

The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background. Above the text is a stylized graphic of classical architectural columns.

DOUBLE ECHO

KERNIS • PIAZZOLLA • SIERRA

New Guitar Concertos from the Americas

The background of the entire cover is a photograph of a row of bare, dark trees standing in a body of water. The sky is a gradient of blue and orange, suggesting a sunset or sunrise. The trees and the sky are reflected in the calm water.

David Tanenbaum, Guitar

Coco Trivisonno, Bandoneon • Lisa Lee, Violin

New Century Chamber Orchestra

Thomas Derthick • Aaron Jay Kernis

DOUBLE ECHO

New Guitar Concertos from the Americas

Aaron Jay Kernis (b. 1960)

Concierto de 'Dance Hits' (1998)

(dedicated to David Tanenbaum and the Minnesota Orchestra)

16:04

- | | | |
|---|-----------------------|------|
| 1 | I. Double Echo | 3:40 |
| 2 | II. Slow Dance Ballad | 7:37 |
| 3 | III. Salsa Pasada | 4:47 |

Astor Piazzolla (1921–1992)

Double Concerto for Guitar and Bandoneon 'Hommage à Liège' (1985)

16:05

- | | | |
|---|-----------------|------|
| 4 | I. Introduction | 3:48 |
| 5 | II. Milonga | 5:45 |
| 6 | III. Tango | 6:32 |

Aaron Jay Kernis

- | | | |
|---|---|-------------|
| 7 | Lullaby (1987) (version for violin and guitar, 2014) | 9:16 |
|---|---|-------------|

Roberto Sierra (b. 1953)

Pequeño concierto (1998) (dedicated to David Tanenbaum)

9:44

- | | | |
|----|-----------------------------|------|
| 8 | I. Ritmico | 2:30 |
| 9 | II. Delicado y Transparente | 3:10 |
| 10 | III. Intenso | 1:50 |
| 11 | IV. Preciso | 2:14 |

Aaron Jay Kernis

- | | | |
|----|--|-------------|
| 12 | Soliloquy (2016) (dedicated to David Tanenbaum) | 5:29 |
|----|--|-------------|

Recorded: 7 February 2005 at Skywalker Studios 1–6 and 18 December 2017 8–11, 4 June 2018 12 and 10 August 2020 7 at Osher Salon, San Francisco Conservatory of Music, California, USA

Producers: Jason O'Connell and David Tanenbaum 1–6 8–12, Aaron Jay Kernis 7

Session producer: Jack Vad 1–6 • Engineers: Dann Thompson 1–6, Jason O'Connell 7–12

Publishers: Associated Music Publishers (G. Schirmer) 1–3 7, Éditions Henry Lemoine 4–6, Subito Music Publishing 8–11, AJK Music/Wise Music Classical 12

Guitars: Daniel Friederich 1996 1–6, Stephan Connor 2011 7–12

David Tanenbaum uses D'Addario strings.

Special thanks to Daniel Hope, Phillip Wilder, Krista Bennion Feeny and the New Century Chamber Orchestra.

This recording was supported by Gordon Getty and a grant from the San Francisco Conservatory of Music.

Double Echo

New Guitar Concertos from the Americas

Just about one hundred years ago, the legendary Spanish guitarist Andrés Segovia recognised that he would need a stronger and more contemporary repertoire to achieve his goal of elevating his instrument to the international concert stage, famously declaring 'My kingdom for a repertoire.' Segovia approached composer friends around him, and eventually a wider circle, resulting in around 500 pieces that were ultimately dedicated to him, none of which, he proudly claimed, he had paid for.

From that small mountain of music, the next great legend to propel this instrument forward, the British guitarist Julian Bream, said that for him only two pieces – by Albert Roussel and Frank Martin – stood above the rest and achieved something of the level of greatness. Bream, who just passed in July 2020, decided to turn his sights on the greatest composers of his day – Britten, Henze, Takemitsu and others – and he inspired a small army of us to continue his work by approaching the top composers of today.

This album is the result of that work, mostly consisting of first recordings of works written for me, and all generated in the Americas. It represents a journey of many years, and a recording process that stretched from early 2005 to the summer of 2020. In it you will hear the surprising reach of the guitar in a variety of settings, as it easily dips into the world of pop languages in the Kernis concerto, or becomes stridently rhythmic and percussive in the Sierra concerto, as it turns dark and sentimental in the Piazzolla concerto, reflective and lyrical in Kernis' *Soliloquy*, and romantic in his *Lullaby*.

Pulitzer Prize and GRAMMY Award-winning composer Aaron Jay Kernis (b. 1960) draws artistic inspiration from a vast, surprising palette of sources. One of America's most honoured composers, he has also won the Grawemeyer and Nemmers Awards. His music appears on major world stages, performed and commissioned by many of America's foremost artists and orchestras. He recently scored and produced a film, *Elegy for those we lost*, with film-maker Esther Shubinski, for victims of Covid-19 and their families.



Aaron Jay Kernis

Photo: Richard Bowditch

Kernis teaches composition at the Yale School of Music. Leta Miller's book-length portrait of Kernis was published by the University of Illinois Press.

Recent recordings include his *Symphony No. 4 'Chromelodeon'* with the Nashville Symphony Orchestra (Naxos 8.559838) and works for flute with Marin Alsop and Leonard Slatkin with the Peabody Symphony Orchestra (Naxos 8.559830), and his GRAMMY Award-winning violin concerto for James Ehnes.

Concierto de 'Dance Hits' by Aaron Jay Kernis is a reworking of two movements from his ever-popular *100 Greatest Dance Hits*, for guitar and string quartet, and an orchestration of a movement from his solo *Partita* from around the same time. *100 Greatest Dance Hits*, which in its first 25 years of life has had four recordings and

countless performances, is an exploration of the language of pop within the framework of a classical structure, set for the most crossover of instruments, the guitar, with that most classical of ensembles, the string quartet.

Kernis wrote the solo guitar *Partita* for me in 1981, when he was studying with my father at the Manhattan School of Music. For the next 14 years I pushed him to add a movement between a slow *Ciacona* and a slow *Passacaglia*, and in 1995 he ingeniously added the *Echo* movement. When the Minnesota Orchestra and New Century commissioned a concerto, he orchestrated it as *Double Echo* to begin the concerto. Near the end of the concerto is a cadenza, the only music I've ever written, although I did it with the guidance of a great composer.

Kernis also contributed here his beautiful *Soliloquy*, delivered as a surprise birthday present to me in 2016, and a new arrangement of his evergreen *Lullaby*, which was originally a piano solo.

Astor Piazzolla (1921–1992), the renowned Argentine composer, was a virtuoso on the bandoneon. He stopped playing traditional tango in 1955 to create a nuevo tango style that incorporated elements of jazz and classical music. Besides writing for his Quinteto Nuevo Tango ensemble featuring violin, electric guitar, piano, double bass and bandoneon, he also composed numerous works for various instruments. Three of his pieces for the classical guitar have become standard repertoire – *Cinco Piezas* for solo guitar, *Tango Suite* for guitar duo and *Histoire du Tango* for flute and guitar – but his *Double Concerto 'Homage à Liège'* for his own instrument and guitar is one of his least known. It was premiered with Piazzolla soloing with his long-time band member Cacho Tirao on guitar.

The *Double Concerto* introduces the musical forces one at a time, starting with a guitar solo. Then we hear a duo between the soloists, with the strings added only at the beginning of the second movement, all of it in his celebrated nuevo tango style.

For more than three decades the works of Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the US and Europe. Many of the major American and European orchestras and international ensembles have commissioned and performed his works.

In 2017 he was awarded the Tomás Luis de Victoria Prize, and in 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico, and studied composition both in Puerto Rico and Europe, where one of his teachers was György Ligeti. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).

Sierra's *Pequeño concierto*, which is small both in instrumentation and length, features rhythmic propulsion in the outer movements, balanced by a lyrical second movement and an improvisatory third, none much more than three minutes. Sierra writes that he 'had in mind distant images flavoured by the colours and sounds of the tropics, with each movement being a study in rhythm and colour.'

David Tanenbaum

A bonus work, *Village Music* by Dušan Bogdanović, is available for streaming or download on Naxos 9.70322.

Coco Trivisonno



Coco Trivisonno began learning the bandoneon as a child in his native Rosario, Argentina, studying at first with his father and later with Julio Barbosa. He has appeared on numerous movie soundtracks, including *21 Grams*, *My Father the Hero*, *Batman Forever*, *Martene* and *Rosarigasinos* among many others. Trivisonno composed the music for the short films *Sophia* and *Everything That I Am*. He has appeared with the international touring ensemble Forever Tango, and developed a programme for the bandoneon and string orchestra Tango Chamber, which has been performed internationally.

Mathew Krejci



Flautist Mathew Krejci, born in Cleveland to a family of musicians, is principal flute of the Sacramento Philharmonic, and teaches flute at the University of the Pacific. Krejci is also principal flute of the Bear Valley Music Festival. He has recorded the jazz suites of Claude Bolling for Klavier, and his discography includes albums on the V'tae and Albion record labels. Recent international performances have been in Paris, Madrid, Panama City, Venice and Siena.

Tom Nugent



Oboist Tom Nugent currently holds the principal oboe position in the Sacramento Philharmonic and Opera, Sacramento Choral Society, Stockton Symphony, Mendocino Music Festival and Bear Valley Music Festival. He also performs with the Oakland Symphony, Santa Rosa Symphony, Marin Symphony, Chamber Music Society of Sacramento and Sierra Chamber Society. Nugent is a founding member of the Left Coast Chamber Ensemble, one of the San Francisco Bay Area's premiere contemporary chamber music groups, and has been involved with many commissions and premieres from a wide range of composers.

Patricia Shands



Clarinetist Patricia Shands has appeared to popular and critical acclaim throughout the US, South America and Europe. Her performances have been critically acclaimed in *The New Yorker*, *Los Angeles Times*, *The Boston Globe*, *Il Giornale* (Milan), *Fanfare* and *American Record Guide*. Her recorded works are featured on the Centaur, Albany, Onossa and Round Top labels. Dr Shands joined the faculty of the University of the Pacific in 1995 where she is currently professor of clarinet and programme director of chamber music in the Conservatory of Music.

Bill Barbini



Violinist Bill Barbini has been regarded as one of the most prominent musicians in Sacramento since his arrival with his equally talented wife, violinist Kineko Okumura. Recruited from the first violin section of the New York Philharmonic, where he performed twice as a soloist, he has been called the most outstanding violinist in Northern California by Carter Nice. As concertmaster of the Sacramento Symphony, Barbini was heard in all of the major concertmaster solos, as well as 14 major concertos. He is a member of the faculties of California State University, Sacramento and the San Francisco Conservatory of Music.

Lisa Lee



A graduate of the Curtis Institute of Music and Guildhall School of Music & Drama, violinist Lisa Lee is a Fulbright Scholar and top prizewinner of the Tadeusz Wroński International Violin, San Francisco Symphony Concerto, Pacific Symphony Orchestra Young Artists and the Seventeen Magazine & General Motors National Concerto competitions. Lee has toured extensively with the Norwegian Chamber and Mahler Chamber Orchestras, and has participated in the Ravinia, Marlboro Music, IMS (International Musicians Seminar) Prussia Cove Open Chamber and Lucerne festivals. Lee is on faculty at the San Francisco Conservatory of Music and the Young Chamber Musicians programme. She plays an 1872 Jean-Baptiste Vuillaume violin.

Jennifer Culp



Jennifer Culp is currently professor of cello and chamber music at the San Francisco Conservatory of Music. She enjoyed membership in the Kronos Quartet from 1998 to 2005, during which time the quartet was named *Musical America's* 2003 Musicians of the Year and received a GRAMMY Award for Best Chamber Music Performance. Culp has also been a member of the Philadelphia String Quartet and Dunsuir Piano Quartet. She has recorded numerous world premieres on the Nonesuch, New Albion, Composers Recordings, Inc. (CRI), Orion, New World and Sony Classical record labels.

New Century Chamber Orchestra



One of only a handful of conductor-less chamber ensembles in the world, New Century Chamber Orchestra was founded in 1992 and includes 19 string players from the San Francisco Bay Area as well as from throughout the US. Musical decisions are made collaboratively, resulting in an enhanced level of commitment from the musicians and concerts of remarkable precision, passion, and power. In addition to performing beloved masterworks from the chamber orchestra repertoire, New Century commissions important new works, breathes new life into rarely heard jewels of the past and frequently performs world premieres.

www.ncco.org

Thomas Derthick



Double bassist/conductor Thomas Derthick, principal bassist of the Sacramento Philharmonic and Choral Society, was principal at the Cabrillo Festival of Contemporary Music for 25 years. He has also performed with the San Francisco Symphony and Opera, San Diego and Oregon Symphonies, Sacramento Chamber Music Society and Broadway Sacramento. Derthick recently retired after 20 years as music director of the Pacific Youth Symphony, and has guest conducted the Sacramento Philharmonic and many regional high school honour orchestras. He is a faculty member and frequent recitalist at Sacramento State and the University of the Pacific.

David Tanenbaum



David Tanenbaum has performed in over 40 countries, and has appeared as a soloist with prominent orchestras around the world alongside eminent conductors including Esa-Pekka Salonen, John Adams, Alan Gilbert and Kent Nagano. While Tanenbaum's repertoire encompasses a wide diversity of musical styles, he is recognised as one of the most eloquent proponents of contemporary guitar repertoire. Composers such as Hans Werner Henze, Aaron Jay Kernis, Terry Riley, Lou Harrison and Roberto Sierra have dedicated works to him. He has toured extensively with Steve Reich and Musicians, and performed in Japan in 1991 at the invitation of Tōru Takemitsu. Tanenbaum's three dozen recordings can be heard on EMI, New Albion, Naxos and other labels. His Nonesuch recording as a soloist in John Adam's *Naive and Sentimental Music* with Esa-Pekka Salonen and the Los Angeles Philharmonic was nominated for a 2002 GRAMMY Award. Tanenbaum is currently chair of the guitar department at the San Francisco Conservatory of Music, where he received the 1995 Outstanding Professor Award.

davidtanenbaum.com

This album of guitar concertos from the Americas features pieces composed for David Tanenbaum. Building on a tradition of prominent guitarists generating repertoire through new commissions, these works present the guitar in a variety of settings. Kernis's concerto dips with ease into the world of pop music, whereas his *Lullaby* and *Soliloquy* are reflective, lyrical and romantic. Sierra's concerto asserts a rhythmic and percussive character, while Piazzolla's dark and sentimental double concerto is one of his least-known works.

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*WORLD PREMIERE RECORDING

David Tanenbaum, Guitar

Coco Trivisonno, Bandoneon **4–6** • **Mathew Krejci, Flute** **8–11**

Tom Nugent, Oboe **8–11** • **Patricia Shands, Clarinet** **8–11**

Bill Barbini **8–11**, **Lisa Lee** **7**, **Violin** • **Jennifer Culp, Cello** **8–11**

Thomas Derthick, Conductor **8–11**

New Century Chamber Orchestra **1–3** **5–6**

Aaron Jay Kernis, Conductor **1–3**

A detailed track list and full recording and publishing details can be found inside the booklet.

Booklet notes: David Tanenbaum • David Tanenbaum uses D’Addario strings.

This recording was supported by Gordon Getty and a grant from the San Francisco Conservatory of Music.

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