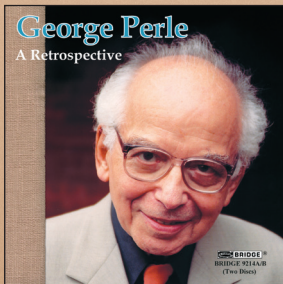


GEORGE PERLE on  **BRIDGE**®

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George Perle: A Retrospective

Disc A

- Nine Bagatelles* (1999)*, Horacio Gutierrez, piano
- Three Inventions for Solo Bassoon* (1962)
Steven Dibner, bassoon
- Adagietto con affetto from Chansons Cachées* (1997)
Shirley Perle, piano
- Two French Christmas Carols* (arr. 1958)
The New York Virtuoso Singers
Harold Rosenbaum, conductor
- Triptych for Solo Violin and Piano* (2002)
Curtis Macomber, violin, Christopher Oldfather, piano
- Brief Encounters* (String Quartet No. 9) (1998)
DePaul String Quartet
- Concerto No. 2 for Piano and Orchestra* (1992)
Michael Boriskin, piano, Utah Symphony
Joseph Silverstein, conductor

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Disc B

- Serenade No. 3 for Piano and Chamber Orchestra* (1983)
Richard Goode, piano, Music Today Ensemble
Gerard Schwarz, conductor
- Solo Partita for Violin and Viola* (1965)
Curtis Macomber, violin and viola
- Six Celebratory Inventions* (1981-95)
Molly Morkoski, piano
- Bassoonmusic* (2004), Steven Dibner, bassoon
- Quintet for Strings* (1957-58)
Chicago String Quartet

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George Perle: String Quartets

- Molto Adagio* (1938)
- String Quartet No. 2 in D minor, Op. 14* (1942)
- String Quartet No. 5* (1960)
- Windows of Order: String Quartet No. 8* (1988)
Daedalus Quartet

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GEORGE PERLE
EIGHT PIECES
(1938-1997)

MICHAEL BROWN, PIANO

George Perle
(1915-2009)

***Classic Suite (1938) 7:10**

- | | | |
|-----|-----------------------------|------|
| [1] | <i>Allemande</i> | 1:13 |
| [2] | <i>Courante</i> | :42 |
| [3] | <i>Sarabande</i> | 2:36 |
| [4] | <i>Gavotte (after Bach)</i> | 1:22 |
| [5] | <i>Gigue</i> | 1:16 |

Six Celebratory Inventions (1981-1995) 9:12

- | | | |
|------|---|------|
| [6] | <i>For Ernst Krenek at Eighty-Five</i> | :52 |
| [7] | <i>For Henri Dutilleux at Eighty</i> | 1:46 |
| [8] | <i>For Oliver Knussen at Forty</i> | 1:03 |
| [9] | <i>For Gunther Schuller at Seventy</i> | 1:58 |
| [10] | <i>For Richard Swift at Sixty</i> | 1:53 |
| [11] | <i>For Leonard Bernstein at Seventy</i> | 1:37 |

Lyric Intermezzo (1987) 19:21

- | | | |
|------|-------------------|------|
| [12] | <i>Andante</i> | 3:55 |
| [13] | <i>Grazioso</i> | 4:35 |
| [14] | <i>Rondoletto</i> | 3:25 |

Special thanks:

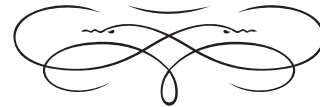
Concert Artists Guild, Amy Frawley, Jessica Hadler, Richard Weinert
Josephine Reiter, Ryan Streber, Chester Lane, Horacio Gutiérrez, Adam Kent
Jerome Lowenthal and Ursula Oppens

I am deeply grateful to Shirley Perle for her encouragement, guidance, and insight along the way. –M.B.

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Technician: Arlan Harris

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Photograph of George Perle: Fritz Taggart

Sketch of George Perle and Michael Brown: Roman Rabinovich

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Executive Producers: Becky and David Starobin

Classic Suite, Six Celebratory Inventions Lyric Intermezzo, Chansons cachées Modal Suite published by ECS Publishing; *Short Sonata, Toccata* published by Theodore Presser; *Six Preludes* published by Schott Music.

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[15]	<i>Fantasy Variations</i>	3:30
[16]	<i>Postlude</i>	3:54

Short Sonata (1964) 8:46

[17]	<i>I</i>	3:10
[18]	<i>II</i>	2:27
[19]	<i>III</i>	3:07

[20] Toccata (1969) 6:53

***Chansons cachées (1989-1997) 14:13**

[21]	<i>For Theodore Antoniou and Alea III</i>	1:02
[22]	<i>For Claire Brook</i>	1:13
[23]	<i>For Elizabeth Dworkin and Michael Boriskin</i>	1:12
[24]	<i>For Margaret and Phillip Hess</i>	2:18
[25]	<i>For Frank Taplin</i>	:44
[26]	<i>For Don Harris</i>	:45
[27]	<i>For Mark DeVoto</i>	1:28
[28]	<i>For Miriam Gideon</i>	4:17
[29]	<i>For Alea III and Theodore Antoniou</i>	1:10

Six Preludes (1946) 4:35

[30]	<i>I</i>	:28
[31]	<i>II</i>	:31
[32]	<i>III</i>	1:58
[33]	<i>IV</i>	:14
[34]	<i>V</i>	:31
[35]	<i>VI</i>	:50

Modal Suite (1940) 2:45

[36]	<i>Moderato</i>	:32
[37]	<i>Slowly</i>	1:34
[38]	<i>Very quickly</i>	:38

*World Premiere Recordings

Michael Brown, piano

This recording is dedicated to the memory of
George Perle (1915-2009)

Look & Listen Festival, Bargemusic's Here and Now Festival, Concert Artists Guild, and the Stecher and Horowitz Foundation. Mr. Brown's compositions have been performed at the Tanglewood, Ravinia, and Olympic festivals, as well as at Carnegie Hall, the Kennedy Center, Alice Tully Hall, (Le) Poisson Rouge, SubCulture, and Bargemusic. He is a member of Broadcast Music, Inc. (BMI).

Upcoming CD projects are recordings with his duo partner, cellist Nicholas Canellakis, and a four-hand album with pianist Jerome Lowenthal, both for CAG Records, and an all-Schubert disc for Naxos. Mr. Brown's debut solo CD, featuring works by Schubert, Debussy, and Brown, was released on CAG Records in 2012. *American Record Guide* called the recording "beautifully expressive" and "deliciously played, with all the...sparkle one could want."

A native New Yorker, Michael Brown earned dual Bachelor and Master of Music degrees in Piano and Composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is a two-time winner of The Juilliard School's Gina Bachauer Piano Competition and received the Raeburn Award for Artist of Special Promise from the 2009 Honens International Piano Competition. His early teachers were Herbert Rothgarber and Adam Kent, and he has worked with Mitsuko Uchida, Alfred Brendel, Leon Fleisher, Claude Frank, Pamela Frank, and Richard Goode.

New Music Ensemble. Mr. Brown will join the roster of The Chamber Music Society of Lincoln Center's Two program from 2015-2018.

Mr. Brown has performed as a soloist in Alice Tully Hall with the Juilliard Orchestra under New York Philharmonic Music Director Alan Gilbert and in Carnegie Hall's Stern Auditorium with the New York Youth Symphony. Solo recital highlights are those at Alice Tully Hall, as winner of the 2012 Petschek Recital Debut Award from Juilliard, Carnegie Hall's Weill Recital Hall, Spivey Hall, Ravinia's Rising Stars, the Phillips Collection, Market Square Concerts, and the Gilmore Festival's Rising Stars Series. He has appeared on four continents at venues including Avery Fisher Hall, the Metropolitan Museum of Art, Wigmore Hall, the Louvre, and the Tel Aviv Museum of Art.

As a collaborative artist, Mr. Brown has performed on Lincoln Center's Great Performers Series, Vancouver Recital Society, New Orleans Friends of Music, Sage Gateshead, and Arizona Friends of Chamber Music, among many others. He spent three summers at Marlboro Music and has made appearances at the Ravinia, Caramoor, Moab, Mostly Mozart, Music@Menlo, Music Mountain, Rheingau Musik, Beijing International, and Kyoto International festivals.

His compositions have been described as "darkly alluring" by *The New York Times* and as "intriguing" by the *Washington Post*. He is the recipient of the 2011 Lili Boulanger Memorial Fund Award and the 2009 Palmer-Dixon Prize from Juilliard. Recent commissions include those by the Maryland Symphony,

I became interested in the music of George Perle after hearing a recording of his first piano concerto on the radio when I was fifteen years old. Soon after, I learned his *Six Celebratory Inventions* and was eager to play them for the composer. When this was finally arranged in the fall of 2003, I had no inkling of how enriching the experience would be. That encounter sparked the beginning of a warm friendship with Perle and his wife Shirley, and led me to explore more of Perle's endlessly remarkable music. The repertoire selections on this album trace the stylistic evolution of his piano works written from the late 1930s all the way up to the late 1990s. Two of the works, *Classic Suite* and *Chansons cachées*, are world premiere recordings and this album marks a culmination of eleven years of studying, practicing, and performing George Perle's music. All of the liner notes in this booklet are my own with the exception of the *Toccata* and *Chansons cachées* where I found George Perle's own comments too insightful not to include.

—Michael Brown



Classic Suite (1938)

After the composer's death in 2009, Shirley Perle and I were rummaging through boxes filled with manuscripts and sketches of George Perle's early works and came upon the *Classic Suite*. I found the music fresh and vibrant and decided that I wanted to share this piece with the world.

The *Classic Suite* was written while Perle was living in Indiana and Chicago. The Suite movements—Allemande, Courante, Sarabande, Gavotte, Gigue—follow the usual Baroque French Suite model. The Gavotte (after Bach) is a witty homage to the analogous movement from Bach's French Suite in G Major. Perle's Gigue is a dazzling display of virtuosity; the lines are skillfully interwoven and must be played at breakneck speed. Even in this youthful work, his cleverness and wit are unique. —*M.B.*

Six Celebratory Inventions (1981-1995)

Composed between 1981 and 1995, each of the *Six Celebratory Inventions* marks a milestone birthday for one of Perle's composing friends. The first celebrates the 85th birthday of Perle's teacher, Ernst Krenek, and features imitative and rapid chromatic scale-like gestures. "For Henri Dutilleux at Eighty" inspires a more lyrical and delicate sonority, with occasional ferocious outbursts, and the 40th birthday of Oliver Knussen is bright with large leaps utilizing extreme ranges of the keyboard. "For Gunther

"For Michael Brown: it is a privilege to hear my music performed with such sympathy and understanding from a young man so many years my junior. Thank you!"

—George Perle, November, 2003



The New York Times declared Michael Brown “a young piano visionary,” praising him for “a magnificent performance” and a “powerful technique and a vivid imagination.” An equally committed pianist and composer, he is the First Prize Winner of the 2010 Concert Artists Guild Victor Elmaleh Competition. Mr. Brown’s unique artistry stems from this composer/performer duality and is reflected in his creative approach to programming, where he often interweaves the classics with contemporary works and his own compositions.

He celebrates George Perle's centennial in 2015 with concerto performances of Perle's music with the Seattle Symphony Orchestra and DePaul University

friends to whom they are dedicated. Each of them contains hidden references in the form of privately relevant musical anagrams or quotations—a conceit that adds nothing and takes nothing away from the music as an intuitive listening experience. *Chansons cachées*, performed by Martin Amlin, received its world premiere in Boston on December 8, 1997.

Six Preludes (1946)

The tightly constructed and succinct *Six Preludes* pack a fast punch. The shortest of these miniatures lasts a mere 10 seconds. Each displays a wide range of distinct moods, from boisterously raucous to meditative and introspective. –*M.B.*

Modal Suite (1940)

Originally published in Montevideo with the title *Suite en el II modo de los 12 tonos* in the *Boletín Latino-Americano de música*, the *Modal Suite* is cast in three brief, contrasting movements. Perle offers the following comment about his compositional process with this work, as well as a glimpse into the beginnings of his own thinking about post-tonal harmony: “Suppose I don’t feel I have to go through all twelve notes of the tone row and I just take each chord and just go where I feel like going — maybe just make a connection through a common note with another chord, which means that I’m still going through the rows in some kind of sense—let’s see whether that works.” –*M.B.*

Schuller at Seventy" is plaintive and reflective, and "For Richard Swift at Sixty" features more extroverted and quirky toccata-like textures. Lastly, for Leonard Bernstein’s 70th birthday, Perle begins his invention with the same jazzy subject that Bernstein used in one his own *Anniversaries* for piano which Perle infuses with a rhythmic and contrapuntal expansion of the original. –*M.B.*

Lyric Intermezzo (1987)

Inspired by listening to his wife Shirley practice Robert Schumann’s *Waldszenen*, Perle’s *Lyric Intermezzo* pays homage to that great German master. The title refers to the Romantic poet Heinrich Heine, whose *Lyrisches Intermezzo* was the source of the texts to Schumann’s *Dichterliebe*. In paying further homage to 19th century piano music, this work features five character pieces, each with contrasting moods. The first, "Andante", features lush, sweeping gestures, all with a Romantic sense of fantasy. The following movements, "Grazioso" and "Rondoletto", display Perle’s humor with witty figurations and quick-changing moods. "Fantasy Variations" opens with the same 17 measures that comprise the first movement of Perle’s *Modal Suite*, composed 47 years earlier. The final movement, "Postlude", reprises the first movement in its entirety with the addition of a hushed coda.

Perle also orchestrated the work for chamber orchestra. That version received its world premiere by the Seattle Symphony on November 8, 1987, with Gerard Schwarz conducting. Shirley Perle performed the world premiere of the solo piano version one night earlier, also in Seattle. —*M.B.*

Short Sonata (1964)

Perle's *Short Sonata* is a devilishly difficult work cast in three tightly constructed movements. The first opens with a quick flurry of notes dissolving into a strident single-note melody. The motives intermingle and develop in this fast-paced movement, which concludes with a frenzied recalling of the opening material. The contrasting middle movement is introspective and pensive, featuring two distinct sections ending with a fleeting return of the first section. The finale is a high-energy rondo with quick shifts in tempo where, at the end, Perle's wit comes to the fore. —*M.B.*

Toccata (1969), note by George Perle

Ever since my first article on twelve-tone music was published, more than thirty years ago, it has been obvious to almost every critic who has been called upon to comment on my work that I must be a composer of *twelve-tone* or *serial* music. Thirty years ago that made me *avant-garde*, and today that makes me *academic*. But the fact is that in all these years I've

written only three pieces in which one can discover tone-rows or serial procedures, and of these I've discarded one and the other two have never been published or publicly performed.

The *Toccata*, like almost everything I've written—but, I think, rather more decisively than many of the pieces that precede it—reflects my preoccupation through all these years with something one might provisionally call 'post-diatonic tonality.' If I tried to say anything more about that concept in this brief note, it would be misunderstood. Besides, I hesitate to tell listeners in advance what they ought to hear in a new work of mine, beyond what is already implied in the title itself. The piece was originally called *Toccata in D*, but I thought this might imply too much, and perhaps some things that I didn't want to imply. When a colleague told me that he considered this title inflammatory, I decided that I would simply call the piece *Toccata*.

Chansons cachées (1989-1997), note by George Perle

The first and last movements of the *Chansons cachées* were written especially for Alea III, the contemporary music ensemble in residence at Boston University, and its founder-director Theodore Antoniou, to celebrate the ensemble's 20th anniversary. All but one of the seven intervening pieces were also written for special occasions—milestone birthdays, a wedding, a wedding anniversary, a retirement party, etc.—in the lives of the