

Described by the *Warsaw Music Journal* as "unquestionably one of the greatest performers of 20th-century music" and the *New York Times* as, "an artist of intense concentration and conviction," **JEFFREY JACOB** received his education from the Juilliard School (Master of Music) and the Peabody Conservatory (Doctorate), and counts as his principal teachers, Mieczyslaw Munz, Carlo Zecchi, and Leon Fleisher. Since his debut with the London Philharmonic in Royal Festival Hall, London, he has appeared with over 20 orchestras internationally including the Moscow, St. Petersburg, Indianapolis, Seattle, Portland, Charleston, Sao Paulo, and Brazil National Symphonies, the Silesian, Moravian, North Czech, and Royal Queenstown Philharmonics. A noted proponent of contemporary music, he has performed the world premieres of works written for him by George Crumb, Vincent Persichetti, Gunther Schuller, Samuel Adler, Francis Routh, and many others. He has performed solo recitals in London, Dublin, Berlin, Cologne, Munich, Moscow, St. Petersburg, Prague, Warsaw, Madrid, Milan, Helsinki, Rio de Janeiro, Sao Paulo, Havana, Beijing, Hong Kong, Seoul, Sydney, Auckland, Toronto, Ottawa, and throughout the U.S.

Mr. Jacob has recorded over 50 works for solo piano and piano and orchestra including his critically acclaimed series of CD's of the complete piano music of George Crumb and Samuel Barber and major works of Bela Bartok. *Fanfare Magazine* recently devoted a feature article to his series of CD's for New Ariel Recordings entitled, *Contemporary American Eclectic Music for the Piano*. Additionally, he has made radio recordings for Radio Prague, Radio Warsaw, and Brazilian National Radio as well as a series of recordings of American piano music for the BBC.

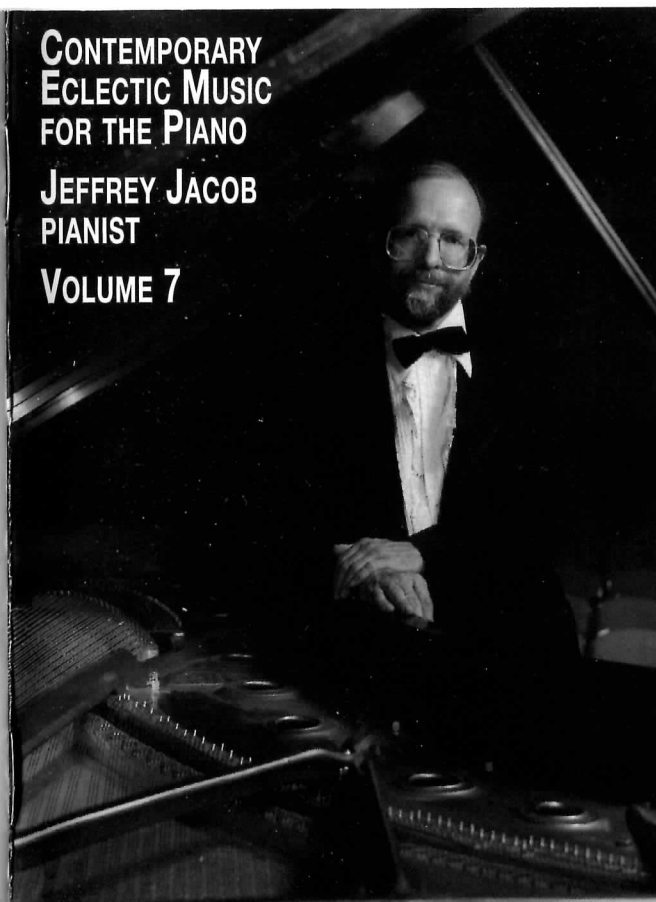
As a composer, he has written three symphonies, three piano concertos, and numerous works for piano and chamber ensemble. His works have been premiered and recorded by the Indianapolis Symphony conducted by Raymond Leppard, the Cleveland Chamber Symphony conducted by Edwin London, the Portland Symphony, the Chamber Orchestra of the Rhein, and the Orquesta de Baja California. The Charleston Symphony recently performed his *Persistence of Memory* at the Charleston Spoleto Festival. Two CD's of his orchestral music have been released by Centaur and Albany Records. He was recently named "Artist of the Year" by the International New Music Consortium at New York University. He is currently Professor of Music and Artist-in-Residence at Saint Mary's College, Notre Dame, Indiana.

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JEFFREY JACOB PIANIST

VOLUME 7



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Chester Biscardi
In Time's Unfolding

Daniel Kessner
Piano Sonata I-B

Christopher Coleman
Conundrum

Laszlo Katai
Arvız a Tiszan

Joelle Wallach
*Voices of the
Iron Harp*

Contemporary American Eclectic
Music for the Piano – Volume 7
Jeffrey Jacob, Pianist

Recorded on Steinway D
in O'Laughlin Auditorium, Saint Mary's College,
South Bend, Indiana with
Frederick Hohman as producer/engineer
CQ mastering: Frederick Hohman



Program notes provided by the composers...

In Time's Unfolding, for piano (2000) was written for the 70th Anniversary of the Music Library Association. It is reflective - of the past, of one's self - and celebrates the moment. For myself I evoke childhood memories of music by Schumann, Gershwin and Copland which interweave with self-references to several of my earlier piano works. Time unfolds over a musical landscape that is at once poignant and painful, lonely, celebratory, and heroic. The title comes from the seventh section of Galway Kinnell's eleven-part poem, *When One Has Lived a Long Time Alone*. *In Time's Unfolding* won first prize in the 2001 New Ariel Recordings Piano Composition Competition and has recently been published by C. F. Peters (No. P68021).

CHESTER BISCARDI's music has been featured at the Gaudeamus Festival in Rotterdam, the Huddersfield Contemporary Music Festival in England, Moscow Autumn, Music Today-Japan in Tokyo, the Lincoln Center Out-of-Doors Festival, the North American New Music Festival in Buffalo, the Festival of New American Music in Sacramento, Piccolo Spoleto, the International Guitar Festival of Morelia, and the Bienal of São Paulo, Brazil. Performances of his music have also been sponsored by the American Composers Orchestra, the BBC-London, the Chamber Music Society of Lincoln Center, the Gothia Percussion Ensemble of Sweden, the Houston Symphony, the National Flute Association, the New Jersey Percussion Ensemble, the Orchestra della Radiotelevisione Italiana in Rome, and UNESCO/International Music Council.

Biscardi's catalog includes works for opera, chorus, voice and piano, orchestra, chamber ensembles, and solo piano, as well as incidental music for theater, dance, and television. His work is published by C. F. Peters, Merion Music, Inc. of Theodore Presser Company, and Biscardi Music Press; vocal music is distributed by Classical Vocal Reprints. Recordings appear on the CRI, Intim Musik (Sweden), New Albion, New Ariel, and North/South Recordings labels. He is a Yamaha Artist.

Biscardi is a recipient of the Rome Prize, a Guggenheim Fellowship, an Ives Scholarship from the American Academy and Institute of Arts and Letters, the Aaron Copland Award, fellowships from the Bogliasco Foundation, the Djerassi Foundation, the Japan Foundation, the MacDowell Colony, and the Rockefeller Foundation (Bellagio), as well as grants from the Fromm Music Foundation at Harvard, the Martha Baird Rockefeller Foundation, Meet the Composers, the National Endowment for the Arts, and the New York Foundation for the Arts.

Born in 1948 in Kenosha, Wisconsin, he received an M.A. in Italian Literature and an M.M. in Musical Composition from the University of Wisconsin-Madison and a Doctor of Musical Arts degree from Yale. He is Director of the Music Program at Sarah Lawrence College, where he holds the William Schuman Chair in Music.

Piano Sonata I-B is an offshoot of *Sonata I* written the same year. The original version uses completely traditional forms: a first movement in Sonata form, a slow chaconne second, and finally, a perpetual-motion toccata. The alternate version, which appears on the present recording, creates a larger continuity by segmenting the first movement, so that the form becomes:

- I - Allegro impetuoso; exposition
- II - Chaconne
- I - Allegro impetuoso; development
- III - Solfeggiato
- I - Allegro impetuoso; recapitulation

While there is no traditional tonality, the first movement (exposition and recapitulation) centers frequently on A-flat, the second cadences repeatedly on the minor

third D#-F#, and the last movement makes use of repeated cells, creating at least a feeling of tonal stability, although there is no real tonic.

Born in Los Angeles in 1946, **DANIEL KESSNER** studied with Henri Lazarof at UCLA where he received his Ph.D. with Distinction in 1971. In 1970, he was appointed to the music faculty of California State University, Northridge where he is currently Professor of Music, Coordinator of Composition/Theory, and Founder and Director of The Discovery Players. To date he has produced more than 80 compositions, including 10 orchestral works, 9 choral and dramatic works, 5 pieces for symphonic band, and 60 solo and chamber works. 14 of his compositions have been issued on recordings for Orion, Centaur, Capstone, and North/South Recordings.

His compositions have received numerous prizes, the most important of which are the Queen Marie-Jose International Composition Prize (Geneva), two Broadcast Music Prizes, four CSUN President's Associates Prizes for Creative Achievement, and selection as one of three winners of the New Works for Music Theater Project, an international competition co-sponsored by the Netherlands Opera Foundation, Utrecht Symphony, Gaudeamus Foundation, and Holland Festival. He has received grants from the National Endowment for the Arts, the American Music Center, Arts International, and the CSUN Office of Research and Sponsored Projects.

Conundrum – The conundrum of the title exists on several levels: on the prosaic level of both the composer's and performer's technique; on a stylistic level in which an eclectic use of techniques is molded into a homogeneous whole through the use of a single pitch cell/motive; on the level of formal organization which includes the dichotomy between atonality and tonality; and finally on a programmatic level. The piece is organized so that tonality governs the middle and larger hierarchical aspects of the work while the foreground is largely atonal. Occasionally the tonality becomes explicit, but always with motivic reference to the surrounding atonal music (including the quotation in the coda). The work is a three-movement sonata with introduction and coda. The movements are juxtaposed so that the recapitulation of the first movement and the final two variations of the second movement occur as the middle

section of the final rondo. The thematic material of the piece derives from the introduction--specifically the opening chords which recur at formal divisions. There is no explicit program; the work is comparable to the plot of a stream-of-consciousness novel. The music evokes constantly shifting emotional states ranging from joyous good humor to wistful nostalgia to deep despair. It is the play of these emotional fragments, which represent in microcosm man's reaction to life itself and to his ultimate inadequacy, that provide a deeper, mosaic-like formal organization beyond that of the sonata form. The piece ends with the nihilistic realization that, in spite of all his efforts, man lives in an inexplicable universe. No matter what our beliefs, we can only know that we know nothing.

CHRISTOPHER COLEMAN (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator of the Hong Kong Baptist University Department of Music and Fine Arts. He has also taught at the University of Chicago, DePaul University, Columbia College, and in the Interlochen Center for the Arts summer program. He earned his Ph. D. from the University of Chicago where he studied composition with Ralph Shapey and Shulamit Ran. While at the University of Pennsylvania, where he earned the M.A. in composition, he studied with George Crumb, George Rochberg, and Richard Wernick, among others.

While most of Coleman's works are scored for traditional forces, recent efforts at Hong Kong Baptist University have resulted in two large scale multimedia/improvisation pieces: *September Variations* and *Prophecies for a New Millennium*. He has received commissions from the Hong Kong Bach Choir and Orchestra, the Hong Kong Composers' Guild, the DuPage Symphony Orchestra, the Chicago-area chapter of the American String Teachers' Association, and the University of Georgia Trombone Choir, among others. He has been awarded first place in the Percussive Arts Society Percussion Ensemble Composition Contest and the ASUC/SESAC Composition Contest. His music is published by Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. Following in the path of his father, visual artist Oliver M. Coleman, Jr., Christopher Coleman has recently begun working in sculpture and computer graphics.

Arviz a Tiszan ("Flood on the River Tisza") is a frankly programmatic work depicting the disastrous flood in eastern Hungary in 1971.

A native of Hungary, **LASZLO KATAI** is a graduate of the Bela Bartok Conservatory and the Franz Liszt Academy in Budapest where he studied composition with Frank Oszkar and Ferenc Farkas. He has taught at the Komarom and Fuzesabony Conservatories and is currently Professor of Composition and Theory at the Eszterhazy College in Eger.

His music has been widely performed throughout Eastern and Western Europe. He has written for virtually every medium including numerous compositions for solo piano. His major works include the Cantata LIED for choir and chamber ensemble, FIRST REQUIEM for soprano, tenor, children's choir, orchestra and organ; MISSA AGRIENSIS for soprano, alto, baritone, mixed choir, orchestra and organ; and the SECOND REQUIEM for soprano.

Wallach's **Voices of the Iron Harp**, written in 1986 is a lovesong, almost a farewell to the piano. It uses an open-ended variation form as well as the heroic poetic gestures of 19th and 20th century piano literature to explore and evoke the variety and gradations of mood and sound available through the keyboard from the heart of the iron harp inside.

JOELLE WALLACH composes music for orchestra, chamber ensembles, choruses and solo voice. Her **String Quartet 1995** was the American Composers Alliance nominee for the 1997 Pulitzer Prize in Music. The New York Philharmonic Ensembles premiered her octet, **From the Forest of Chimneys**, written to celebrate their 10th anniversary; and the New York Choral Society commissioned her secular oratorio, **Toward a Time of Renewal**, for 200 voices and orchestra to commemorate their 35th Anniversary Season in Carnegie Hall. As early as 1980 her choral work, **On the Beach at Night Alone**, won first prize in the Inter-American Music Awards.

Wallach grew up in Morocco, but makes her home in New York City, where she was born. Her early training in piano, voice, theory, bassoon and violin included study

at the Juilliard Preparatory Division, and she earned bachelors and masters degrees at Sarah Lawrence College and Columbia University respectively. In 1984 the Manhattan School of Music, where she studied with John Corigliano, granted her its first doctorate in composition.

For more information, to hear samples of Wallach's music, and to get a glimpse of her work in progress, visit her website: <http://www.joellewallach.com> and sign her guestbook.