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May 31 and June 1, 2013 (*Symphony No. 4*)
January 10 and 11, 2014 (*Concertino No. 1 & 2, Divertimento*)

Parts and scores of the *Symphony No. 4*, *Concertino No. 2*, and *Divertimento* were prepared from the manuscripts held at Houghton Library of Harvard University by Alison Mrowka and edited by Peter Bay. Parts and score to *Concertino No. 1* were courtesy of the Edwin A. Fleisher Collection of the Free Library of Philadelphia.

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EDWARD BURLINGAME HILL

SYMPHONY NO. 4

Concertino nos. 1 & 2 · Divertimento

premiere recordings



AUSTIN SYMPHONY ORCHESTRA · PETER BAY CONDUCTOR

ANTON NEL PIANO

 **BRIDGE**[®]
BRIDGE 9443

Edward Burlingame Hill

b. September 9, 1872 in Cambridge, Massachusetts

d. July 9, 1960 in Frankestown, New Hampshire

🎵 *Premiere Recordings* 🎵

- | | |
|--|---------|
| 1) Divertimento for Piano and Orchestra (1926) | (6:57) |
| Symphony No. 4 in E-flat Major, Op. 47 (1940-1) | (29:08) |
| 2) I. Allegro ma non troppo (10:07) | |
| 3) II. Andante con moto, ma calmato (11:42) | |
| 4) III. Allegro energico (7:18) | |
| 5) Concertino No. 1 for Piano and Orchestra, Op. 36 (1931) | (10:28) |
| 6) Concertino No. 2 for Piano and Orchestra, Op. 44 (1938-9) | (13:46) |

Austin Symphony Orchestra • Anton Nel, piano

Peter Bay, conductor

OBOE

Beth M. Sanders, Principal (Piano works) *
Ian Davidson, Associate Principal (Symphony) *+
Kevin Berg, Oboe III *+
Amy Simmons *

CLARINET

Stephen Girko, Principal *+
Hilary Scop *+
Suzanne W. Jenkins *+
Vanguel Tangarov *

BASSOON

William D. Lewis, Principal *+
Daris Word Hale, Bassoon II *+
Daniel Chrisman (Contrabassoon) *+
Pearson Altizer *

FRENCH HORN

Thomas Hale, Principal *+
Kurt Moede, Associate Principal *+
Ed Tschoepe *+
Margaret Ayer *+
Roger Simmons *

TRUMPET

Robert Cannon, Principal *+
Jack C. Laumer, Associate Principal *+
Michael Bucalo *+

TRUMPET

TROMBONE

Brenda Sansig Salas, Principal *+
R. Ben Osborne *+
J. Philip Arno (Bass Trombone) *+

TUBA

TUBA

Steven Bryant *+

TIMPANI

TIMPANI

Tony Edwards *+

PERCUSSION

PERCUSSION

Genaro Gonzalez *+
Richard W. Berkley *+
Meredith Nelson Huffman *
Tom Burritt +
Ian Fry *
Kari Klier *+
Jeff Otto *

HARP

Elaine Barber *
Ayren Huslig +

PIANO

Sylvia Golmon *

Alison Mrowka, Principal Librarian

*Performed Symphony
+Performed Piano works

PETER BAY

Music Director/Conductor

VIOLIN I

Jessica Mathaes, Concertmaster

(Hill Symphony) *

Eugene Gratovich

Associate Concertmaster *+

Molly Emerman, Concertmaster

(Hill piano works) *+

Paula Bird *+

Robin A. Burwell *+

Bruce Colson *+

Ashley Cooper *+

David Delambre +

Diane Dickson *+

Colleen McCullough *

Karen Palmer *+

Caroline Slack +

Leah Zeger *

Andrew Corral *

Bryan Hall +

Sonja Larson +

Leigh Mahoney *+

Pasha Sabouri *+

Elise Winters *+

VIOLIN II

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Shana Bey *+

Helen Bravenec *+

Joan Ely Carlson *+

Paul E. Castaneda *+

Linda Day *

Neela Kinariwala *

Caleb Polashek *+

Tracy Seeger *

Georgeann Dubell Shockley *+

Joseph D. Smith *+

Sha Zhu *+

Alexis Buffum +

Mariam Hembrook +

VIOLA

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Ames Asbell *+

Stephen J. Buckles *

Martha Carapetyan *+

Eugenie, Edmonds *+

Lana Harris *+

Leah Kovach +

Jill Van Gee *

Sara Driver +

Alejandro Duque +

Leah Nelson *+

Shawn Summerville *+

Imelda Tecson *

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Carolyn Blubaugh-Hagler *+

Erna Rumney Buckles *+

Margaret Coltman *+

Brian Mangus +

Sara Nelson *

Anna Park *+

Charles Prewitt *+

Muriel Beth Sanders *+

Jeffrey C. Wang *

Colin Ferguson +

Frank Jenkins *+

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David Dawson *+

Paul Determan *+

Christopher Flores *+

Bebo Shiu +

George Fahlund *

Jessica Gilliam Valls *+

FLUTE

Rachel Lopez, Principal *+

Elizabeth Castano

Flute III and Piccolo *+

Blair Francis +

Adrienne Inglis *

Born the grandson of a President of Harvard and son of a chemistry professor at Harvard, it is no great surprise that Edward Burlingame Hill was himself destined to become not only a student at Harvard but also one of its distinguished professors. Hill's pupils at Harvard read like a musical *Who's Who* of American Music and include composers Leonard Bernstein, Walter Piston, Roger Sessions, Randall Thompson, Virgil Thomson and Elliott Carter. When Hill became a student at Harvard in 1890 the music department had but one teacher, John Knowles Paine. Paine taught classes in Harmony, Musical Form and Counterpoint, the academic disciplines of music. Music performance and composition were considered the more workmen-like disciplines in music, and not appropriate for study by a "Harvard Man." To complete his studies, Hill travelled to Paris and worked with the great organist, composer, and teacher Charles Marie Widor.

Hill is part of a group who might be called the "lost generation" of American composers. Like much of the work of other popular composers of his time (Emerson Whithorne, Leo Sowerby, Arthur Foote, Daniel Gregory Mason, Frederick Converse, Charles Martin Loeffler and John Alden Carpenter), Hill's music was played frequently. It was conducted by Karl Muck, Pierre Monteux, Serge Koussevitzky, Frederick Stock, Fritz Reiner, Eugène Ysaye, Leopold Stokowski, Otto Klemperer, Eugene Ormandy, and Artur Rodzinski. Between the years of 1916 and 1949, the Boston Symphony Orchestra, played his music on eighty-five occasions!

Hill's earliest compositions were (as were those of his teacher Paine) heavily influenced by the German school, with Brahms the leading model. Yet Hill's travels to France had perhaps the most profound influence on his music, and one can hear neo-classicism and Impressionism in his work. Hill's book, *Modern French Music*, published in 1924, was for many Americans their first written introduction to the music of Ravel, Debussy, Roussel, Milhaud, and Poulenc. Another significant influence in Hill's music was the incorporation of jazz elements, which appear in his *Fox Trot* of 1919 and his *Jazz Studies* of 1922.

Hill's **Divertimento for Piano and Orchestra** dates from 1926 and received its first performance on the 28th of March 1927. A reference to the piece can be found in Lawrence Gilman's New York Herald Tribune review of the first performance. "...He has again amused himself by flirting with Jazzarella.... He is admirably detached, and a bit amused...."

The **Symphony No. 4** (1940-1), composed in the days leading up to America's entry into World War II, went unperformed until the Austin Symphony Orchestra conducted by Peter Bay gave its first performances on May 31 and June 1, 2013. This writer was pleased to have introduced Maestro Bay to the music of Hill, who happily found the same fine qualities in the music that I had.

Austin Symphony and Bridge Records thank the following donors whose contributions made this recording possible

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The Fourth Symphony's first movement, *Allegro ma non troppo* (E-flat Major), opens on a nervous backdrop of tremolando in the strings, a figure which also makes critical appearances later in the movement. The main themes are introduced at the outset and undergo continuous development throughout the course of the movement. A transformed version of *America (My Country 'Tis of Thee)* seems to be lurking in the background and lends martial energy and focus, dominating much of the character of the impassioned first movement.

The second movement, *Andante con moto, ma calmato* (B major), has its main theme introduced by the English horn. The movement is a large arch with much of it a *Passacaglia*. The character of the music is continuously in flux, and runs the gamut from tender to grandiose. A martial dotted rhythm dominates much of the middle section before giving way to a return to the opening's calmer music. Near the end of the movement the English horn melody returns, leading to a final cadence in B major.

The third movement, *Allegro energico* (E-flat Major), is a hybrid of rondo and variation form, with the principal motive introduced immediately by the trumpets. Much lighter in character than the two preceding movements, Hill's finale puts all the sections of the orchestra through their paces in a virtuosic ride, full of syncopation and high spirits.

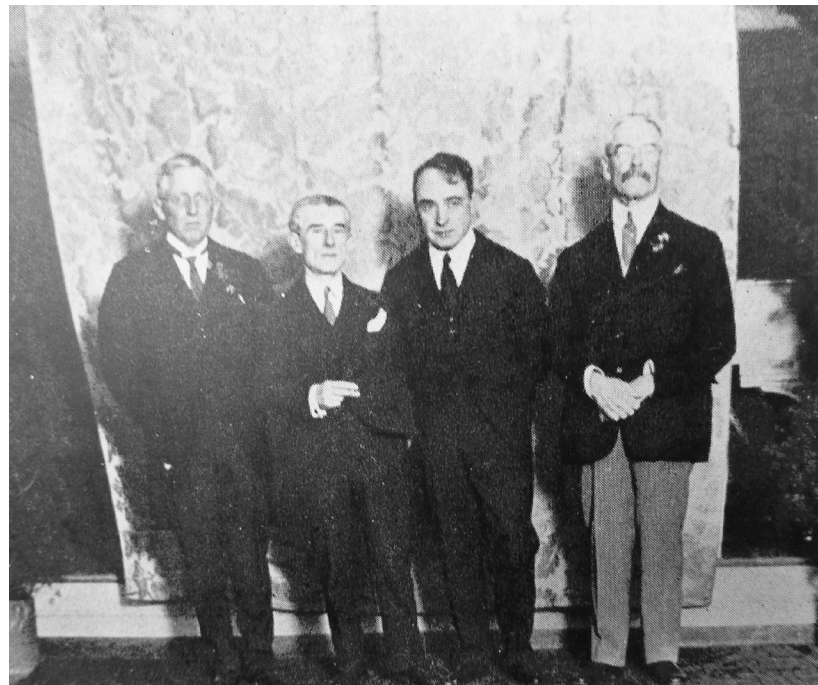
The **Concertino No. 1 for Piano and Orchestra** (1931) was premiered by pianist Jesús Mariá Sanromá and the Boston Symphony Orchestra conducted

by Serge Koussevitzky on the 25th of April 1932, and the same artists performed it six more times during the following two years. For the first performances, the composer provided the following program note:

“The Concertino was composed during July and August, 1931. Although in one movement, there are the usual three sections of a concerto. After a few measures of orchestra introduction, the piano announces the principal theme, whose development is shared between the solo instrument and orchestra. A transition leads not to a ‘second theme’ but to a brief slow movement. This is connected by a cadenza with the finale, a virtual rondo. The principal theme of the first section returns by way of coda. There is a family resemblance between the themes of the different sections, but there can scarcely be said to be a ‘cyclical method’ as applied by Franck and his pupils.”

The **Concertino No. 2 for Piano and Orchestra** (1938-9) was never performed with orchestra until the artists on this recording gave its initial hearings on January 10 and 11, 2014. As far as we know, the only time it was previously heard in public was in an arrangement for two pianos at a concert to mark the retirement of Hill from Harvard. That reading took place on the 10th of May 1940. The pianists were Jesús Mariá Sanromá and Hill’s former pupil and then colleague composer Walter Piston. Cast in a single movement, it is filled with rich harmony and clearly defined themes. As with the First Concertino it is a tripartite, one movement form.

Notes by Dr. Karl F. Miller



Edward Burlingame Hill • Maurice Ravel
Serge Koussevitzky • Albert Spalding



Karl F. Miller holds the Doctor of Musical Arts degree from the University of North Texas. From 1978-1983 he taught composition and served as Director of the Computer Music Studios and Conductor of the New Music Ensemble at the University of Arizona. In 1983 he began his tenure at the University of Texas at Austin serving as Curator of the Historical Music Recordings Collection and lecturer, teaching courses in Film Music, Audio Preservation and Restoration, and a seminar “The Koussevitzky

Copland Connection and the American Symphonic Tradition.” Miller has produced over 700 one-hour radio broadcasts devoted to concert music written since 1900. For the 100th anniversary of Aaron Copland, he produced a series of 52 programs devoted to Copland’s music. Miller was a consultant to the New York Philharmonic for their CD sets, “An American Celebration,” and “Bernstein Live!” Recently retired from the University of Texas, Miller devotes much of his time to his record label, Pierian. His producing credits include a recent recording of the *3 Piano Concertos* by Alberto Ginastera that features the University of Michigan Symphony Orchestra, Kenneth Kiesler, conductor and pianist Barbara Nissman. Pierian is distributed by Naxos.



Winner of the 1987 Naumburg International Piano Competition at Carnegie Hall, **Anton Nel** continues to tour internationally as recitalist, concerto soloist, chamber musician and teacher. Highlights in the U.S. include performances with the Cleveland Orchestra, and the Chicago, San Francisco, Dallas, Seattle, and Detroit Symphonies to name a few, as well as coast to coast recitals in major venues. Overseas he has appeared at the Wigmore Hall in London, the Concertgebouw in

Amsterdam, and Suntory Hall in Tokyo among many others. Much sought after as a chamber musician he regularly appears with some of the world’s finest instrumentalists and singers at festivals on four continents. He has recorded numerous acclaimed concerto, chamber, and solo CDs, and holds the Joe R. and Teresa Lozano Long Endowed Chair at the University of Texas at Austin where he teaches an international class of students and also heads the Division of Keyboard Studies. During the summers he teaches at the Aspen Music Festival and at the Steans Institute at the Ravinia Festival. South African-born Mr. Nel is a graduate of the University of the Witwatersrand, where he studied with Adolph Hallis, and the University of Cincinnati where he worked with Bela Siki and Frank Weinstock. His website is antonnell.com



Peter Bay was named Music Director and Conductor of the Austin Symphony Orchestra in 1998. He is also Music Director of the Hot Springs Music Festival in Arkansas, and Conductor of the Big Sky Festival Orchestra in Montana. Maestro Bay has appeared with seventy different orchestras including the National, Chicago, St. Louis, Houston, Dallas, Baltimore, New Mexico, New Jersey, North Carolina, Syracuse, Virginia, West Virginia, Colorado, Hawaii, Jacksonville, Richmond, Sarasota,

Alabama, Arkansas, Canton, Eugene, Fort Worth, Springfield, Chattanooga, Bochum (Germany), Carinthian (Austria), Lithuanian National, and Ecuador National Symphonies, the Minnesota and Algarve (Portugal) Orchestras, the Louisiana, Buffalo, Rhode Island, Tulsa, Fort Wayne and Reno Philharmonics, the St. Paul Chamber Orchestra, the Eastman (Argento's *Postcard from Morocco*) and Aspen (Moore's *The Ballad of Baby Doe*) Opera Theaters, and the Theater Chamber Players of the Kennedy Center. Summer music festival appearances have included Aspen (CO), Music in the Mountains (CO), Grant Park and Ravinia (IL), Round Top (TX), OK Mozart (OK) and Skaneateles (NY). He is the primary conductor for the ASO's performances with Ballet Austin. He made his Austin Lyric Opera debut in January 2002 with André

Previn's *A Streetcar Named Desire*, and has since conducted *La Traviata*, *Turandot*, and *The Marriage of Figaro*. Other positions held by Mr. Bay have included Music Director of the Erie Philharmonic, Annapolis Symphony Orchestra, Breckenridge Music Festival (CO), Britt Festival Orchestra (OR), and four different conducting posts with the Rochester Philharmonic Orchestra and the Richmond Symphony in Virginia. With the Richmond Symphony he recorded the U.S. premiere performance of Britten's *The Sword in the Stone* for Opus One Records. Another CD, *Voices*, featuring the percussion ensemble NEXUS and the Rochester Philharmonic, is on the Nexus label. A native of Washington, D.C., Mr. Bay is a graduate of the University of Maryland and the Peabody Institute of Music. In 1994, he was one of two conductors selected to participate in the Leonard Bernstein American Conductors Program. He was also the first prize winner of the 1980 Baltimore Symphony Orchestra Young Conductors Competition and a prize winner of the 1987 Leopold Stokowski Competition sponsored by the American Symphony Orchestra in New York. In July 2012 he appeared in Solo Symphony, a choreographic work created for him by Allison Orr of Forklift Danceworks.