

2 Orchestral CD'S by

# MEYER KUPFERMAN



## ELEGY FOR THE VANISHED

for guitar and orchestra

## ICON SYMPHONY

## DOUBLE CONCERTO

for two clarinets and  
orchestra

## BRASS QUINTET

## CHAMBER CONCERTO

Roberto Limon, guitar  
Meyer Kupferman, conductor  
Paul Freeman, conductor  
Stanley Drucker, clarinet  
Naomi Drucker, clarinet  
Samuel Baron, flute  
Gilbert Kalish, piano  
The American Brass Quintet  
The Czech National Symphony  
Orchestra

Orchestral Music VOL. XIV  
*Soundspells CD 133*

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## ELEGY FOR THE VANISHED (1999)

While I was engaged in the final stages of editing this recording, tragedy struck on September 11 at the World Trade Center in New York City. The world as I knew it stopped at that moment and changed forever. I could no longer do my normal things of life or think about anything other than the terrible sadness of this event. Finally, in coming back to this recording project, I felt an overwhelming need to make its dedication a memorial tribute to the more than six thousand innocent lives that were taken that day.

In 1997, I composed a little four minute solo guitar piece, after the tragic death of Roberto Limon's sister, Rosanna, who was brutally murdered in South America. After playing the new piece all over Mexico, Roberto Limon discovered that the music had a deep impact on both him and the audiences he had performed it for.

About a year later, he asked me to compose a work for guitar and chamber orchestra to be premiered at the international guitar festival in Tijuana. It was then that I made the decision to compose a symphonic orchestral tribute to the memory of his sister. I used thematic and motivic fragments from the little solo piece for the development and ending of *Elegy for the Vanished*. Roberto Limon was very touched and inspired by the new work. He showed me a photograph of Rosanna, whose image I saw for the first time. She was one of the most beautiful women I have ever seen.

A few years later we recorded *Elegy for the Vanished* in Prague in its final version. It had taken much time and experimentation for the evolving form to acquire its huge, complex and passionate design. The work is in one uninterrupted movement of 35 minutes' duration. It is in a gestalt form, like a fantasy concerto, combining contrasting chromatic forms with tonal underpinnings and bizarre patterns of rhythm and orchestral texture. The guitar styling also engenders a gestalt approach, ranging through traditional classic, romantic, Spanish and even contemporary avant-garde gestures.

To me, *Elegy for the Vanished* represents a spiritual quest that may have no real ending. It is the prayer for one beautiful being who died six thousand times.

## ICON SYMPHONY (2000)

Icon Symphony is in four short movements, each representing a philosophical orchestral image, like a Credo in four parts. The first is mystical, and slowly climbs from the depths of its meditative world to the highest strata of organized fantasy.

The second movement, *Scherzando deciso*, is a dance of the puppets, reflecting a daredevil image of mankind in its most playful guise. A bouncy staccato figure in compound meter (4/4 + 3/8) governs this tiny wisp of music that is almost over before it starts.

"An Icon of Love" might be a curious subtitle for the third movement. It begins with a lonely flute solo that transforms into a clarinet continuation, which is followed by an English horn cadenza. The metamorphosis continues, as assorted thematic fragments emerge one by one. The close of the movement is marked by a cello cadenza that is ultimately transformed into a few orchestral whispers.

The finale (*Allegro barbaro*) is an aggressive fourth movement suggesting a war of the Titans. As the symphony draws to a close, the beating of drums and the coarse babbling of angry musical tongues build to enormous power.

## DOUBLE CONCERTO FOR TWO CLARINETS AND ORCHESTRA (1991, Revised Version 2000)

Stanley and Naomi Drucker had been playing my clarinet music for years when they arranged a commission, by the Nassau Symphony and conductor Andrew Schenk, for a double concerto for two clarinets and orchestra in 1991. The work was dedicated to the memory of Leon Russianoff, the teacher of all three (since Andrew Schenk was also a clarinetist). Russianoff had commissioned an earlier Kupferman work for clarinet and piano called *The Magician*. He loved *The Magician*, especially after I told him that the magician I had in mind was none other than himself, and he performed it frequently in the U.S. and England a few years

before he died. Being a clarinetist myself, I was truly inspired by the potential of the double clarinet commission, which could open doors wide to the marvelous virtuosity of these two artists.

The original version of the *The Magician* consisted of three movements, the first of which, I ultimately felt, was a piece unto itself, very deep in mood, and contemplative in its musical imagery. I decided to separate it from the new shape of my present concerto and created the two-movement design included here, which favors a more playful spirit throughout.

The new version begins with the opening of a circus marching band (*molto allegro e scherzando fantastico*). All kinds of musical clowns and tearful Paggiaccis appear in rapid succession until the midpoint, which opens what I call a "look and choose" cadenza, where both soloists and the orchestra choose, in an improvisatory style, the phrases they play and overlap upon each other.

The second movement begins with a *misterioso* of sustained lines in the strings, and soon jumps back into the spirited rhythms of my earlier circus music. A melodic high point in this finale is a folk-like melody in a gentle 5/8 rhythm, which emerges as a full *arioso* for both clarinetists and orchestra. In a feat of high-wire musical artistry, our clarinetists end in a whirlwind of jobiality.

## BRASS QUINTET (1970)

*Brass Quintet* is a three movement strict serial piece. It is based on my Infinities twelve-tone row (G, F, Ab, B, Bb, D, F#, E, C, Eb, A and C#). A disguised jazz current flows throughout the texture of these three movements. The true form, however, emerges in classical design. The first movement is *adagio* throughout and opens with a direct statement of the tone row in 'refractive counterpoint'. The principle material is presented in two episodes, one forceful and expressive, the other quiet and rather gentle.

The second movement, *allegro scherzando*, is a driving toccata. It is peppered with jazz-like syncopations and brief ostinato flurries. A display of virtuoso brass figurations sets up a game of musical fireworks. The third movement, *slow motion*, is an extended five-part fugue. A surprise ending offers an unusual contrast as all five instruments are heard in a set of revolving echoes or "stretti". This passage yields to the full power of the brass, and builds to a staccato fortissimo climax, which stops abruptly, and fades away into silence.

Special note: This recording has been remastered from a Serenus Editions LP (SRS 12041), as performed by the America Brass Quintet during 1973-74. The performers in the Quintet at that time were: Trumpets - Gerard Schwartz and Louis Ranger; Horn - Edward Birdwell; Tenor trombone - Herbert Rankin; and Bass trombone - Robert Biddlecome. Soundspells wishes to thank Mr. Don McCormic and the Music Library at Lincoln Center for permission to use the original tapes of Kupferman's *Brass Quintet* and *Chamber Concerto*.

## CHAMBER CONCERTO (1955)

*Chamber Concerto*, along with such orchestral works as my Fourth Symphony, Lyric Symphony and Libretto for Orchestra, represents one of my early (1955) investigations into large, free-shaped one-movement forms. Composed specifically for my dear friend Samuel Baron, it represented a virtuoso challenge and a compliment to this brilliant artist. The piece is essentially rhapsodic in design, and exhibits a strong jazz impulse in its rhythmic language. One whole section, for example, utilizes a traditionally "boogie-woogie" bass in the piano, which supports a complex texture of classical and jazz voicings above. In a way, this may represent one of my first attempts to integrate jazz elements into an ongoing contemporary classic style.

The concerto makes us of three kinds of instrumental color - flute, piano and string quartet. Although the work is for the most part a double concerto for flute and piano, the string instruments are also treated soloistically. In contrast to my frequent involvement with twelve-tone and other tonal mixtures, this work is based entirely on the eight-tone symmetrical scale. It is an easygoing tonality floating freely between four essential points of polarization, the major and minor modes of F#, A, C and Eb.

I tried to create a crucible of harmony that was warm and expressive throughout. I also tried to make the melodic figures of the flute and solo strings richly lyrical and often unusually wide ranged. With this approach, I felt that the contrapuntal textures would provide a strong counterfoil for the brilliance of the piano setting. *Chamber Concerto* is one of my favorite early pieces, and I believe that at the time I composed the work, it provided me with the seeds of many new ideas to follow.

Special note: This recording has been remastered from a Serenus Editions LP (SRS 12034).

- Music notes by Meyer Kupferman

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## MUSICIANS

### ROBERTO LIMÓN

Born in Mexico City, Roberto Limón studied guitar with prestigious guitarists Manuel Lopez Ramos and Angel Romero. His musical studies were made with outstanding musical researcher Pedro Michaca.

Considered one of the most active and versatile guitarists, he has developed an intense activity throughout Mexico, the United States, Russia, Germany, Spain, Portugal, Puerto Rico, Costa Rica and Lithuania.

He has participated in the International Cervantino Festival, Chamber Music Festival of San Miguel Allende as well as "Mexico: A Work of Art", hosted in New York, San Antonio and Los Angeles, and "Mexico: An Open Book", which took place in Frankfurt.

As a soloist he has participated with The National Symphony Orchestra of Mexico, the St. Petersburg Orchestra, Mexico's National University Philharmonic, the San Antonio and San Diego Symphony and the Baja California Orchestra.

He is the founder of the Ensemble ATRIL 5, in which he experimented in contemporary music. His interest in chamber music has taken him to participate with various groups, including the Latinamerican String Quartet. He has been an enthusiastic promoter of Mexican music of the twentieth century, music he recorded within the series "Voz Viva de Mexico" edited by the National University of Mexico. Many composers have dedicated their works to him: Meyer Kupferman, Manuel Enriquez, Ernesto Cordero, Dimitri Dudin, and Ernesto Garcia de Leon.

In 1989 he was selected by the National Institute of Fine Arts of Mexico to become a lifetime member of the exclusive group of artists of this institution. In 1991 and 1993 he was awarded by the National Fund for the Arts for his work as a soloist and in chamber music. In 1994 he was invited by the National Council for the Arts to direct a Diploma in Classical Guitar in the Cultural Center of Tijuana. He later was a member of the distinguished Angel Romero Quartet.

At this time, besides his work as a soloist, he is also Artistic Director of Festival Hispanoamericano de Guitarra and Director of the Orquesta de Baja California.

### STANLEY DRUCKER

At the conclusion of the 1997-98 season, New York Philharmonic Principal Clarinet Stanley Drucker celebrated 50 years as a member of the Orchestra. In honor of this milestone anniversary, and in recognition of his highly respected and widely acknowledged musical excellence and dedication, he was named *Musical America's* 1998 Instrumentalist of the Year. He has made approximately 150 solo appearances with the Philharmonic since joining it at age 19.

Mr. Drucker maintains an active solo career in addition to his Philharmonic duties, appearing with ensembles throughout the world. He has twice been nominated for Grammy Awards in the category of Best Instrumental Soloist/Classical with Orchestra: In 1992 for his recording of the Copland Concerto with the Philharmonic and Leonard Bernstein, and in 1982 for John Corigliano's Concerto with the Philharmonic and Zubin Mehta. Mr. Drucker is featured on a number of other Philharmonic recordings: under the direction of Leonard Bernstein in Debussy's *Premiere Rapsodie*, in Nielsen's Clarinet Concerto, which is a part of the Orchestra's acclaimed CD box set, *The Historic Broadcasts: 1923-1987*. Mr. Drucker's other recordings include *New York Legends: Recitals with Principals from the New York Philharmonic*, Schumann's Complete Works for Winds and Piano; the Mozart Quintet for Clarinet and Strings in A, K.581, and a new two-CD set of the two clarinet sonatas, Trio in A minor, and Quintet in B minor of Johannes Brahms entitled *Drucker Plays Brahms*. He is also heard on the world-premiere broadcast of William Bolcom's Clarinet Concerto, part of the New York Philharmonic Special Editions' boxed set, *An American Celebration*.

Mr. Drucker began clarinet studies at age ten with Leon Russianoff, his principal teacher, and later attended the High School of Music and Art and the Curtis Institute of Music. He was appointed Principal Clarinetist of the Indianapolis Symphony Orchestra at age 16, the Adolf Busch Chamber Players at age 17, and the Buffalo Philharmonic at age 18. He has the distinction of being one of the few living orchestral musicians whose biography appears in the New Grove Dictionary of Music and Musicians.

### NAOMI DRUCKER

Naomi Drucker, clarinetist and co-director of the American Chamber Ensemble, has performed, recorded, and toured with the New York Philharmonic. She has concertized in Japan, Great Britain, Russia, Sweden, France, Canada and Argentina, and has appeared as soloist with the Nassau Symphony Orchestra, the New York Virtuosi, the Philharmonia Virtuosi, the Massapequa

Symphony, the Long Island Baroque Ensemble, the Long Island Symphony, and the West Islip Orchestra. She has given performances at International Clarinet Conventions in Paris, Toronto, Pittsburgh and Washington, D.C.

In addition, Ms. Drucker is often joined in performance by her husband, Stanley Drucker, principal clarinetist of the New York Philharmonic. The two have concertized in Japan, Singapore, at the East Meets West Music Festival in Sweden at the 1996 International Clarinet Congress in Paris, at the Music Conservatorium in Sydney, Australia, and at the Mykonos International Chamber Music Festival in Greece.

Currently the principal clarinetist of the New York Virtuosi, Ms. Drucker began her career at age 21 as a principal clarinetist of the North Carolina Symphony. A graduate of Hofstra University and an Adjunct Professor of Music at her alma mater, she received the 1994 George M. Estabrook Distinguished Alumni Award for career achievement.

As a member of the American Chamber Ensemble, Ms. Drucker has recorded the music of Zaimont, Hindemith and Weigl and has performed on New York Legends – Stanley Drucker for Cala Records, and Naomi Drucker and Stanley Drucker Play Meyer Kupferman for Soundspells Records. Music for Doubles, a 1998 release on Elysium Records, features Naomi and Stanley Drucker performing Krommer's Concerto for Two Clarinets and Orchestra, with Peter Tiboris conducting. Her new recording on Elysium with ACE's American Clarinet Treasures.

Ms. Drucker enjoys a busy teaching schedule and is a strong supporter of today's American chamber music.

## GILBERT KALISH

Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator, and a pianist in myriad performances and recordings, has established him as a major figure in American music making.

A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabella Vengerova. He has been the pianist of the Boston Symphony Chamber Players since 1969 and was a founding member of the Contemporary Chamber Ensemble; a group devoted to new music that flourished during the 1960's and 70's. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan De Gaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains long-standing duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with the soprano Dawn Upshaw.

As educator he is Leading Professor and Head of Performance Activities at the State University of New York at Stony Brook. In 2001 Mr. Kalish was appointed to the rank of Distinguished Professor at SUNY Stony Brook. From 1968-1997 he was a faculty member of the Tanglewood Music Center and served as the "Chairman of the Faculty" at Tanglewood from 1985-1997.

Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' Concord Sonata and Sonatas of Joseph Haydn.

## SAMUEL BARON

Samuel Baron, flutist, was born and raised in Brooklyn. At the age of nine he was already an accomplished violinist. It was not until he was a sophomore in high school that, the school band lacking a flutist, he took up the flute. At that, he only began his formal study of the flute while in college, at the Henry Street Settlement Music School. He continued his musical studies at the Juilliard School where his teachers were Georges Barrère and Arthur Lora in flute and Edgar Schenkman in conducting. He received numerous fellowships and awards in both fields of study.

While still a student at Juilliard he began to work professionally, appearing with the N.Y. City Symphony and Opera Orchestras and conducting concerts for such groups as the Composers Forum and the League of Composers. Soon he founded and was first conductor of the New York Brass Ensemble; then after a short period as first flutist with the Minneapolis Symphony he returned to New York to devote himself to chamber music; founded the New York Woodwind Quintet and made a series of definitive recordings of the woodwind repertoire. In the mid-1960's he began his life-long association with the State University of New York at Stony Brook, both as a teacher and as artist in residence with the Bach Aria Festival and Institute. Other teaching commitments included the Sarasota Summer Music Festival, Norfolk Chamber Music Festival, the Banff Arts Festival and the Juilliard School, where he was chairman of the woodwind department. He also served as a consultant to the New York State Council on the Arts and the National Endowment for the Arts.

Samuel Baron was a recipient of the Distinguished Award in Performing Arts from the University of Wisconsin, the National Service Award (1996) from Chamber Music America in recognition of "a lifetime of exceptional contributions to chamber music," and the Lifetime Achievement Award (1996) from the National Flute Association.

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## PAUL FREEMAN, CONDUCTOR

Paul Freeman has distinguished himself as one of the world's pre-eminent conductors. Much in demand, he has conducted over 100 orchestras in 28 different countries including the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, L'Orchestre de la Suisse Romande, and major orchestras in London, St. Petersburg, Moscow and Berlin. Maestro Freeman has served as the Music Director of Canada's Victoria Symphony, Principal Guest Conductor of the Helsinki Philharmonic and Associate Conductor of the Detroit and Dallas Symphony Orchestras. He is currently Music Director of the renowned Chicago Sinfonietta and simultaneously serves as Music Director and Chief Conductor of the Czech National Symphony Orchestra in Prague. With over 200 recordings to his credit, he has won numerous awards for his unique interpretations of the classical, romantic, and modern repertoire. Dr. Freeman, who studied on a U.S. Fulbright Grant at the Hochschule in Berlin, holds a Ph.D. degree from the Eastman School of Music and L.H.D. degrees from Dominican University and Loyola University.

## CZECH NATIONAL SYMPHONY ORCHESTRA

Since the Czech Republic's bloodless "Velvet Revolution" of 1989, the country has been riding a rapid wave of democratization, which has affected the music industry as well. Orchestras in order to survive must concern themselves with the procurement of foreign funds through recording contracts and overseas performances. These developments have necessitated the need for higher performance standards.

Out of this chaotic scene Jan Hasenöhr, an outstanding solo trumpet player, sensed the acute need to reshape the Czech orchestral scene and, in 1993, invited the top musicians from Prague's major orchestras to form a new orchestra, the Czech National Symphony Orchestra. The Orchestra gave its first concert, conducted by Vladimir Valek, in November 1993 in Prague's Rudolfinum Dvorak Hall. In 1994 the Czech music world's national treasure, Zdenek Kosler, was named chief conductor. The first recording was made at the beginning of April 1994. Maestro Kosler died in August 1995.

In January the brilliant American Conductor and Music Director of the Chicago Sinfonietta, Paul Freeman, was appointed Music Director and Chief Conductor. Under Maestro Freeman's leadership, the Czech National Symphony Orchestra has shown stunning development. Already he has made over 30 compact discs with the orchestra and has toured Italy and Great Britain. So successful was the November 1997 United Kingdom tour of 19 concerts under Paul Freeman and Libor Pesek that IMG Concert Management has recently signed a 5-year contract to tour the Czech National Symphony Orchestra in Europe, Asia, and America. Through its many recordings, concerts and television productions it is fast becoming one of the most important ensembles in the Czech Republic.

# M E Y E R K U P F E R M A N

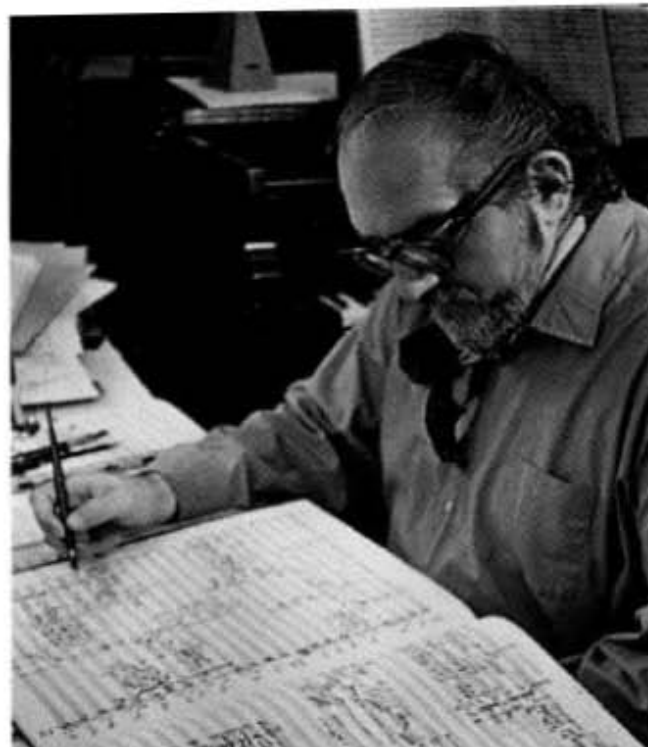
Meyer Kupferman's father, Elias Staff-Cooperman, was born in Romania in 1900. A runaway youth, he fled from his stepfather and traveled throughout Europe as a gypsy folk singer, street musician who played the accordion, wrestler, cook and baker. He was conscripted into the Austrian- Hungarian army and wounded in World War I. Elias settled in the United States with his sister Clara in the early 20's. He joined the baker's union while living in New York City and changed his name to Elias Kupferman, thus severing all connection with his hated stepfather. He married a young Russian émigré, Fanny Hoffman, whose family had been decimated by Cossack raids and pogroms in Nemirov, a little Jewish village moving on the "Pale" between Kiev, Odessa and Eastern Poland. Fanny's flight to America first brought her to the mid-west where she worked in the mills and factories of Kansas. Later she joined her aging aunt in New York where she found work as a seamstress. Fanny and Elias were introduced by some friends at a wedding where Elias was hired as singer and entertainer. They fell madly in love and were soon married.

Meyer Kupferman was born on July 3rd, 1926 in New York City. The little family soon moved to Brooklyn because there were more and better jobs available for bakers. Also landlords had lowered their rents on all apartments; they were, in fact, giving away three month rent-free concessions on all new leases through the Depression. During the next decade Kupferman's family moved to a new apartment each year. Thus as a child he had to attend a different school each year and make new friends as well as abandon old ones very often.

At age five he was given the violin, a study that was so premature and uncomfortable he has little memory of it. At age ten, almost as a joke or a dare while fooling around with his friends already in the school band, Meyer Kupferman began taking clarinet lessons. Music soon became an important part of his life and he became good at it. The idea of writing music grew more and more fascinating for him. Eventually he began teaching himself the piano, which provided a basis for his curiosity about composing and arranging music for his friends. As he grew older he worked as a young jazz musician in clubs and bars in the Coney Island area of Brooklyn. He lived through the "Big Band Era" which provided a source of rich stimulation for him as well as all budding musicians interested in composing or arranging jazz.

Although Meyer Kupferman was entirely self-taught in music composition, he received his education in theory, chamber ensemble and orchestral music at the High School of Music and Art. He also studied at Queens College. Kupferman's father encouraged his son in music and taught him many East European, gypsy and Hebrew melodies. The flavor of these tunes not only stayed with Meyer Kupferman for the rest of his life but influenced his compositional style from time to time.

As a young composer still in his twenties Kupferman became Professor of Composition and Chamber Music at Sarah Lawrence College in 1951. He continued as a member of the faculty until his retirement forty-three years later in 1994. During his tenure at Sarah Lawrence College he was chairman of the music department for five terms, conducted the orchestra, chorus and chamber improvisation ensemble, taught theory and music for film and wrote many experimental theatre and dance works for performing arts students at Sarah Lawrence.



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Mr. Kupferman has been awarded grants and fellowships from the Guggenheim Foundation, the Aaron Copland Fund, the Ford Foundation, the Rockefeller Foundation, the National Endowment of the Arts, the Library of Congress, the U.S. State Department and the American Academy and Institute of Arts and Letters. He is a virtuoso clarinetist who has premiered over sixty solo and chamber works composed especially for him and his "Music By My Friends" ensemble.

Mr. Kupferman is an unusually prolific composer and has an impressive output of work in all forms: 7 operas, 12 symphonies, 9 ballets, 7 string quartets, 10 concertos and hundreds of chamber works. His strong interest in jazz has been abundantly shown by such "classical-jazz" compositions as Concerto for Cello and Jazz Band, Sonata on Jazz Elements, Tunnels of Love, Adjustable Tears, Jazz Infinities Three, Jazz String Quartet and Moonflowers, Baby!, a solo clarinet jazz work which has received international acclaim as a result of Charles Neidich's spectacular performances throughout the Soviet Union, Europe, Japan, and the USA, all these works an integral part of his "Cycle of Infinities" – a series of concert and jazz works evolved from the same 12-tone row begun in 1962. He has received commissions from the Hudson Valley Philharmonic for his Jazz Symphony in 1988 and Symphony No. 10, FDR in 1982, the Chappaqua Symphony for Wings of the Highest Tower, commemorating the Centennial of the U.S. Constitution, and the Nassau Symphony for his Double Clarinet Concerto. His cantata "Comicus Americanus" was commissioned by the Kansas City Philharmonic in 1970. The American Composers Orchestra premiered his "Challenger" in 1984 and the Pro Arte Orchestra of Boston recorded his Clarinet Concerto on CRI.

A forty-year retrospective of his keyboard music was performed during a nine concert tour by pianist Christopher Vassiliades. Some of his experimental works in tape-gestalt form include such pieces as Celestial City, Angel Footprints, Superflute and Illusions. Among his many film scores are such pictures as Black Like Me, Hallelujah the Hills, Blast of Silence and Truman Capote's film Trilogy, which includes the famous "A Christmas Memory."

In the summer of 1990 the Lithuanian National Symphony recorded his "Jazz Symphony" and "Challenger" (Soundspells Productions CD 104). Mr. Kupferman made the heroic trip to Lithuania for that purpose during the time of the Russian blockade. In the 1991-92 season he celebrated his 65th year with the premiere of his seventh opera, "The Proscenium", and several piano complete retrospectives. Kupferman's book, *Atonal Jazz*, a two-volume, in-depth study of new chromatic techniques in contemporary jazz was released in 1992 by Dorn Publications. His "Concerto for Guitar and Orchestra" was commissioned by the Orquesta de Baja California and premiered in Mexico in 1994 with Roberto Limón as guitar soloist and Eduardo Garcia Barrios, conductor. Kupferman's brand new "Concerto for 4 Guitars and Orchestra" (1998) has already been released by Soundspells (CD 124).

Recent commissions are his new "Chaconne Sonata" for flute and piano, written for Laurel Ann Maurer, "Pipe Dream Sonata" for solo guitar commissioned by Robert Phillips, "Ice Cream Concerto" and "Flavors of the Stars" both for the virtuoso ATRIL<sup>5</sup> Contemporary Ensemble of Mexico, "Hot Hors D'Ouevres" for the Hudson Valley Philharmonic and "Hexagon Skies" for guitar and orchestra commissioned by the Orquesta de Baja California and guitarist Roberto Limón. In 1976 Itzhak Perlman gave the New York premiere of Kupferman's "Fantasy Sonata" and Martha Graham created a new ballet based on the same violin score called "O Thou Desire," which her company took on a European tour the following year. During this period cellist Laszlo Varga premiered Kupferman's "Concerto for Cello, Tape and Orchestra" which he later recorded on a Vox CD (VoxBox CDX5158). Other recent commissions are his "A Faust Concerto" for french horn and chamber orchestra, "Moonfinger's Demon" for orchestra and "Acrobats of Apollo" for marimba, guitar and chamber orchestra, all three works composed for the Orquesta de Baja California, with Eduardo Garcia Barrios, conductor. Flutist Laurel Ann Maurer commissioned a work for the Utah Contemporary Chamber players for flute, clarinet and piano called "O North Star." Mr. Kupferman has also written a solo guitar piece for the Mexican guitarist, Roberto Limón, called "O Luna O Sol." The composer's latest project, "Percussion Symphony," was premiered by the Ithaca Percussion Ensemble in 1998, conducted by Gordon Stout.

Meyer Kupferman's most recent recordings are his Winter Symphony (1997) and his Concerto Brevis (1998) for flute and orchestra, both of which were recorded for Soundspells on CD125, by the Orchestre Philharmonique de Monte-Carlo with the composer conducting.

Kupferman Biography by Valentine Fabian





2 Orchestral CDs

# MEYER KUPFERMAN

Orchestral Music, Volume XIV

## CD1

**1. Elegy for the Vanished (1999)**

for Guitar and Orchestra  
in one movement (35:49)

Roberto Limón, guitar

Meyer Kupferman, conductor

Czech National Symphony Orchestra

## Icon Symphony (2000)

**2. I. Adagio non troppo (5:38)**

**3. II. Scherzando deciso (2:54)**

**4. III. Quasi cadenza (9:47)**

**5. IV. Allegro barbaro (7:17)**

Paul Freeman, conductor

Czech National Symphony Orchestra

Total Duration: [61:04]

Producer: Meyer Kupferman; Cover art: "Elegy for the Vanished" (2001), acrylic by Meyer Kupferman; Cover design: Charles Carlson; A&R: Peter Aglinskas; Recorded by: ICN Polyart, Prague - June 5-7, 2000; Edited by B.V.A. Int'l, Ltd.; Recording Director: Jiri Gemrot, Sylva Smejkalová; Recording Engineer: Jan Kotzmann; Mastered by Jan Kotzmann; Remaster Editor: Ionta Sound; Remastering Engineer: Jeremy Tressler.

The music and CDs of Meyer Kupferman are available from Soundspells Productions. Please include contact information, and purchase order number where possible, in all orders sent via e-mail, fax or mail. Complete catalogues of music and CDs will be sent upon request.

All Soundspells CDs are also available through Albany Records.

## CD2

### Double Concerto

for Two Clarinets and Orchestra (1991, rev. 2000)

**1. I. Molto allegro e scherzando fantastico (10:54)**

**2. II. Misterioso (7:53)**

Stanley Drucker, clarinet

Naomi Drucker, clarinet

Paul Freeman, conductor

Czech National Symphony Orchestra

### Brass Quintet (1970)

**3. I. Adagio (2:58)**

**4. II. Allegro scherzando (7:43)**

American Brass Quintet

**5. Chamber Concerto (1955)**

in one movement (26:22)

Samuel Baron, flute

Gilbert Kalish, piano

Isidore Cohen, violin

Jeanne Benjamin, violin

Harry Zaratzian, viola

Michael Rudiakov, cello

Total Duration: [55:33]

CD 133

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