



KAZUKO HAYAMI

PLAYS MEYER KUPFERMAN

WITH LEON BOTSTEIN
AND THE

- HUDSON VALLEY WIND QUINTET • LAURENTIAN STRING QUARTET
- HUDSON VALLEY PHILHARMONIC STRING QUARTET

A LITTLE IVORY CONCERTO

QUINTET FOR PIANO AND STRINGS

CD101 DDD

Soundspells
Productions
DIGITAL RECORDING

KAZUKO HAYAMI
plays
MEYER KUPFERMAN

1. A LITTLE IVORY CONCERTO (1986)

1 (In one movement) [39:35 long]

KAZUKO HAYAMI... piano
HUDSON VALLEY PHILHARMONIC STRING QUARTET
HUDSON VALLEY WIND QUINTET
LEON BOTSTEIN... conductor

CAROLE COWAN, violin; EMILY FAXON, violin; VALENTINA CHARLAP,
viola; SUSAN SELIGMAN, cello; MARCIA GATES, flute; MARGARET
RIZNER, oboe; PETER ALEXANDER, clarinet; WILLIAM McCANN, horn;
ROBERT LEWIS, bassoon

2. QUINTET FOR PIANO AND STRINGS (1985)

- 2** Allegro molto [9:08]
- 3** Adagio [10:31]
- 4** Vivace e con brio [9:09]

KAZUKO HAYAMI... piano
LAURENTIAN STRING QUARTET

SUNG RAI SOHN, violin; LARRY WATSON, violin; JOEL RUDIN, viola;
ROLF GILSTEIN, cello

Notes on the Music

1. **A LITTLE IVORY CONCERTO (1986)** **for piano and nine instruments** **by Meyer Kupferman**

A Little Ivory Concerto (1986) was composed and dedicated to Kazuko Hayami, who has long been a champion of Mr. Kupferman's keyboard music. The concerto, which is scored for string quartet and woodwind quintet, is in one movement and lasts a little over a half hour.

The work, essentially tragic and darkly lyrical, touches on those poetic modalities which may suggest the turbulence of man's spirit, his search for identity and his passion for variation - man's principle game of creation.

The one movement form of the concerto is divided in the middle by an extended piano cadenza - which may be perceived as a movement within a movement. It eschews the usual virtuoso ornamental gestures and emerges as a lyrical essay. The recurrent thematic ideas which appear in many disguises throughout the concerto are primary motivic or harmonic in nature. Certain chords, for example, are thrust forward over and over again. These appear throughout the work in musical environments which differ in tempo, instrumental texture and contrapuntal design.

The little orchestra of nine instruments often provides us with additional soloists of winds and strings. These offer fresh soloistic moments which enhance the intimacy of the 'little' concerto form.

2. QUINTET FOR PIANO AND STRINGS (1985) by Meyer Kupferman

Conceived on a large-scale, three movement design, Mr. Kupferman's piano quintet is essentially contrapuntal. It is a highly passionate, intense and richly concentrated chamber work. The composer has suggested that the piece drew some of its initial instrumental motivation from a few musical gestures of the 19th century. But there the connection ends because the quintet is cast in a totally contemporary form, each movement evolving its own unique direction - and this in a vocabulary that could only exist in the 20th century.

The harmonic basis of the work alternates freely between explosive textures of atonality, which are often supported by sharply dissonant piano chords - and melodic phrases of clear tonality. These tonal areas focus on major or minor triads some of which ultimately emerge as significant tonal centers.

The **1st movement** begins with a plucked string passage - a clear musical challenge - immediately answered by a toccata-like figure in the piano. The toccata soon provides the background to the main contrapuntal theme, carried in the strings. The movement now develops in sonata form, utilizing contrasting lyrical episodes and an extensive recapitulation.

The cello solo which opens the **2nd movement** sets the mood of the new music: a quiet lamentation. The principal motif, introduced by the strings and piano, continues this tragic tone in a texture both richly chromatic and complex. As the movement builds to its climax the focus shifts to a piano cadenza and a brief contrasting "Presto" episode. Expressive solos in the viola and violin and a few stark chords in the piano bring us into the final moments.

The energy of the **3rd movement** is sparked by a sharp opening repeated note figure in the strings. The furious pace of the rhythmic patterns, the powerful accents and syncopations and the frequent chord clusters of the piano suggest jazz elements, or at least a peripheral awareness of jazz in the composer's mind. There are several contrasting lyrical phrases where the flow of the music quiets down to an "Adagio" tempo and where extended themes eventually emerge in the muted strings. The work comes to a close with a driving restatement of the opening ideas.

About the Artists

KAZUKO HAYAMI, Japanese-born pianist, has been heard extensively in this country as well as Japan. Her New York debut in 1976 as a winner of the Artists International was followed by several solo recitals at Carnegie Recital Hall. In recent years she has been soloist with the Tokyo Symphony and has toured Japan giving solo recitals, chamber music concerts, master classes and a lecture-recital of American piano music. Her appearances in the USA have included the Laguna Beach Festival in California and the Inter-America Festival in Washington D.C., as well as many performances in New York State. Active in contemporary music, Miss Hayami has been invited to give the first performance of



many American solo and chamber works. A frequent performer of Meyer Kupferman's music, she gave a series of recitals in 1979 entitled "Piano Retrospective: Three Decades of Keyboard Music". Miss Hayami has recorded works by Czech and American composers for Serenus Records. She was a student of Martin Canin at the State University of New York at Stony Brook and the Juilliard School.

"...awesome command of the technical difficulties... a polished reading, one that danced and glittered deliciously..." - *The New York Times*

LEON BOTSTEIN was born in Zurich in 1946. He studied at the High School of Music and Art in New York and continued his education at the University of Chicago. He completed his doctoral work at Harvard University in the field of music history. He is both a violinist and violist, and his teachers have included Herbert Froelich, Bernard Kadinoff and Roman Totenberg. He studied conducting with Richard Wernick and James Yannatos in Chicago, Boston and Tanglewood. He was principal conductor of the White Mountain Festival and frequent guest conductor with the Hudson Valley Philharmonic. Since 1981 he has been co-conductor of that orchestra's special series featuring 20th century and American music. Mr.



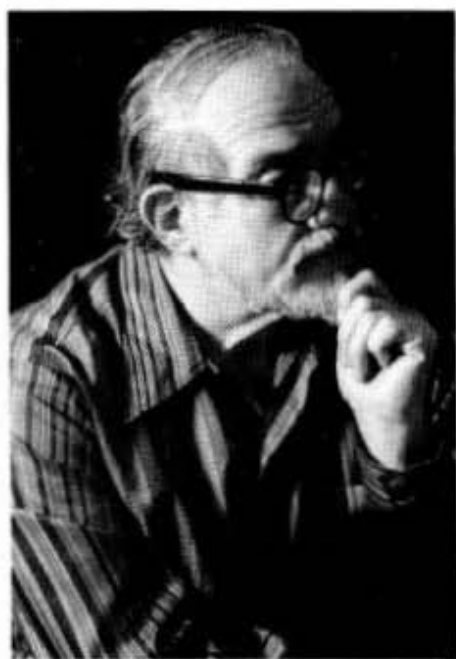
Botstein made an auspicious London debut in 1986 with the London Philharmonic Orchestra at the Royal Festival Hall. Mr. Botstein has been president of Bard College since 1975.

“...intellectually satisfying...musically logical and well-meaning...”
- Hilary Finch, *The Times*

The publisher for Mr. Kupferman's *A LITTLE IVORY CONCERTO* and his *QUINTET FOR PIANO AND STRINGS* is Soundspells Productions. (ASCAP)

About the Composer

Photo by: Hong Qing Ling



MEYER KUPFERMAN was born in Manhattan in 1926. He received his education at the High School of Music and Art and Queens College. He is entirely self-taught in music composition. He has been professor of composition and chamber music at Sarah Lawrence College since 1951, where he also served as chairman of the music department for four terms. Mr. Kupferman has been awarded grants and fellowships from the Guggenheim Foundation, the Ford Foundation, the National Endowment for the Arts and the American Academy and Institute of Arts and Letters. He is a virtuoso clarinetist and founder of two contemporary music ensembles: “MUSIC BY MY FRIENDS”

and "SPRING TRIO" which have premiered over 60 solo and chamber works by composers from the United States, Czechoslovakia, Germany, Israel and Belgium. Kupferman is an unusually prolific composer who has an impressive output of work in all forms: 6 operas, 11 symphonies, 9 ballets, 7 string quartets and 10 concerti. His strong interest in jazz has been abundantly demonstrated by such 'classica-jazz' compositions as "CONCERTO FOR CELLO AND JAZZ BAND", "SONATA ON JAZZ ELEMENTS", "MOONCHILD AND THE DOOMSDAY TROMBONE", "TUNNELS OF LOVE", "ADJUSTABLE TEARS", "JAZZ INFINITIES THREE", "JAZZ STRING QUARTET" and "MOONFLOWERS, BABY!" - all an integral part of his "CYCLE OF INFINITIES", a series of concert works all evolved from the same 12-tone row and begun in 1962. Some of his experimental work in tape - 'gestalt' forms include such pieces as "CELESTIAL CITY", "ANGEL FOOTPRINTS", "SUPERFLUTE" and "ILLUSIONS". Among his film scores are such pictures as "BLACK LIKE ME", "HALLELUJA THE HILLS", "BLAST OF SILENCE", "GOLDSTEIN", "COOL WIND", "FACES OF AMERICA", "FEARLESS FRANK" and the Truman Capote group of three TV films called "TRILOGY", one of which is based on the famous Capote short story, "A CHRISTMAS MEMORY".

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This is a composer supervised recording.

KAZUKO HAYAMI plays MEYER KUPFERMAN

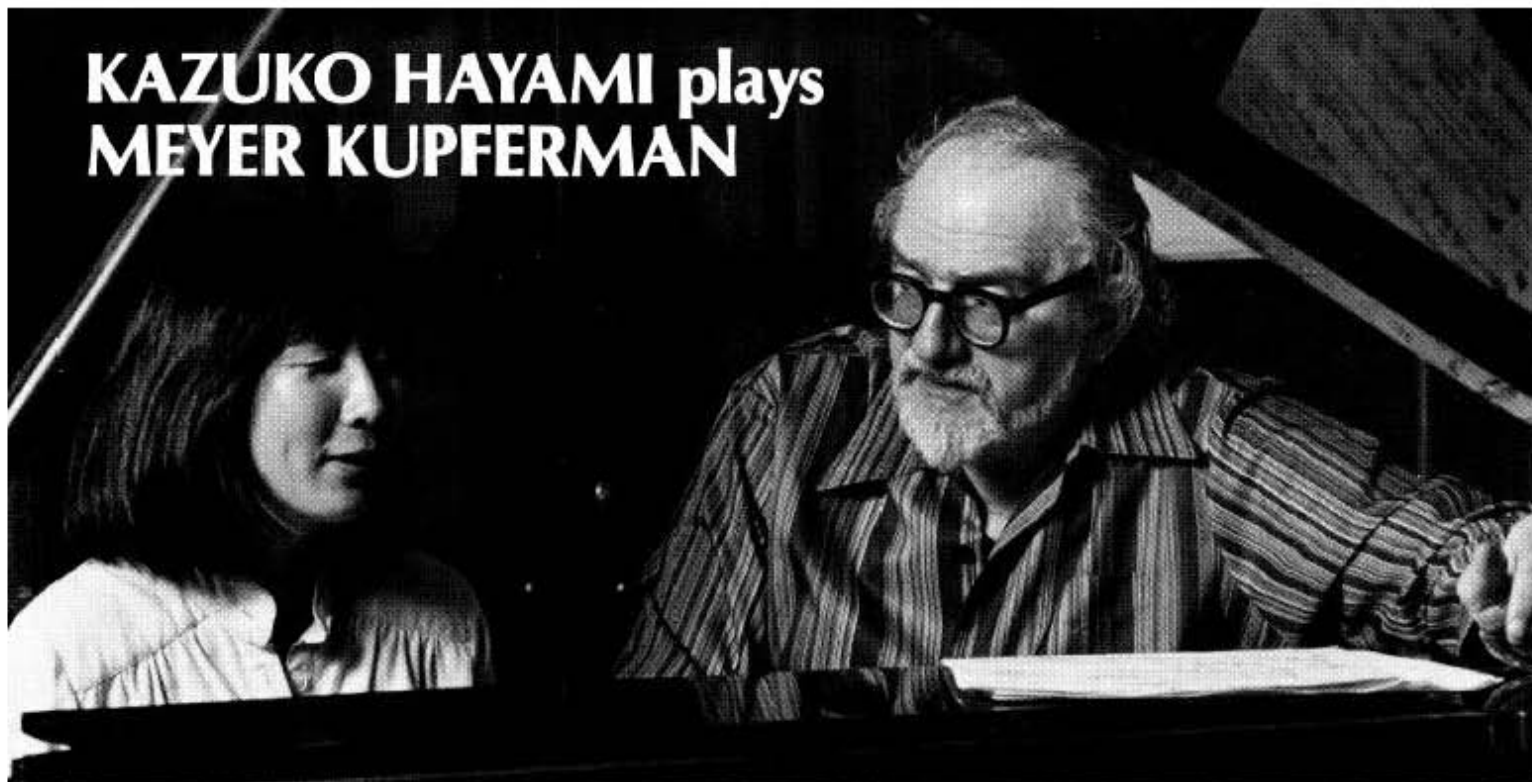


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