



Paul **BOWLES**

Complete Piano Works • 1

Latin American Pieces

Six Preludes

Portraits

Folk Preludes

Arrangements

Sonata for Two Pianos

The Invencia Piano Duo

Four Latin American Pieces†		8:04	Three Piano Arrangements by Paul Bowles†	5:59
1	Huapango No. 1 (1937)	1:16	19 Apotheosis (A Dance for Welland Lathrop) (1946)*	2:45
2	Iquitos (Tierra Mojada) (1947)	1:34	20 Dance from <i>The Wind Remains</i> (1941)	1:28
3	Guayanilla (1933)*	3:32	21 El Indio from <i>Pastorela</i> (1941)*	1:46
4	Huapango No. 2 (El Sol) (1937)	1:42		
Two Portraits		2:17	Six Preludes (1934-44)	9:01
5	Portrait of K.M.C. (1935)	1:15	22 Tranquilo (1938)	1:53
6	Portrait of B.A.M. (1934)	1:02	23 Grazioso (1945)	1:04
7	Portrait of 5 (1935)*	2:01	24 Stately (1943)	1:22
8	Virgil Thomson (1918-1990): Souvenir: Portrait of Paul Bowles (1935)	0:54	25 Allegro (1934)	0:59
9	Leonard Bernstein (1918-1990): For Paul Bowles (1943)	1:02	26 Allegro (1936)	1:21
10	La Cuelga (1943)	1:20	27 J=54 (1944)	2:22
11	Constance Askew in the Garden (1935)*	1:48	Three Songs by Paul Bowles, arranged for piano duet by Andrey Kasparov*	6:21
Folk Preludes (1939)*		6:48	28 Mes de Mayo (1944/2014)	2:39
12	Peter Gray	1:18	29 April Fool Baby (1944?/2014)	1:28
13	Ching a Ring Chaw	0:38	30 Sleeping Song (Baby, Baby) (1946/2014)	2:14
14	Whar Did You Cum From	0:33	Sonata for Two Pianos (1947)*	13:22
15	Oh! Potatoes They Grow Small Over There	1:40	31 Strict tempo	2:35
16	Cape Ann	0:57	32 Molto tranquillo	8:15
17	Ole Tar River	0:54	33 Absolutely strict tempo	2:32
18	Kentucky Moonshiner	0:48		

***WORLD PREMIÈRE RECORDINGS**
†This group title has been selected by Andrey Kasparov.

Paul Bowles (1910-1999)

Complete Piano Works • 1

To Irene Herrmann and Christopher Sawyer-Lauçanno

We are elated to continue on a path of discovering hidden treasures of piano literature, on this occasion by Paul Bowles. Known to many as an influential and innovative writer, Bowles was also a brilliant composer, belonging to those select few able to make lasting contributions to both fields. Bowles's wit, lyricism, humor and charm are on full display in these gems, along with more dramatic and turbulent pages evoking some passages from his literary writings.

Andrey Kasparov and Oksana Lutsyshyn

The name Paul Bowles does not need an introduction in the literary world. Celebrated by many for his classics such as *The Sheltering Sky* (1949) and *The Delicate Prey* (1949), he secured a place for himself in the pantheon of great American writers. Bowles, however, is known to far fewer for his musical accomplishments, even though he was a distinctive and original composer as well.

While a substantial body of research has been dedicated to Bowles the author, little has been written about his music despite the fact that Bowles, a unique polymath, considered himself to be primarily a composer. Born and raised in New York City, Bowles demonstrated his musical proclivities early in his life and subsequently had a busy composing career throughout the 1930s and 1940s. He created works in almost every musical genre up until the late 1940s when he settled in Morocco's artistic city of Tangier, where he spent the rest of his long life. During the latter period, his productivity as a composer slowed considerably as he concentrated more on his literary career.

The surviving output of piano works is represented by both solo and duo works, displaying an impressive stylistic mosaic that reflects Bowles's wide interests in travel, languages, folklore, and literature as well as his social surroundings. These gems are primarily miniatures or

collections, each individual selection ranging in duration from about half a minute to approximately four minutes. Two exceptions here are *Sonata for Two Pianos* with its atypically expansive second movement and *Tamanar*, an austere solo work featured on volume 2 [Naxos 8.559787].

The pieces on both volumes are grouped either cyclically, stylistically or thematically, sometimes by the composer himself and at times by the recording artists to help the listener remain in a certain listening "zone" for a longer length of time. Volume 1, for instance, opens with a collection of four pieces inspired by Latin American themes, reflecting the composer's interest in the region and the Spanish language, in which Bowles was fluent.

The aforementioned selections open and close with two traditional Mexican dances entitled *Huapango No. 1* (1937) and *Huapango No. 2* (1937), the latter subtitled *El Sol* (The Sun). The first dance contains authentic folk material, and both dances are based on sharply accented rhythms and meter changes. Positioned between the two vibrant and technically demanding *Huapangos* are the good humored *Iquitos* (*Tierra Mojada*) (Damp Earth) (1947) and the sensuous *Guayanilla* (1933). Iquitos is a city in the Peruvian Amazon, but, according to pianist Bennett Lerner, Bowles commented in his characteristic tongue-in-cheek manner that it could be just about anywhere so long as the soil was wet. Situated on the Southern coast of Puerto Rico, the municipality of Guayanilla is also nicknamed "paradise by the sea", with the Caribbean shoreline lying at the feet of tree-covered mountains. Bowles's *Guayanilla* is amongst his most atmospheric and splendidly sonorous works.

The next group of seven pieces could be subtitled "portraits and tributes". This collection consists of works by Bowles dedicated to his friends and colleagues and, likewise, works by his friends and colleagues dedicated to him. This subset opens with *Two Portraits*, recorded as a cycle for the first time on this volume. *Portrait of K.M.C.* (1935) was inspired by Kay Cowen, a young American woman Bowles met during his numerous sojourns in Paris

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Producer: Andrey Kasparov • Engineers: Robert C. Wright (tracks 1-7, 10, 12-27); Mark A. Schulz (tracks 8-9, 11, 28-30); L. Steven Latham (tracks 31-33) • Editors: Robert C. Wright (tracks 5-7, 12-21, 31-33); Mark A. Schulz (tracks 1-4, 8-11, 22-30) • Severin De Croce, Technical assistance • Henry Faivre, Piano technician

Publishers: Axelrod Publications Inc. (tracks 1, 4); Unpublished (Irene Herrmann) (tracks 2, 3, 7, 11, 19, 20); Editions de la vipère (tracks 5, 6); Mercury Music Corporation (tracks 8, 12-18, 21-27); Boosey & Hawkes Music Publishers, Inc. (9); Hargail Music Press (track 10); Unpublished (Andrey Kasparov) (28-30); G. Schirmer, Inc. (31-33)

in the late 1920s and 1930s, and *Portrait of B.A.M.* (1934) depicts Bruce Morrisette, a recognized literary critic and a life-long friend of the composer.

A manifestation of Bowles's own boyish charm is found in *Souvenir: Portrait of Paul Bowles* (1935) by Virgil Thomson (1896-1989), a composer, music critic, and a very influential personality for Bowles and many others in his generation and beyond. Thomson's piece was likely a friendly response to Bowles's feature of Thomson in *Portrait of 5* (1935) written about a month earlier. There could simply be no better program note for this piece than the composer's own indications – quite humorous and at times even teasing, but unswervingly affectionate – that he provides in the score of the work for each personality participating in this group portrait. According to the score, these individuals are initially introduced in the following order: "Virgil Thomson (smiling)", "Aaron Copland (remembering the world)", "Roger Sessions (looking careful and honest)", "George Antheil (in a hurry to go)" and "Israel Citkowitz (practicing being pleasant)".

Tributes continue with *For Paul Bowles* by Leonard Bernstein (1918-1990) from his *Seven Anniversaries* (1943). Bernstein – who around this time conducted the première of Bowles's zarzuela (a Spanish variety of operetta) *The Wind Remains* – wrote this work for Bowles's thirty-third birthday. Bowles's unflinching elegance as well as allusions to the whimsical rhythmic arabesques of both his composing and writing style are clearly palpable in Bernstein's crafty work. Previously in the same year, Bowles gave Bernstein a birthday gift of his own: *La Cuelga* (The Present). The angular Latin-American rhythms and melodic motives of this work along with the wide leaps in the accompaniment anticipate similar stylistic features in Bernstein's *West Side Story* (1957).

The beautifully lyrical *Constance Asken in the Garden* (1935) completes the tributes. Together with her husband, Kirk, Constance owned an art gallery and a legendary salon in New York City that was frequented by the best known intellectuals and celebrities of the day. This Schumannesque portrait conveys the affable and passionate nature of the hostess, though not without an element of slight capriciousness, which may be felt in the

middle section where some wide intervals in the melody are combined with short articulations.

Another important stylistic dimension – Bowles's innate connection to American folklore – is introduced by *Folk Preludes* (1939) which are based on seven well-known folk tunes. While the work may seem forthright and innocuous upon first encounter, it eventually reveals to those familiar with the lyrics a deeper meaning embedded into the overall symmetrical structure of the cycle. Whereas the preludes based on dark and tragic songs are *No. 1* (harsh and rigid parents ruining their daughter's and her beloved's lives), *No. 4* (desperate famine) and *No. 7* (a hopeless alcoholic who can only dream of a good life, but never have one), each pair of preludes in between exudes a genuine good cheer.

A much different stylistic and structural approach to a cycle of piano pieces is taken in *Six Preludes* (1934-1944), one of Bowles's better known works. The composer acknowledged French inspirations in this cycle, but Russian hints therein are also eminently palpable. The *chiaroscuro* of Prokofiev's *Visions Fugitives* and the shadows of Scriabin's fleeting touch are felt throughout. Intermingling subtly with Bowles's own blues- and jazz-infused idiom, these intimations create an inimitable amalgam, whether in the opulently polytonal *No. 1*, the melodically volatile *No. 2*, the cinematically suspenseful *No. 3* or the illuminatingly soaring *No. 5*. *No. 4*, having already been heard on this recording as part of *Two Portraits* depicting Bruce Morrisette, stands out with its ragtime styled opening that is soon interrupted by the jazzily harmonized fate motif (*l'homme fatal* perhaps?). The composition concludes with the ethereal *No. 6*, Bowles's sumptuous melodic gift on full display.

Ensnared between the two cycles of preludes are piano arrangements by Bowles. In addition to being attractive and original compositions in their own right, his arrangements also serve a very important function of documenting a number of his orchestral scores that were lost due to the composer's inexplicably haphazard attitude toward his musical manuscripts. *Apotheosis (A Dance for Welland Lathrop)* (1946), case in point, was originally composed as a ballet score for full orchestra and is now

lost. Fortunately, both the zarzuela *The Wind Remains* (1941-1942), after a poem by Federico García Lorca, and the ballet *Pastorela* (1941), based on Mexican pre-Christmas musical processions, have survived as orchestral scores. The fairytale-like *Dance* from the former and the brisk *El Indio* (The Indian) from the latter are presented here as arrangements.

Realized in 2014 and also included on this recording are Andrey Kasparov's piano duet arrangements of Bowles's three songs for voice and piano. Bowles composed over a hundred songs in English, Spanish and French, some as part of his extensive output of incidental music. Composed in 1944, *Mes de Mayo* (The Month of May) is set to an anonymous Mexican poem telling the story of a prisoner in a dark cell who can only find out what month it is from a birdsong. By contrast, *April Fool Baby* (1944?) is a nonsensically comical poem by Gertrude Stein, a writer who was a major influence on Bowles. Finally, *Baby, Baby* (1946) – also known as *Sleeping Song* – is a lullaby from music Bowles wrote for Maxine Wood's play *On Whitman Avenue* about the racial prejudice a black family faces when moving into a white neighborhood.

This recording concludes with one of Bowles's finest concert works and one of the best kept secrets in American piano literature – *Sonata for Two Pianos* (1947). Written for and dedicated to Arthur Gold and Robert Fizdale, a preeminent American piano duo, this work marked the composer's departure from creating mainly incidental music. Along with *Concerto for Two Pianos, Winds and Percussion* (1946-1947), this sonata paved the way for Bowles's final large-scale compositions: *Concerto for Two Pianos and Orchestra* (1947-1949), *A Picnic Cantata* (1953) and the opera *Yerma* (1948-1955).

Even a brief look at the durations of the three movements that comprise *Sonata for Two Pianos* immediately divulges the unusual structure of the work, with the slow second movement (*Molto tranquillo*) lasting

longer than the two flanking fast movements (*Strict tempo* and *Absolutely strict tempo*) combined. *Molto tranquillo* starts with widely spaced harmonies and melodic intervals that evoke the style of Copland. But soon Bowles takes the listener down a different path by introducing new thematic ideas that, at times, allude to various styles of American popular music. He also utilizes colorful, contrasting and even conflicting harmonic and contrapuntal juxtapositions and superimpositions that bring the movement to a dramatic climax. The re-harmonized opening idea then returns, the movement eventually arriving at a solemn coda.

The character of the two outer movements is rhythmically driving and energetic: dancelike in the first movement, with a polytonal hoedown at the climax, and relentless in the third. The finale's second theme presages some elements of funk rock, its harmonic clusters gradually developing into a vehemently hammering, polymetric conclusion. This movement's technical, rhythmic and ensemble demands firmly place *Sonata for Two Pianos* amongst the most challenging works ever composed for this medium.

This recording is dedicated to Irene Herrmann and Christopher Sawyer-Lauçanno. Irene Herrmann is the inheritor, executor and curator of the Paul Bowles music estate. Christopher Sawyer-Lauçanno is the author of *An Invisible Spectator: A Biography of Paul Bowles*, which is the first biography of the writer. Irene's and Christopher's expertise, kindness, grace and unconditional support have greatly contributed to this project.

Andrey Kasparov

Special thanks to Judith D. Bryant, Kenneth W. Bryant, John A. Campbell, Adelaide Coles and Dr. Kevin D. Kelleher

The Invencia Piano Duo



Photo: Glen McClure

The Invencia Piano Duo has won high critical acclaim for its compelling interpretations of a vast and diverse repertoire. Hailing from Armenian and Ukrainian families, Andrey Kasparov and Oksana Lutsyshyn were educated at the Moscow State Conservatory before moving to Indiana University's School of Music in Bloomington to pursue advanced studies. They presently make their home in the United States and serve on the faculty at Old Dominion University in Norfolk, Virginia. Additionally, they are Artistic Co-Directors of the Norfolk Chamber Consort. Kasparov and Lutsyshyn are critically acclaimed recording artists. Both members of the

Duo are recipients of prestigious awards. Lutsyshyn was a prizewinner at the Vienna Modern Masters Third International Performers' Recording Awards Competition in 1997 and the William Kapell International Piano Competition in College Park, Maryland in 1990. As a result of the latter, she made her debut at the Weill Recital Hall at Carnegie Hall. Kasparov won the Albert Roussel Prize at the Orléans International Piano Competition in 1998. In 1994, Kasparov gave the première of the newly discovered edition of Béla Bartók's *Piano Concerto No. 3*, revised by the composer himself. In addition to his career as a pianist, Kasparov is an active composer whose works have been published by *Kompozitor* in Moscow and recorded by the Atlantic Music Artist Agency in Kiev, among others. His awards include a prize from the Sergey Prokofiev International Composition Competition in Moscow in 1997 for his *Piano Sonata No. 2*. In 2014, the Invencia Piano Duo won in the Best Classical Category of the Veer Magazine Music Awards.

For more information about Invencia please visit inveciaduo.wordpress.com

**Paul
BOWLES**
(1910-1999)

1-4	Four Latin American Pieces	8:04
5-6	Two Portraits	2:17
7	Portrait of 5	2:01
8	Virgil Thomson (1896-1989): Souvenir: Portrait of Paul Bowles	0:54
9	Leonard Bernstein (1918-1990): For Paul Bowles	1:02
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11	Constance Askew in the Garden	1:48
12-18	Folk Preludes	6:48
19-21	Three Piano Arrangements by Paul Bowles	5:59
22-27	Six Preludes	9:01
28-30	Three Songs by Paul Bowles (arr. for piano duet by Andrey Kasparov)	6:21
31-33	Sonata for Two Pianos	13:22

The Invencia Piano Duo

Andrey Kasparov, Solo piano **1-4 11 22-27**

Piano primo **28-30 31-33**

Oksana Lutsyshyn, Solo piano **5-10 12-21**

Piano secondo **28-30 31-33**

A full track list, recording and publishers' details
can be found inside the booklet.

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AMERICAN CLASSICS

Celebrated for books such as *The Sheltering Sky*, Paul Bowles was one of a very select group of artists who excelled as both composer and writer. He was a distinctive and original composer and in the first of two volumes devoted to his complete piano works – both solo and duo – the music is grouped cyclically, stylistically or thematically. This selection includes works inspired by Latin American themes, some of which are among his most atmospheric, as well as the blues-infused *Six Preludes*. The challenging *Sonata for Two Pianos* is one of the best-kept secrets of American piano music. Also included are pieces written for Bowles by Leonard Bernstein and Virgil Thomson.

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Playing
Time:
58:56