

Romances: Music of Robert and Clara Schumann

William Purvis, French horn

Mihae Lee, Piano

Fantasiestücke, Op. 73 (1849) (11:45)

(originally for Clarinet and Piano Violin/Cello and Piano)

- | | | |
|---|-----------------------|------|
| 1 | Zart und mit Ausdruck | 3:36 |
| 2 | Lebhaft, leicht | 3:44 |
| 3 | Rasch und mit Feuer | 4:25 |

Fünf Stücke im Volkston, Op. 102 (1849) (16:49) Robert Schumann

(originally for Cello and Piano)

- | | | |
|---|--|------|
| 4 | Mit humor | 3:06 |
| 5 | Langsam | 3:36 |
| 6 | Nicht schnell, mit viel Ton zu spielen | 4:37 |
| 7 | Nicht zu rasch | 2:15 |
| 8 | Stark und markiert | 3:15 |

Adagio and Allegro for Horn and Piano, Op. 70 (1849) (9:09)

- | | | |
|----|---------|------|
| 9 | Adagio | 4:04 |
| 10 | Allegro | 5:05 |

Robert Schumann

(1810-1856)

Drei Romanzen, Op. 94 (1849) (11:31) Robert Schumann

(originally for Oboe and Piano or Violin/Clarinet and Piano)

- | | | |
|----|----------------|------|
| 11 | Nicht schnell | 3:40 |
| 12 | Einfach, innig | 2:56 |
| 13 | Nicht schnell | 4:55 |

Drei Romanzen, Op. 22 (1853) (12:30)

(originally for Violin and Piano)

Clara Schumann

(1819-1896)

- | | | |
|----|--------------------------|------|
| 14 | Andante molto | 3:28 |
| 15 | Allegretto | 4:05 |
| 16 | Leidenschaftlich Schnell | 4:57 |

Robert Schumann

ROBERT SCHUMANN

Born June 8, 1810, in Zwickau, Saxony, now in Germany

Died July 29, 1856, in Endenich, near Bonn, Germany

CLARA WIECK SCHUMANN

Born September 13, 1819, in Leipzig

Died May 20, 1896, in Frankfurt

"Nothing is better than music; when it takes us out of time, it has done more for us than we have the right to hope for."
-Nadia Boulanger, teacher/conductor, 1887-1979

Most of the works recorded here were not originally written for the horn. The varying technical capabilities between the original instruments and the horn present a challenge and play an important factor. What may be suitable for the viola, for example, will present some awkwardness for the horn; however, in proficient hands, the appropriate musical alternations make the transcription viable. Certain compositions, regardless of editorial reconstruction, cannot be automatically translated to any instrument. Knowledge of an instrument's technical limitations, as well as the character of a composition, is vital to a determination.

A transcription is also a form of praise for a particular composer. It is a means to utilize one's technical mastery and intimate understanding of the tonal colors and expressive capabilities of one's own instrument(s) in order to personally experience valued and varied repertoire originally written for other instruments. In addition, transcriptions increase the repertoire possibilities for many instrumentalists and music ensembles.

Through the centuries, arrangements of musical excerpts and favorite tunes by distinguished performers—for their chosen instruments—has always been a popular

practice.

"With Robert Schumann's extra-musical preoccupations and his sometimes obscure experiments in musical description, he is perhaps the most typical Romantic composer. Schumann's successful transfer of pure emotion into pure sound was unique in his time and remains so today." [Distinguished music historian, pianist and harpsichordist John Gillespie]

"To evaluate her [Clara Wieck] one must appreciate her position as one of the supreme virtuosos of the time, with insight into everything. Let Bach penetrate to a depth where even the miner's lamp is threatened with extinction; let Beethoven lash out at the clouds with his titan's fists; whatever our own time has produced in terms of heights and depths—she grasps it all, and recounts it with a charming, maidenly wisdom. At the same time, she has raised her own standards to a degree that leaves one wondering anxiously where it all may lead. I venture no predictions. With such talents one is confronted with curtain after curtain; time lifts them one by one, and what is revealed always differs from what was expected. That one cannot contemplate such a wondrous phenomenon with indifference, that one must follow her spiritual development step by step, may be expected of all those who, in this singular time, acknowledge the natural intimate relationship of kindred spirits, past and present, rather than mere accident or chance."

[Robert Schumann, 1837]

Robert Schumann personifies the artist of the early nineteenth century. His turbulent and passionate love affair and ultimate marriage with pianist Clara Wieck, his progressive illness and final breakdown and his valuable contributions as a

music journalist have been given much attention, though this information is important in order to understand Schumann's creative personality and the emotional and intellectual climate of musical Germany at the time.

Throughout Robert Schumann's complicated life, the worlds of literature and music were on equal footing, continually interacting. Each influenced the other. In fact, in his teens, he considered becoming a writer. His father was a publisher, and it was in the cultivation of literature quite as much as in that of music that his boyhood was spent. He himself tells us that he began to compose before his seventh year and at 14 he wrote an essay on the aesthetics of music and also contributed to a volume edited by his father, titled *Portraits of Famous Men*. And all his life Schumann was a voracious reader on a wide variety of topics, from poetry to history. During his youth his favorite writers were the German novelist Jean Paul Richter and the English poet Lord Byron, interests that remained constant despite his changing tastes.

The most famous musical marriage, between Robert Schumann, one of Germany's greatest Romantic composers, and Clara Wieck, one of the 19th century's greatest pianists (she premiered new works by Chopin, Brahms and, of course, Robert Schumann), is brought to life with excerpts from their diaries and letters. Robert and Clara Schumann were brilliant, gifted, troubled, and unique in the history of music. They have earned a distinct place in the annals of Western music. The pleasures and constraints of two highly active and imaginative people living and working under one roof were no doubt many. As a couple with a two-career marriage—he as a pioneering critic and composer, she as one of the leading concert pianists of Europe and a composer—they were highly exceptional in their own time though in today's world, their lifestyle seems very contemporary.

Clara's father, Friedrich Wieck, was totally against the marriage; Robert was

9 years older than his daughter and his life was basically insecure, personally and professionally. As much as Clara cared for Robert, she too had her own concerns. She wrote, "*I have also considered the future very seriously and I must tell you one thing: I cannot be yours until circumstances have entirely altered...I require much, and I realize that much is needed for a proper life. Robert, test yourself. Are you in a position to offer me a life free from care? Consider that though I have been brought up simply, I have never had a care. Must I bury my art now? Love is all very beautiful, but, but —.*" [Clara Wieck] In the end, the concerns of Friedrich and Clara Wieck did not stop the marriage.

In the late 1840s and early 1850s, Schumann became interested in some of the less common solo instruments previously neglected by traditional repertoire, probably because of the accomplished players in the Düsseldorf Orchestra of which he was the conductor. He wrote several sets of pieces for one instrument and piano that are shorter than conventional sonata movements, most bearing such fanciful and programmatic titles as *Drei Romanzen* (Three Romances), Op. 94 for oboe and piano, *Adagio and Allegro*, Op. 70 for horn and piano, the *Märchenbilder* (Fairy Tale Pictures), Op. 113 for viola



Robert Schumann

and piano, the *Fünf Stücke im Volkston* (Five Pieces in a Popular Style) for cello and piano, Op. 102 ("Im Volkston" refers less to the actual content of the music than to Schumann's intent to compose in a songful, unpretentious manner that indulges the cello's unique voice) and *Fantasiestücke* (Fantasy Pieces), Op. 73 for clarinet and piano. All but Op. 113 (1851) were written in 1849, in an amazing flurry of creative energy.

Schumann possessed intimate instincts for the piano, as well as an innate sensitivity to the color and expressive possibilities of other instruments. Many of his most successful and beautiful chamber works are those in which he used a carefully chosen second instrument, or group of instruments to complement and enrich the expressive range of his piano writing. His choice of partner instruments for the piano was characteristic of his romantic temperament; he wrote again and again for those most typical instruments of German romanticism—the horn, the clarinet and the cello. The tone of these instruments, perhaps the closest to the human voice, apparently had a special appeal for Schumann who undoubtedly regarded them as virtually interchangeable.

"We can never exhaust the multiplicity of nuances and subtleties, which make the charm of music. How can we expect to produce a vital performance if we don't recreate the work every time? Every year the leaves of the trees reappear with the spring but they are different every time." [Pablo Casals]

The *Fantasiestücke* (originally for clarinet and piano), Op. 73 (1849) is rhythmically fresh, full of subtle tension defined by a demure personality. Schumann originally called these pieces *Soiréestücke*, but changed his mind. They are best described as a suite of miniatures, each with its own character—encompassing a

wide range of style and expression.

The *Five Pieces for Cello and Piano*, Op. 102 are Schumann's first original compositions for violoncello and piano. The following review appeared in the famous *Neue Zeitschrift für Musik* in November 1851: "Of course we should not expect from these pieces the kind of music which is *de rigueur* in the salons and which virtuosi submerge us with to display their bravura; they are also not just a few wisps of melody modeled on old-fashioned notions of folklore, but pieces which the composer invented freely in a popular spirit, creations that illustrate particular moments of popular life in a beautiful, idealized form. Whoever goes to the trouble of looking deeper within them can soon make out the references to certain views and beliefs found in expressions of the popular soul. To be sure, they are not for thoughtless performers, but then again, as with all of our master's works, not everyone discovers the vastness of the terrain at the first onset that he makes...These pieces do not need a virtuoso as much as an experienced player who can elicit both tone and meaning from his instrument."

This work is a suite of five movements, not actual folk music, but written in a popular style. They are cyclically conceived character pieces, in three-part song form (ternary form). They are self-possessed, exhibiting an unconventional harmonic structure. They are occasionally technically demanding and the idiomatic sounds and characteristics of the cello are beautifully and sensitively displayed. The personality of the horn enables it to capture the nuances and intimacy of the cello. It was common at the time to issue works in alternative scoring to increase their marketing potential (with Op. 102 it was for violin and piano). No. 1: *Vanitas vanitatum/Mit Humor* ("With Humor") is in A minor with a turbulent middle section in F major. The sarcastic humor is immediately communicated; No. 2: *Langsam* ("Slow") offers a sincere, sedate melody in F major, a lullaby, featuring

Schumann's talent for subtle and irregular phrasing; No. 3: *Nicht schnell, mit viel Ton zu spielen* ("Not fast") is in A minor, with a tender tune characterized by a true folk flavor; No. 4: *Nicht zu rasch* ("Not too fast") is in D major; the first theme, a determined arpeggio later provides the accompaniment for the graceful second subject; No. 5: *Stark und markiert* ("Strong and marked") conveys a sense of power, returning to the A minor tonality of the first piece in the set; it is based on alternating rhythms, a familiar characteristic in the works of Robert Schumann.

The *Adagio and Allegro*, Op. 70 for horn in F (or violin or cello) and piano is a splendid piece, exemplifying the extremes in Schumann's writing with a yearning Adagio followed by an impulsive, fiery Allegro. Both sections form one beautifully expressive whole.

Drei Romanzen, originally for Oboe (Violin or Clarinet) and Piano, Op. 94 (1849) is another example of Schumann on the edge of adventure, but never quite declaring it. The cyclic unity is less in evidence, and they do not offer so strong a contrast in mood or tempo. In fact, all three pieces are played at a similar pace (though the middle section of No. 2 is more agitated); consequently, the cycle gives the impression of unfolding in a single span. Unlike its two companions, the opening piece does not have a clearly demarcated central section. Instead, each phrase appears to grow out of the last, and the music is further bound together by the manner in which it so inextricably weaves together theme and accompaniment. The pianist is once again a partner rather than accompanist; the relationship is complex leaving one to decide who leads and who follows within the thematic structure.

"Decked with her [Clara Wieck] name, my name shall rise and then our blended harmonies will thrill the angels in the skies." [Robert Schumann, 1838]

In January 1853, the Schumanns moved to a new apartment and Clara finally had her own piano in a separate room where she could work without disturbing her husband. In a flurry of inspiration during June of 1853, Clara Schumann, née Wieck, wrote her three *Romanzen* (her only works for the combination of violin and piano and one of four works that were to be her last, Op. 20 through Op. 23). Clara's life was near a fateful juncture. Robert's chronic instability would lead to a suicide attempt and an asylum. Clara composed little in the years following his death, devoting herself instead to editing Robert's works and performing widely to support the family. As an artist she will be remembered mainly for her eminence as a performer, at a time when such technical ability was considerably rare compared to the present, but also as the authoritative editor of her husband's works and as a composer. By her influence on the composition and performance of Romantic music, and her own contribution of about 70 works, ranging in style from brilliant virtuosity to heartfelt candor, Clara Schumann is justly remembered today as an extraordinary woman and gifted artist.

Each of her Op. 22 *Romances* has its own mood: a beautifully dreamy Andante, with Clara's characteristically noble atmosphere; a gently Scherzo-like Allegretto; and a passionate last movement with a rich tune underscored by a rippling arpeggiated accompaniment. They are the best of Romantic miniatures. *"I find her [Clara Wieck Schumann] music deeply expressive, with a consistent thread of thoughtful nobility running through it."* [Robert Schumann]

There has been conjecture that Clara actually wrote Robert's *Romances* (he was having a breakdown at the time of their composition). It's impossible to precisely know the nature of their collaboration, but we can listen to both sets of *Romances* and experience the similarities and differences. Clara's Op. 22 was written for the renowned violinist Joseph Joachim and published in 1855, four years

after Robert's Op. 94.

How do Robert and Clara's *Romances* compare? Like Robert, Clara starts with a yearning movement, but her phrases are longer than his, and build slower. There is a moment of lightness in the middle, but it doesn't stay long, and the last section has a quiet nostalgia that is very typical of her music. The second is tender, even whimsical, with a light, open-air middle section; and in the third the melody floats its sad song over a powerfully difficult piano part (not surprising since Clara Wieck Schumann was one of the finest pianists of her generation). Both sets of *Romances* are worthy additions to the repertoire of "Romantic" music for horn and piano.

"Clara has written a number of small pieces that show a musical and tender invention that she has never attained before. But to have children and a husband who is always living in the realms of imagination do not go together with composing. She cannot work at it regularly and I am often disturbed to think how many profound ideas are lost because she cannot work them out. But Clara herself knows her main occupation is as a mother and I believe she is happy in the circumstances and would not want them changed." [Robert Schumann, excerpt, *Marriage Diary*, February 1873]

Clara Wieck Schumann's achievements as a composer are not as well known as her accomplishments on the concert stage. She is the world's best-known neglected women composer. Too often the music of women composers is condemned to particular concerts/recordings: "Women Composers Only." Rather than exalting their creativity, this practice gives the impression that women composers need special assistance, that their music is inferior and that they require some form of affirmative action. Instead, their music should be allowed to stand on its own, freely

mingled and compared with music of all their colleagues—those with whom they interact and share influences.

As a result of her successful career as a virtuoso pianist, in addition to taking care of her husband, considering his physical and mental instability, and their eight children, Clara Schumann devoted relatively little time to composition. Their prolific medical history continues to be the subject of countless articles and books. All this kept her from practicing, performing, and composing.

Apparently she also had many conflicts about the value of her creative efforts. Her lack of confidence in this area is exhibited in the now famous *Marriage Diaries* (which serve as an intimate narrative of the lives of two artists and provides a detailed chronicle of their creativity), with alternating feelings of despair and exhilaration about her creative powers. From Clara Wieck's diary, November 1839 entry: *"I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose— not one has been able to do it. Am I intended to be the one? It would be arrogant to believe that. That was something with which only my father tempted me in former days. But I soon gave up believing this. May Robert always create; that must always make me happy?"* These are not the words of an unsympathetic male opponent or critic, but of Clara Schumann herself. That a woman of her abilities and talents would say this depicts the difficulties facing women composers in the 19th century. In fact, there were many women "able to do it" both before and during Schumann's lifetime. Their efforts, however, were usually met with resistance, and women often succumbed, regrettably, to the criticism of the male dominated culture. Between her own insecurities and the prejudices of the time, composition was clearly never easy for Clara. The musical and personal interdependence between Clara Wieck and Robert Schumann was perhaps the most

significant regarding Clara's creative work. He continually urged her to compose and to preserve her manuscripts. He also corresponded with publishers about her compositions, a task she probably would not have undertaken on her own. They studied and worked together on projects ranging from the study of Bach fugues, to the reading of orchestral scores and the chamber music of Haydn, Mozart and Beethoven, shared reactions to performances and read similar literature—a happy marriage (marred, however, by Robert's problems with depression) and a productive artistic partnership. Though there were no doubt times of resentment and bruised egos, they still encouraged, supported and inspired each other, before and during their marriage.



Clara Schumann

Most of Clara Schumann's music has now been published. One still wonders, given the 76 years Clara lived and her long musical career, why her creative output was relatively small. Since she wrote little music after Robert's suicide attempt in 1854, her composing period was about 20 years. During that time, she wrote about 70 pieces. A closer examination of her life provides answers, considering the many aspects of life that foster or hinder creativity.

The composer/pianist was an accepted phenomenon in the early 19th century. Clara's solace was her music. It sustained her through the rigors of a concert career that spanned 60 years, the tragedies of Robert Schumann's attempted suicide and

his eventual death, and the deaths of four of their eight children.

Clara was often in acute physical pain when she performed. She struggled with rheumatism, for which opium was prescribed. She went to spas, tried water treatments, massage, and various other cures. In March 1896, Clara Schumann suffered a stroke. She died on May 20, 1896.

"Composing gives me great pleasure...there is nothing that surpasses the joy of creation, even if only for those hours of self-forgetfulness in which one breathes solely in the world of sound." [Clara Wieck Schumann]

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As always with transcription, the question arises: why? The obvious first answer is usually sufficient: because the music is so beautiful—and that is certainly so with the repertoire on this disc. I remember Mihae and I agreeing while recording this disc, what could be better in life than to spend several days only playing the music of the Schumanns?

But, in order to pay proper homage to the repertoire, some sense of instrumental appropriateness must be satisfied. For this, some composers are more demanding than others. For example, the music of Bach is relatively performance proof (that is, will sound convincing on any almost instrumental combination imaginable) whereas that of Mozart proves quite a bit more fragile (even with the proper instrumentation Mozart requires proper pronunciation).

The salon repertoire of Robert and Clara Schumann included on this disc would probably work well on any instrument of nuanced vocal quality. In selecting the repertoire for this disc we began with the *Adagio and Allegro*, of course, and then the *Fantasy Pieces* and *Romances*, which we have played many times. Other works, such as the *Märchenbilder* for Viola and Piano seemed impractical, and unfortunately there is another set of *Romances* for cello that is still lost. The idea of the Clara Schumann *Romances* occurred to us as a natural counterpoint to those of Robert Schumann, as they are at once related, but also with a highly individual voice, at times looking forward to Strauss and Mahler. This has been a wonderful discovery for us.

Aside from the Clara Schumann *Romances*, these works fall within the instrumentally flexible “*oder*” category, which is to say that each piece is composed for a specific instrument with piano, but with alternatives that would give more possibility for recompense from the publication.

The *Fantasy Pieces*, *Romances* and even the *Adagio and Allegro* (despite the

hunting horn references of the *Allegro*) are the most easily adaptable of these works. I would submit that these all work well from different instrumental perspectives—they merely become somewhat different pieces. (It could be argued that none of these when translated to horn is more transformed than the *Adagio and Allegro* among the different versions suggested by Schumann—*Horn oder Violoncello oder Violin*.)

Perhaps the most adaptable of these is the *Fantasy Pieces*, and this is evidenced by the frequency with which we hear this work performed on a variety of instruments. Of the *Romances* it could be perhaps best expressed that they are equally fragile and demanding on a variety of instruments. The *Adagio and Allegro* is somewhat more particular, more as a result of its extraordinarily wide range than for its horn specific writing.

Schumann's writing for the horn always sounds idiomatic, from the horn calls of the *Rhenish Symphony* to the virtuosic flexibility of the *Adagio and Allegro* (and to even a greater extent the *Concertpiece* for Four Horns and Orchestra, written during the same period as these other works). His approach to the horn is rather in opposition to that of Brahms and Wagner, who favored the natural horn and its melodic colorations. Brahms was famously quoted as describing the valve horn as a “*blech bratsche*,” or brass viola. By this he did not intend an early viola joke, but rather to characterize the valve horn as just another more neutral inner voice. Although the horn players in Germany of the latter half of the nineteenth century all played valve horns, Brahms and Wagner continually urged them to use natural horn technique whenever possible. For his Trio for Violin, Horn, and Piano of 1865, Brahms specifically called for natural horn, or *Waldhorn*, an instrument that he himself played from his youth.

Although the voice of the horn in Schumann's writing is clear, his view of the

horn was quite forward-looking and uncompromising. As evidence of this, both the *Adagio and Allegro* and *Concertpiece* were important works at the time they were written, but for the most part fell out of the commonly-performed horn repertoire until more recent years. Partly for this reason I feel no compunction about approaching this other repertoire (other than the *Adagio and Allegro*) on the horn, since I feel I am approaching this music with the experimental spirit of Robert Schumann himself.

Playing these works on the horn presents a different set of challenges from the originals. In all of these pieces the lack of rests is taxing, but that is equally true in the *Adagio and Allegro* and the Robert Schumann *Romances*. Some passages merely cast the music in a different light. For example, at the end of the second *Romance*, the tendency for the oboe sound is to become more thin in the ascension to the high C#, whereas it is more natural for the horn sound to blossom at that point. Also, the third *Romance* opens with the oboe in its notoriously difficult to control low register, but the horn is quite comfortable in its middle low register. A striking example is the opening of the third of the *Fantasy Pieces*—in order to achieve maximum brilliant effect Schumann has the clarinet slurring the eighth notes, but for the strings he has sixteenth notes. For this disc I have chosen to articulate the clarinet eighths, but I admit that I am not consistent with these issues; more often I have played the string sixteenths in those passages.

For the Robert Schumann *Romances* and *Fantasy Pieces* the process is more one of translation than transcription. It is merely a matter of selecting from among Schumann's own slight variants: clarinet, violin or cello for the *Fantasy Pieces*, and oboe, clarinet or violin for the *Romances*.

The *Pieces in Folk Style* are more specifically for cello (although they were published with the alternative of violin) and the Clara Schumann *Romances* cer-

tainly more so for violin. I was most reluctant to include the *Pieces in Folk Style*, in part due to the exquisite double note passages of the third piece. I am grateful to Mihae for insisting that we include it, since we feel the cello writing works exceptionally well for horn in the work overall, especially in the lovely second piece. For those problematic passages of the third movement, I have come to trust the richness of the horn sound to suffice, and hope the listener will agree. (Ironically, some cellist friends have expressed envy about those very sections, since the double stops present such a challenge on the cello!)

Understandably, it is the Robert Schumann *Pieces in Folk Style* and the Clara Schumann *Romances* that require the most in terms of transcription. Even so, I think most horn players would agree that some of the most extravagant horn writing on the disc is still to be found in the *Adagio and Allegro*.

~William Purvis

William Purvis, who appeared as soloist with the Pittsburgh Symphony when he was eighteen years old, pursues a multifaceted career both in the U.S. and abroad as French horn soloist, chamber musician, conductor and educator. His numerous festival appearances include Norfolk, Tanglewood, Chamber Music Northwest, Mostly Mozart, Aston Magna, Salzburg, Schleswig-Holstein, Kuhmo, Båstad, Hong Kong and Kitakyushu, and the Summer Academy of the Nederlands Jeugd Orkest in Holland. A passionate advocate of new music, Mr. Purvis has recently given premieres of horn concerti by Peter Lieberon and Bayan Northcott, a trio for violin, horn and piano by Poul Ruders, and as conductor of *Speculum Musicae*, the U.S. premiere of *Luimen* by Elliott Carter. In addition, he has given the U.S. premiere of the revised version of the Ligeti *Horn Concerto*, the world premiere of Richard Wernick's *Quintet for Horn and String*, Quartet with the Juilliard Quartet at the Library of Congress, and the world premiere of Steve Stucky's *Trio for Oboe, Horn, and Harpsichord* as part of the Emmanuel Ax Perspectives Series at Carnegie Hall. Other recent premieres include *Etudes and Parodies* for Horn Trio by Paul Lansky and *Consider...* for Baritone and Horn by Roger Reynolds. His recording of the Lieberon Concerto will be released on Bridge in 2005.

A dedicated chamber musician, Mr. Purvis is a member of the New York Woodwind Quintet, Orpheus, the Orchestra of St. Luke's, The Yale Brass Trio, The Triton Horn Trio and Mozzafiato, an original instrument wind sextet and is a frequent guest with the Chamber Music Society of Lincoln Center. He has collaborated with the Juilliard, Tokyo, Orion, Brentano, Mendelssohn, Sibelius and Fine Arts String Quartets, and has appeared as solo horn of the Chamber Orchestra of Europe with Nicholas Harnoncourt. His large number of recordings spans an

unusually broad range from original instrument performance to standard solo and chamber music repertoire to contemporary solo and chamber music works, and also includes numerous recordings of contemporary music as conductor. Included in this list are Mozart Concerti and the Sinfonia Concertante KV 297b with Orpheus for Deutsche Grammophon and the Horn Trios of Brahms and Ligeti for Bridge. Formerly Professor at the Hochschule für Musik in Karlsruhe, he is currently a member of the horn faculties of the Yale School of Music where he is also Coordinator of Winds and Brass, The Juilliard School where is also Coordinator for the New York Woodwind Quintet Wind Chamber Music Seminar and SUNY Stony Brook. Mr. Purvis graduated from Haverford College with a BA in Philosophy.

Pianist **Mihae Lee** has been captivating audiences throughout North America, Europe, and Asia in solo recitals and chamber music concerts. She has appeared frequently as a soloist with das Symphonie Berlin in the Philharmonic Concert Hall in Berlin and in recitals in Lincoln Center, Jordan Hall, and the National Philharmonic in Warsaw. An active chamber musician, Ms. Lee is an artist member of the Boston Chamber Music Society, appearing regularly both in Boston and on tour in this country and abroad. Her recordings of Brahms, Shostakovich, Bartok, and Stravinsky with the members of BCMS were critically acclaimed by High Fidelity, CD Review, and Fanfare magazines, the reviews calling her sound "as warm as Rubinstein, yet virile as Toscanini."

In addition, Ms. Lee is a member of The Triton Horn Trio, along with violinist Ani Kavafian and French hornist William Purvis, and has premiered works of Gunther Schuller, Paul Lansky, and Henri Lazarof. She appears frequently at numerous international festivals, including Dubrovnik, Amsterdam, Groningen,

Great Woods, OK Mozart, Mainly Mozart, Chestnut Hill, Rockport, Sebago-Long Lake, Bard, and the Seattle Chamber Music Festival. Ms. Lee has been a guest artist with the Chamber Music Society of Lincoln Center; has performed regularly at Bargemusic in New York; and has collaborated with the Muir, Cassatt, and Manhattan string quartets. She is often heard over the airwaves on National Public Radio's "Performance Today," on WNYC and WQXR in New York City, and on WGBH in Boston.

Born in Seoul, Korea, Ms. Lee made her professional debut at the age of fourteen with the Korean National Orchestra after becoming the youngest grand prizewinner at the prestigious National Competition held by the President of Korea. In the same year, she came to the United States on a scholarship from The Juilliard School Pre-College, and subsequently won many further awards including First Prize at the Kosciuszko Foundation Chopin Competition and the Juilliard Concerto Competition. Ms. Lee received her bachelor's and master's degrees from The Juilliard School and Artist Diploma from the New England Conservatory studying with Martin Canin and Russell Sherman. She has released compact discs on the Etcetera, EDI, Northeastern, and BCMS labels.

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