to show off technical prowess and have some fun. In this shortened A–B–A–C–A *rondo* form, the B section is in a minor key, followed by the repeat of section A, this time in the woodwinds. Section C takes some of its flavor from the Viennese waltz, occasionally using five beats to the bar. The strings have their turn at the A section music,

then the horn repeats the opening motifs as we arrive at the final cadence. The *Concertino for Horn and Chamber Orchestra* is dedicated to, and was premiered by, Sylvia Alimena, and my spouse, Laurel Bennert Ohlson.

Flowers

These short movements describe human reaction to six different flowers, rather than attempting to characterize the flowers themselves.

Pansy opens with perky music in the oboe; pansies can tolerate winter weather better than many other species and this gardener-friendly characteristic leads the music to be upbeat and cheerful.

Clover produces lovely white flowers about which many lawn keepers may be ambivalent, thus the music alternates between happy and not-so-sure attitudes. *Clover* features the clarinet.

Tulips flower so briefly – only about one week in the entire year – and the fleeting time that they have to slowly sway in the garden breeze gives *Tulips* a touch of sadness and introspection. This movement features the oboe.

Lavender features the flute, beginning with a little waltz. The aroma of a blooming lavender plant can catch the nose by surprise, and the musicians react with an unexpected momentary outburst or two.

The most dramatic movement, *Kudzu*, reflects a sense of this plant as a powerful destructive force, swallowing up vast swaths and depriving plants underneath of sunlight and eventually life. This little march depicts the steady unstoppable progression of the tendrils, yet even this plant has tiny flowers each year. This music features the horn.

A return to the perky style of the opening movement introduces *Black-eyed Susan*. A bit of flower-sized drama ensues, but the cheerful music wins out before the final cadence.

Sonata for Two Bassoons and Piano

From my several decades of experience as a professional orchestral bassoonist, I can attest that the collegial

partnership between the first and second players in an orchestra wind section is essential to great artistic music making. This full-length sonata – possibly the only piece for this combination – offers an opportunity for two players who work together on a daily basis to function as a team in chamber music.

After a short fanfare, we hear the first theme tossed back and forth between the two soloists. With an occasional flavor of jazz, this leads to the more romantic second theme in the second bassoon. A piano interlude precedes solos by the wind players in the development section, first alone and then in octaves. The opening material returns, this time played by the pair together, followed by the second theme in canon. The movement title, *Until Three*, reflects the piano now suddenly playing three chords in *forte* – the familiar sound of a clock striking three o'clock. This interrupts the proceedings and leads to a repeat of the brief opening fanfare, ending the movement.

Moon in the Water begins with a quiet, meditative character. After an opening extended solo for first bassoon, the second bassoon presents a contrasting idea. This leads to a B section with a more romantic character. Following a piano interlude, the opening music returns with both themes sounding simultaneously.

Rondo: Allegretto is marked *giocoso* – Italian for “playful.” This movement is the most technically challenging for the players and also has some elements taken from jazz; the music follows the classic A–B–A–C–A–B–A format. After the first section's cascading scales, the B theme appears in a minor key with a singing character. A brief reprise of the opening material leads to the third section, which is waltz-like, and moves through several keys. The ending B and A sections return in abbreviated form and the cadence comes soon after. The *Sonata* was premiered by, and written for, Sue Heineman and Steven Wilson.

Concertino for Flute and Chamber Orchestra

The first movement, *Allegro*, unfolds in Classical sonata form with two contrasting themes for the solo flute.

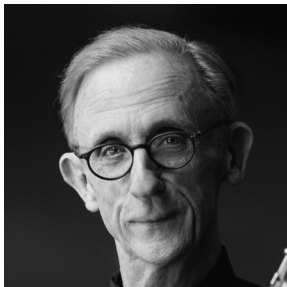
Clarinet and bassoon introduce the more lyrical second idea with variation by the soloist. The development section opens with a walking bass with flute commentary, followed by a musical “thunderstorm” leading to the return of the first theme, now with a whole-tone scale accompaniment, perhaps suggesting after effects of the “storm”. A cadenza for the soloist based on the opening themes brings the movement to its end.

Andante, the slow movement, with five beats to the bar, opens with a bit of a nostalgic character, gradually becoming more romantic in style. The horn and oboe lead to the middle section, which combines the flute solo with various solos in the orchestra, from string bass, to clarinet and then bassoon. To prepare for the last movement, music evoking the emergence of the sun from behind clouds brings the movement to a happy close.

The last movement, *Rondo*, opens with the flute alone, gradually adding more voices and leading back to the *giocoso* opening theme. Enhancing the playfulness, the short second section moves from a jazz feel to a British military march and back, after which the strings restate the main theme. Three solo violas announce a variation of earlier music, followed one last time by the main theme in high woodwinds with, unusually, the solo flute playing the bassline. A cheerful cadence follows, ending the work. The *Concertino for Flute and Chamber Orchestra* was premiered by, and is dedicated to, Alice Kogan Weinreb and Sylvia Alimena.

Truman Harris

Truman Harris



Truman Harris holds a Bachelor of Arts degree from The University of North Texas, and a Master of Music degree from The Catholic University of America (CUA). He retired from the position of assistant principal bassoonist of the National Symphony Orchestra (NSO) in Washington, DC in September 2017, as well as the position of bassoonist with the Eclipse Chamber Orchestra. For many years he was bassoonist with the Capitol Woodwind Quintet. Prior to that, Harris performed with the Fort Worth Symphony and Opera. In 1996, the 25th anniversary of the John F. Kennedy Center for the Performing Arts was celebrated by the commissioning of 25 fanfares from 25 different composers to be performed by the National Symphony Orchestra during that season. One of those works was Harris's *Prelude* for twelve violas, which was performed by the NSO conducted by Leonard Slatkin. Harris was composer-in-residence at the Eclipse Chamber Orchestra (ECO) for ten years, beginning in 2004, and several of his works were premiered by the ECO during that time.

www.trumanharris.com

Biographies of the following players can be found at www.kennedy-center.org/nso/index.

Alice Kogan Weinreb



Alice Kogan Weinreb is a member of the National Symphony Orchestra, Eclipse Chamber Orchestra, and the Grand Teton Festival Orchestra. She has degrees from Brandeis University and the École Normale de Musique (Paris) as a Fulbright scholar. She teaches at the CUA.

Aaron Goldman



Aaron Goldman is the principal flute of the National Symphony Orchestra in Washington, DC. Prior to joining the NSO, he was principal flute of the Orlando Philharmonic and graduated from the Eastman School of Music.

Carole Bean



Carole Bean is the piccoloist with the National Symphony Orchestra. Before joining the NSO, she performed with the Xalapa Symphony Orchestra in Mexico and the Honolulu Symphony. She also performs with the Eclipse Chamber Orchestra and the Grand Teton Music Festival.

Leah Arsenault Barrick



Leah Arsenault Barrick is assistant principal flute of the National Symphony Orchestra. She has played in the Cincinnati Symphony and the Louisville Orchestra and has won numerous awards including First Prize in the National Flute Association Young Artist Competition.

Nicholas Stovall



Nicholas Stovall has been principal oboe of the National Symphony Orchestra since 2008. He teaches at the Peabody Institute and the CUA. Stovall studied at The Juilliard School and Cleveland Institute of Music. He has appeared at the Aspen, Tanglewood, and Round Top festivals.

Paul Cigan



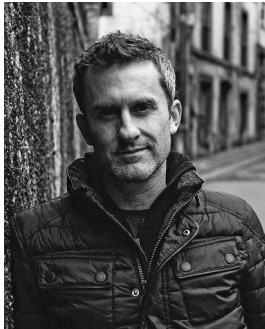
A graduate of Temple University and a member of the National Symphony Orchestra since 1999, Paul Cigan also performs with the Eclipse Chamber Orchestra, the 21st Century Consort, the Smithsonian Chamber Orchestra and the Grand Teton Music Festival. He can be heard on the Dorian, Bridge Records, and Naxos labels and is a faculty member of the University of Maryland and the CUA.

Sue Heineman



Sue Heineman has been principal bassoonist of the National Symphony Orchestra since 2000. Previously she held positions with the New Haven, Memphis, New Mexico, and New Zealand Symphony Orchestras. In summers she performs as principal bassoonist at the Grand Teton Music Festival.

Steven Wilson



Steven Wilson, originally from Dodge City, Kansas, joined the National Symphony Orchestra in 2001 after three seasons as principal bassoonist in the Virginia Symphony. Previously, he served as second bassoonist in the Tulsa Philharmonic and the Abilene Philharmonic.

Laurel Bennert Ohlson



Laurel Bennert Ohlson is associate principal horn of the National Symphony Orchestra since 1980. Also a member of the Eclipse Chamber Orchestra, she has appeared as soloist with both orchestras. She is an alphorn enthusiast, and serves on the board of directors of the International Women's Brass Conference.

Audrey Andrist



Canadian pianist Audrey Andrist holds master's and doctoral degrees from The Juilliard School and is the First Prize winner of the San Antonio, Mozart International, E-Gré and Juilliard Concerto competitions. She teaches at the University of Maryland, Baltimore County and the Washington Conservatory.

www.audreyandrist.com

Sylvia Alimena



Sylvia Alimena, founding music director and conductor of the Eclipse Chamber Orchestra, is formerly second horn of the National Symphony Orchestra. Alimena has also served as music director of the McLean Orchestra and the Avanti Orchestra. She is currently in her 29th season as music director and conductor of Brass of Peace, a scholarship high school brass ensemble.

Eclipse Chamber Orchestra



The Eclipse Chamber Orchestra (ECO) is well known for its exceptional performances and diverse repertoire. Founded in 1992, and comprised 22 members of the world-renowned National Symphony Orchestra (NSO), the membership also represents a convergence of instrumentalists from chamber ensembles based in Washington, DC, including the American Chamber Players, the Capitol Woodwind Quintet, the National Musical Arts Society, and the Chamber Soloists of Washington. Its members have been featured as soloists in various recital series, including the Corcoran, the Phillips Collection, the Dumbarton Concert Series, the Terrace Theater, and the Library of Congress, and also as concert soloists with the NSO and orchestras throughout the US. The ensemble has released two albums on the Naxos label; *Opera Overtures* (8.570421) by 18th-century Bohemian composer Gassmann, and *Late Victorians* (8.559258) featuring the music of Mark Adamo.

www.eclipseco.org

Recorded: 24 October 2006 ⁹⁻¹¹, 22 October 2007 ²¹⁻²³
at the George Washington Masonic National Memorial, Alexandria, Virginia, USA;
15 April 2009 ¹⁸⁻²⁰, 28 September ⁶⁻⁸ and 17 October ¹¹⁻¹³ 2016
at the DeKelboudh Concert Hall, Clarice Smith Performing Arts Center,
University of Maryland, College Park, Maryland, USA

Producers: James Ross ¹⁻⁵ ¹²⁻¹⁷, Laurel Bennert Ohlson ⁶⁻⁸ ¹⁸⁻²⁰,
Elizabeth Schulze ⁹⁻¹¹, Steven Honigberg ²¹⁻²³

Engineers: Antonino D'Urzo (Opusrite) ¹⁻⁸ ¹²⁻²³, Paul Blakemore ⁹⁻¹¹

Editors: Antonino D'Urzo, Laurel Bennert Ohlson

Truman HARRIS

(b. 1945)

- 1–5** **Rosemoor Suite** for flute, oboe, clarinet,
bassoon and horn (2015) **12:12**
- 6–8** **Aulos Triptych**
for four flutes and piano (2015) **8:47**
- 9–11** **Concertino for Horn
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- 18–20** **Sonata for Two Bassoons and Piano** (2008) **14:33**
- 21–23** **Concertino for Flute
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Alice Kogan Weinreb 1–8 12–17 21–23
Aaron Goldman 6–8, **Carole Bean** 6–8,
Leah Arsenault Barrick 6–8, **Flute**
Nicholas Stovall, **Oboe** 1–5 12–17
Paul Cigan, **Clarinet** 1–5 12–17
Truman Harris 1–5 12–17, **Sue Heineman** 18–20,
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A detailed track list and performance details can be found on
page 2 of the booklet. Full recording details can be found on
page 12 of the booklet.

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Truman Harris 6–11 21–23 • **Booklet notes:** Truman Harris
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AMERICAN CLASSICS

The chamber music of contemporary American composer Truman Harris is informed by his experience as an orchestral musician; it is idiomatic, exciting, and frequently cast for unusual combinations of instruments. One such example is the unique *Sonata for Two Bassoons and Piano*, flavored with jazz, romance, and waltz-like elegance. *Rosemoor Suite* is a captivating ‘story without words’ moving from nostalgia to vitality, and the two *Concertinos* explore rich lyricism and playful virtuosity. Vibrant colors and a sense of vivid fantasy suffuse the radiant *Aulos Triptych*.

WORLD PREMIERE RECORDINGS

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Playing
Time:
75:37