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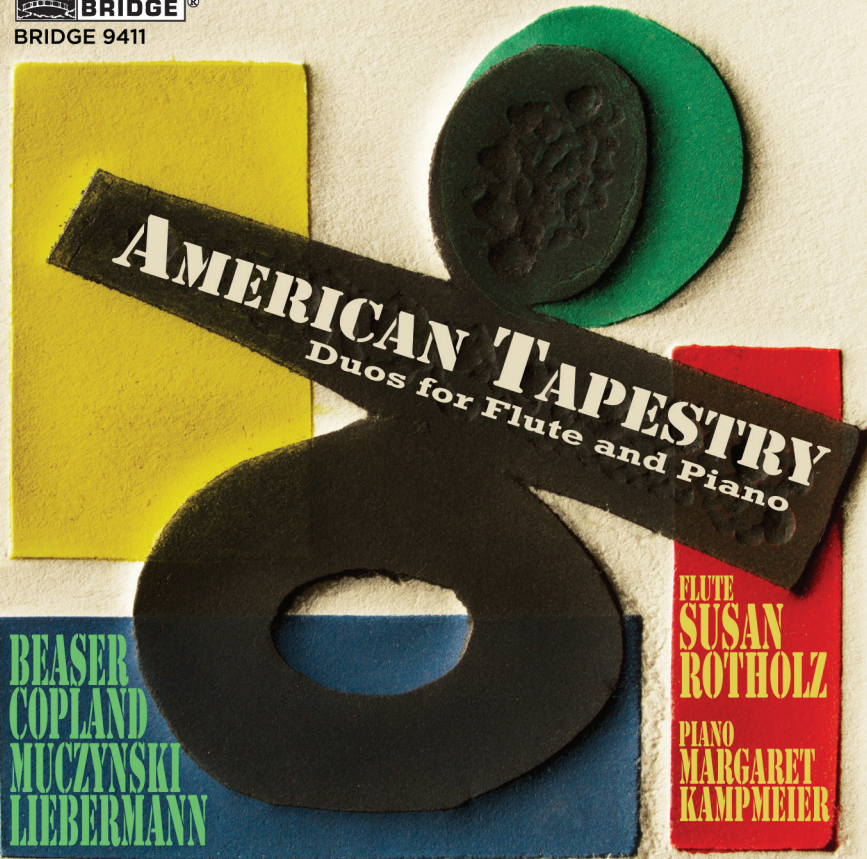
Sonatas for Flute and Fortepiano
Partita for Solo Flute
with Kenneth Cooper, Fortepiano
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American Tapestry

Duos for Flute and Piano

Susan Rotholz - flute

Margaret Kampmeier - piano

Robert Beaser (b. 1954) 27:09

Variations for Flute and Piano (1982)

- [1] *Theme and Variations 1-5* 9:40
- [2] *Nocturne - Variations 6-10* 10:22
- [3] *Con fuoco - Variations 11-15* 7:07

Aaron Copland (1900-1990) 14:08

Duo for Flute and Piano (1971)

- [4] *Flowing* 6:10
- [5] *Poetic, somewhat mournful* 4:22
- [6] *Lively, with bounce* 3:36

Recorded in Greenfield Hall, Manhattan School of Music, New York.

January and May 2013

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Susan Rotholz plays a Powell Flute #891

Piano: Steinway D

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A dedicated educator, Ms. Kampmeier teaches piano at Princeton University and recently joined the faculty of Manhattan School of Music in the Contemporary Performance Program. She attended the Eastman School of Music and SUNY Stony Brook, and is most grateful to her teachers and mentors, Barry Snyder, Gilbert Kalish, Julius Levine and Jan DeGaetani. Ms. Kampmeier is an avid reader, and enjoys traveling and spending time with her family. A native of Rochester, NY, Ms. Kampmeier resides currently in New York City.



Robert Muczynski (1929-2010) 12:51

Sonata for Flute and Piano, op. 14. (1961)

- [7] *Allegro deciso* 3:43
- [8] *Scherzo: Vivace* 1:52
- [9] *Andante* 3:47
- [10] *Allegro con moto* 3:26

Lowell Liebermann (b. 1961) 13:59

Sonata for Flute and Piano, op. 23 (1987)

- [11] *Lento* 10:25
- [12] *Presto* 3:34



American Tapestry; Duos for Flute and Piano celebrates four composers, Robert Beaser, Aaron Copland, Robert Muczynski and Lowell Liebermann whose musical languages remained distinctly tonal amidst the compositional climate of mid-20th century serialism. Each composer freely infused their music with American popular styles such as jazz, folk, pop and musical theater while maintaining a deep connection to the forms and color pallets of past composers. Their commitment to finding possibilities within tonality has helped these composers restore an audience once disenchanted with the atonal trends of the mid-20th century. Without trying to recreate the wheel, each of these composers still successfully define and establish their personal sounds. In the words of the great pedagogue, Nadia Boulanger, “When you are writing music of your own... never strain to avoid the obvious.” She also noted, “You need an established language and then, within that established language, the liberty to be yourself. It’s always necessary to be yourself - that is a mark of genius.”

Robert Beaser, born in 1954 in Boston, one of today’s leading composers, has received numerous honors such as a Grammy nomination, the Prix de Rome, Guggenheim and Fulbright fellowships; in 1995, the American Academy of Arts and Letters of Music awarded him their Lifetime Achievement Award. *The Baltimore Sun* wrote, “Beaser is one of this country’s huge composing talents, with a gift for vocal writing that is



Pianist **Margaret Kampmeier** enjoys a varied career as soloist, collaborative artist and educator. Since receiving her Doctor of Musical Arts degree, she has performed in hundreds of concerts, premiered numerous works and recorded extensively. A founding member of the Naumburg award-winning New Millennium Ensemble, Ms. Kampmeier performs regularly with the Orchestra of St. Luke’s and Orpheus Chamber Orchestra. She has appeared with the St. Petersburg Chamber Philharmonic, Metropolitan Opera Chamber Ensemble, Kronos Quartet,

Chamber Music Society of Lincoln Center, Colorado and Cassatt Quartets, Sherman Chamber Ensemble, Saratoga Chamber Players, Richardson Chamber Players, Mirror Visions Ensemble, Peter Schickele and many new music ensembles including Sequitur, New York New Music Ensemble, Speculum Musicae and Locrian Chamber Players. As a recording artist, Ms. Kampmeier can be heard on the Albany, Centaur, CRI, Koch, None-such, Bridge and Deutsche Gramophon labels.

associations at the Marlboro Festival, Susan played principal flute with the New England Bach Festival for twenty-five years conducted by Blanche Honneger Moyses. Her recordings of the complete Bach Flute Sonatas and the Solo Partita with Kenneth Cooper, fortepiano, on the Bridge Records label received a *New Classics* review saying the “beguiling sounds and first-class performances make this an enchanting experience” and the *Wall Street Journal* described as “eloquent and musically persuasive.” Susan has commissioned and premiered new works by Robert Beaser, Elizabeth Brown, Edie Hill and Eliot Bailen and has recorded George Crumb's *Night of Four Moons* with the acclaimed soprano, Dawn Upshaw, for Nonesuch Records.

A devoted teacher and chamber music coach, Susan teaches at Columbia University, Queens College: Aaron Copland School of Music, City College, CUNY and at the Manhattan School of Music Pre-College. Susan has also been a guest performer and teacher at the Colorado College Music Festival in Colorado Springs. She studied with Thomas Nyfenger, Marcel Moyses and Gerald Beal. She holds degrees from Queens College (BM) and Yale School of Music (MM) and in 2002 she received the Norman Vincent Peale Award for Positive Thinking. She lives in New York with her cellist/composer husband, Eliot Bailen, and their three children.

Susan Rotholz recordings on Bridge include JS Bach: Partita for Solo Flute (Bridge 9115A/B) and Les petits nerveux (Bridge 9079).

perhaps unequalled.” Having started as a percussionist, Beaser uses his rhythmic and percussive instinct pervasively; this rhythmic vitality paired with his lyricism is at the heart of Beaser’s music. Today Robert Beaser is the Chair of Composition at The Juilliard School in New York City.

Variations for Flute and Piano (1982) was commissioned by Susan Rotholz with a grant from Meet the Composer. Both Beaser and Rotholz studied at Yale School of Music in the early 1980s and it was there she proposed the commission for her 1982 Concert Artist Guild debut recital at Carnegie Recital Hall. Rotholz’s recital marked the world premiere of the *Variations*. The *New York Times* remarked that Beaser has a “lyrical gift comparable to that of the late Samuel Barber.” Long on her ‘to-do list’, Rotholz is thrilled to have finally recorded the *Variations* which since its debut in 1982 has become part of the standard American repertoire for the flute.

The piece is in fifteen variations, with each of the three movement containing five variations. Once the *Theme* is stated, each subsequent variation explores contrasts of character, rhythmic propulsion and percussive articulation, sudden transitions of tone color and textural changes, extreme range and dynamics, and dancelike rhythmic interplay between the flute and piano, all the while reaching across the horizon with lyricism. The opening theme of

the piece is threaded intricately throughout all of the variations and creates a constant dialogue for the flutist and pianist. The second movement, *Nocturne*, connects with the American vernacular and offers homage to Copland's *Duo*. The expansive beauty, rich bass sonorities, and even a hint of Ravel-like colors bring us to an elaborate flute cadenza. The music then slips back organically into the movements opening sonorities, where the flute reaches in ascent to end with a sustained stillness while the piano peacefully suggests the opening theme. The last movement, *Con Fuoco* concludes with the very active theme supported by a constant pulsating rhythmic drive in the piano. Beaser breaks from the action at Variation 12 where he reconfirms the simplicity of the opening theme. The movement continues through a series of dance-like transformations finally leading the listener to the intense, *con forza* climax. The coda throws the flute into running motion with quarter note heartbeats driving underneath, propelling the forces forward until they vanish.

Aaron Copland (1900-1990), the great American populist composer, weaves together the rhythms of jazz, the open sound of perfect intervals and folk and Appalachian melodies to create the wide open melodic imagery of the vast American landscape. His distinctive sound provides a model for what is known as the American vernacular. Copland traveled the world devoting his life to popularizing American classical music and to creating more accessible music for the common man.



Praised by the *New York Times* as “irresistible in both music and performance.” flutist, **Susan Rotholz**, winner of the Young Concert Artists with Hexagon Piano and Winds and Concert Artists Guild as a soloist, continues to be in demand as a soloist, orchestral and chamber musician and teacher. Susan is Principal flute of the Greenwich Symphony, The New York Chamber Ensemble and is a member of the Orchestra of St. Luke’s, The New York Pops and the Little Orchestra Society. She has toured extensively with the Or-

pheus Chamber Orchestra and also performs with the American Symphony, New York City Ballet, Westchester Philharmonic, Gotham Opera Company, Encore’s at City Center and the Metropolitan Opera Orchestra. Susan is co-founder/director of the Sherman Chamber Ensemble and the Rodeph Sholom Chamber Music Series and performs each season with the Cape May Music Festival, Greenwich Chamber Players, Saratoga Chamber Players and the Sebago Long Lake Chamber Music Festival. Susan attended the Marlboro Music and Grand Teton Festivals, and continues to perform at the Caramoor Festival with the Orchestra of St. Luke’s. As an extension of her

the scene from *Die Walküre*. The movement returns to the opening melody eventually ascending to a single sustained shimmer in the flute. The second movement, *Presto energico* takes off with driving triplets in both the flute and piano, pushing forward relentlessly, with a hint of relief only with a superimposed lyrical flute melody which soars over the continued rhythmic insistence. The movement's hyperactivity keeps its fevered pitch to the last moment.

In the year following its premiere in 1988 by flutist, Paula Robison, the **Sonata for Flute and Piano** was awarded "Best Newly Published Flute Work" by the National Flute Society. Lowell teaches composition and conducts the Mannes American Contemporary Ensemble (MACE), which focuses on the music of today's American composers at Mannes College: The New School for Music.

Each composer in this **American Tapestry** collection addresses tonality's endless possibilities as they also define their distinctly lyrical musical languages. Beaser, Copland, Muczynski and Liebermann embrace their compositional liberty, and in doing so, show their genius just as Nadia Boulanger so simply suggests.

– Susan Rotholz

Aaron Copland's **Duo for Flute and Piano** (1971) was written late in the composer's career, commissioned by former students of flutist, William Kincaid (1895-1967). Copland rejuvenated musical sketches from earlier in his career having eschewed his dodecaphonic experimentation and returned to his signature style. *Flowing*, the first movement, opens with a flute soliloquy reminiscent of the opening of Claude Debussy's *Prélude à L'après-midi d'un faune*. This solo, focusing on open fourths, fifths and octaves, reestablishes what we know as Copland's 'American' sound. There is a meditative quality in the pacing of this movement as Copland seems to ask the listener to let the time pass slowly, to watch it and breathe with it. The second movement titled, *Poetic, somewhat forceful* opens with an intimate tonality quest articulated by the piano. Here, both major and minor thirds quietly assert themselves as a backdrop for the flute's whole tone searching melody. This melody leads to a charged declamatory climax which brings us back to the moody opening melody. The flute ascends to a restful and suspended 'major' space before being shocked into consciousness by the opening chords of the last movement. This final movement, *Lively, with bounce* features virtuosic passages, theatrical dialogue and rhythmic jazziness showing off the versatility of the flute and piano.

Robert Muczynski (1929-2010) born in Chicago, was a leading American composer with traditional syntax, neo-classic, neo-romantic and American

vernacular influences. He was impervious to the changes in the compositional directions of the times. Muczynski was nominated for a Pulitzer Prize for the *Concerto for Alto Saxophone and Orchestra, Op. 41*, received Ford Foundation fellowships, and more than thirty ASCAP creative merit awards. Musicologist and critic, Walter Simmons described Muczynski's compositional style as resembling Béla Bartók in the dialogue of the thematic ideas, Leonard Bernstein in the blue-notes and use of irregular meters and Samuel Barber with his dark moody lyricism. This eclectic combination provided a fertile foundation for his distinctly original style.

Robert Muczynski's **Sonata for Flute and Piano Op. 14** (1961) is outstanding for its rich character and technical virtuosity. The **Sonata for Flute and Piano** received immediate success when it was premiered at the Academy of Music in Nice, France in 1961. It was there that Muczynski was awarded the Concours International Prize for the work. The piece continues to be recognized as a significant contribution to the contemporary American flute repertoire. The first movement *Allegro deciso*, starts immediately with an exciting dialogue of syncopation between the flute and piano. The expressive melodic lines are accompanied by meter changes, pointillistic articulations, wide ranges and jazzy substructures. The second movement *Scherzo: Vivace* is a fast jaunt, exhibiting Muczynski's rhythmic playfulness and dance influences. In contrast, the third movement, *Andante*

is evocative and brooding, starting with solo flute in an extended phrase that is handed to the piano in reflection. Together the flute and piano interweave with this lyrical dialogue ending with a short descending flute solo where the piano's last response is one of subtle mockery. Finally, *Allegro con moto* opens with a jazzy melody by the solo flute infused with alternating meters creating a Latin-like pulse. The movement is high in exuberance, builds to a flute cadenza, *ben ritmato, con precisione* that drives together with the piano to a breathless ending.

Lowell Liebermann (b. 1961) composer, pianist and conductor is one of the most prolific and widely performed composers in the American musical tapestry today. Described by the *New York Times* "as much of a traditionalist as an innovator," Liebermann's music has engaged audiences and performers alike with the energy and excitement that it evokes. The *Ft. Worth Star-Telegram* wrote that he has "restored the public confidence in 20th century music." Liebermann, keenly influenced by Wagner, pays tribute to him in the **Sonata for Flute and Piano Op. 23** (1987) by interlacing themes and textures from the 'Magic Fire Music' and 'Wotan's Farewell' scene from *Die Walküre*, into the first movement *Lento*. The work begins atmospherically with a static piano underpinning to a mysterious, slow moving and suspended flute melody. Liebermann switches color, mood and energy throughout the movement, shadowing the pacing and drama of