

2 Orchestral CD's by

Soundspells CD134

MEYER KUPFERMAN



Violin Concerto - The Voyager

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Quantum Symphony (2000)

Paul Freeman, conductor

Sonata Occulta solo piano

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Violin Concerto: The Voyager (2001)

- Meyer Kupferman

A tattered notebook of violin sketches had been sitting on my piano for nearly a decade. "Old Junk," I thought as I thumbed through the first few pages. But with a deadline for a new concerto facing me I decided to examine this material more carefully. Question: Would it be easier for me to convert these old images into new forms, or to compose an entirely new piece? Finally, as things worked out, the concerto in its ultimate shape did not use a single note of the old stuff. Only a tiny imprint of this experience remained. But it was important! The idea of mixing the old with the new provided me with a working concept. Like surrounding an atonal framework with tonal harmonies, or exploring wide-stretched athematic violin lines against romantic super-expressive motifs. Also by pitting traditional orchestral accompaniments against ostinati designs of an unusually contrapuntal nature, I began to cross some new borders.

But how to start - that was the problem. Nearly forty years ago I had compiled a collection of many line drawings called "Music Without Sound". These were inner sounds, each to represent a fresh way of organizing musical conceptions at the "moment of thought". The piece had evolved from a scribble while killing time. I had been making random drawings for a new canvas. As a painter I have often envisioned linear images before beginning a new painting - or for that matter a musical score. This time it was a tiny sketch of three spheres encircled by one that got me started. I remembered someone saying, "A title always helps if you're stuck - so make one up!" I did and things became clearer - "Violin Concerto: The Voyager". Now I could go

anywhere without looking over my shoulder.

Scored for large orchestra, I cast the new piece in three movements (slow, fast, slow). The soloist stands alone in silence before each, playing cadenza-like introductions to all three (*con sordino*). These share the same nine-tone motif, the same lyric theme and the same contemplative atmosphere. Soon my three "spheres" become electrified orbits of sound, spinning in all directions, dancing a wild romp before tumbling into space. Finally, I must admit to a neoclassical touch: The governing form of my concerto may be reduced to Toccata, Arioso and Perpetual Mobile - a virtuoso essay for violin and orchestra.

Piano Concerto: Foxfire (2002)

- Meyer Kupferman

There is no doubt that the piano is my favorite instrument. In all my years of writing, I've composed more works for the piano and explored more textural domains (both experimental and traditional) than any other instrument. If one can unravel its secrets, the piano is the perfect vehicle for musical expression and perhaps the most challenging within the Western musical tradition. Having said this, I must confess that periodically I become overwhelmed by an urge to try another work, like a concerto or a sonata, that would permit me to explore this world again.

My Foxfire Concerto is a totally athletic conception for the keyboard. The orchestral fanfare figures a the beginning offer a restless image of a warrior preparing for battle. Jazz-like rhythms and the sheer games of power between the orchestra and soloist set up a whirlpool of energy. The music dri-

ves on relentlessly for the first third of the concerto and comes to a halt at the principle cadenza – a quiet and very extensive lyrical statement. This cadenza soon establishes an intimate world of its own. As it unwinds, it gradually takes on more rhythmic thrust, making an easy transition to the next episode, a scherzo for piano and percussion. From here on, the concerto alternates between aggressive and lyrical passages.

As we draw closer to the end, the piano takes on a variety of disguises including what I call “Russian arpeggios”, “machine-gun” staccatos, “chord cluster” fist attacks, sweeping glissandi and fast, almost demonic contrapuntal figurations. The coda resembles the close of an opera: A powerful, almost traditional harmonic progression in both orchestra and piano brings down the curtain.

Quantum Symphony (2000)

- Meyer Kupferman

When I began thinking about Quantum Symphony, each of its three big movements opened with a brief motif, shorter than a bar of music. My idea was that a tiny musical cell could thrust forward with no apparent end in sight, creating ever-changing units of form along the way. I decided to add a few longer, highly lyrical themes, so that there would be enough room in the continuity of each movement to play those “wicked games of living form” composers like myself enjoy most! My instruments needed to be free and able to sing expressively, to display their lovely colors and to articulate very sharp or complexly balanced contrapuntal conceptions. But in this work the strongest spur to action – from beginning to end – always narrowed down to those three tiny motifs,

each quickly seizing every opportunity to make a telling imprint on the ongoing design. Looking back now, I can say that this particular symphony seemed to write itself, and that I encountered no great obstacles in rising to its challenges.

Certainly, the initial “fast – slow – fast” image of my three symphonic movements hardly represented anything experimental. But the idea of *agitato bar-baro* – *andante con moto* – *allegro con brio* as a structural guide keeps me aware of the boundaries of time and energy needed to explore what I feel is an unusually uncommon personal theatre of sound. The interplay between the quantum motifs and longer themes creates its own harmonic world, unfettered to any tonality. “Is it the sheer magic of self-generating vibrant numbers, or the emerging cycles of philosophic thought that haunt my music?” Abracadabra! – in a surprising moment near the end of the symphony, the orchestra disappears, revealing a “stage of silence”, the only background to an enormous cello cadenza. We hear passionate, meditative lines rising high into the most intensive region of the cello range. It is as if one continuous melody reaches out for every available motif, touches on each musical idea for a moment, and quietly fades away. Now our buildup of “Quantum” energy, unstoppable at this point, extends its matrix of rhythmic force; this time through a gauntlet of percussion and brass, directly into the final bar of the symphony... and perhaps beyond.

Sonata Occulta (1979)

- Meyer Kupferman

The first piece I ever composed was a passacaglia for male chorus in 4/2 time. This was way back in

the early 1940s, when I was still in high school. The work was performed at a student concert, and won a prize for being the best work on the program. The principal called me into his office to tell me that all passacaglias and works in similar forms (like basso ostinati and chacones) were always written in triple meter, but he forgave me. Since then, for some reason, I have always been fascinated by the passacaglia, thinking that maybe someday I would really learn all that there is to learn about this form. By the 1970s, I had written many, and had urged nearly all my students to try a chacone or passacaglia.

Sonata Occulta is a special and unique combination of the chacone and old sonata forms, as viewed through the prism of contemporary style. The work (in triple meter!) opens in slow motion, with a downward chromatic harmony magnetized to A minor. We are immediately involved in a set of quiet and lyrical variations, developing over the bass theme. Gradually, the right-hand line grows more and more complex in its variations, and reaches for a climactic phrase, at which time it recapitulates the opening, thus ending the first movement.

Every note of my new piece is based on the eight-tone symmetrical scale (A, Bb, C, C#, D#, E, F#, G). The gypsy flavor of this eight-tone scale always seems to mesmerize me into imitating certain Renaissance masters absorbed in reinventing traditional forms. Instead of movements, I decided to create a more fluid design with five contrasting episodes, all based on the same tune and harmonic progression (*Lento espressivo*, *Allegro agitato*, *Largo*, *Allegro quieto* and *Con spirito molto*). These short episodes are played

without pause. Each offers its own unconventional image of the piano. The true turning point of my "*Sonata Occulta*" begins with the fourth episode (*Allegro quieto*), which I composed in the slow rubato-rhythm of a Macedonian dance. From the first phrase of the dance the gentle music accelerates directly into the finale, a fast fugato in two voices. Quite suddenly a new irresistible surge of energy takes over the keyboard, particularly in the left hand bass line... my "*Tower of Power*". A wild gamut of variations spins higher and faster, until it implodes at the end.

New Space (1998)
for oboe, violin, and guitar
- Meyer Kupferman

This piece was written in the Spring of 1998 for the Cygnus Ensemble's appearance at the Raritan River Music Festival (Michael Newman and Laura Oltman, Directors). Kupferman received this commission just after sons were born to two of his friends, both guitarists. My son Henry and Roberto Limón's son Roberto were both born within weeks of each other. I gave the first performance of *New Space* at the Raritan River Festival in May of 1998.

New Space is in two movements. The first movement develops a long arching melody that is filled with spaces, long pauses. This melody first appears alone in the oboe. The melody is then treated in two ways, both strikingly beautiful and offering a striking contrast to each other. The first treatment is contrapuntal, employing Kupferman's "infinities row". As this rigorous development reaches a crucial point, the movement achieves a kind of epiphany in ostinati. The

birth of Ostinato. (An ostinato is a repeating accompanimental figure). The movement ends with the baby floating without care in a sea of amniotic ostinato.

If the contrapuntal part is about development and gestation, then the ostinato section would be about the mystery of a new consciousness as it stares up at you and the world for the first time. The most miraculous moment of all of our lives that all of us have forgotten - new space.

The first movement is cosmological. It ponders and probes the mystery of life and creation, through consciousness and consciousnesses, of the *noosphere* (Teilhard de Chardin's term), or, from the German tradition - the *Umwelt*. I use the two terms interchangeably. These terms describe the kind of space to which Kupferman's title refers, the unique and mysterious space of consciousness, where time, space and other aspects of physical reality may be defined.

While the first movement is cosmological, the second movement is about action; the first is about immanence, the second, actuality. There is the sense of the child's awesome and boundless will, paying very little heed to time and space and such, but rather climbing the walls, bouncing off the ceiling, sliding, crawling, and getting into all kinds of trouble.

Nowhere in the musical literature have I found a more profound and sincere musical exploration of the mysteries of birth and childhood.

- *New Space Notes* by William Anderson

MEYER KUPFERMAN



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 nearly the next ten years 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.

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 US State Department and 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 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 classic, "Trilogy," which includes the famous "A Christmas Memory."

In the summer of 1990 the Lithuanian National Symphony recorded his "Jazz Symphony" and "Challenger" (Soundspell 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 retrospectives with pianists Kazuko Hayami, Svetlana Gorokhovich and Christopher Vassiliades. 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. Kupferman's brand new "Concerto for 4 Guitars and Orchestra" (1988) commissioned by David

Starobin, Rose Augustine and the Manhattan School of Music - 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 ATRIL⁵ Contemporary Ensemble of Mexico, "Hot Hors D'Oeuvres" 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



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 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 Hasenöhrl, 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 1996 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 recent-

ly 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.

Gregory Fulkerson

Internationally acclaimed violinist Gregory Fulkerson has had a flourishing career in both classical and contemporary music.

It was as a major exponent of American contemporary music that Mr. Fulkerson rose to prominence, taking the First Prize in the International American Music Competition sponsored by the Rockefeller Foundation and the Kennedy Center (now sponsored by Carnegie Hall). As a result of that victory, Mr. Fulkerson began a very active performing career, which included debuts in New York, London, Paris, Rome and Brussels. He has performed over 30 concerti with orchestra, including the World Premieres of the John Becker Concerto with the Chattanooga Symphony, the Richard Wernick Concerto with the Philadelphia Orchestra, and the Roy Harris Concerto with the North Carolina Symphony (later performing and recording it with the Louisville Orchestra). Among the conductors under whose baton Mr. Fulkerson has played are Riccardo Muti, Zdenek Macal, Geoffrey Simon, Bernard Rubenstein, Lawrence Leighton Smith, Gerhardt Zimmerman, Robert Spano, and Marin Alsop. He performed the title role in the 1992 revival of the Philip Glass opera, *EINSTEIN ON THE BEACH*, for a total of 48 performances on four continents, and later recorded the work for Nonesuch.

Gregory Fulkerson was born in Iowa City, Iowa. He studied at Oberlin College and at the Julliard School, where his teachers included Paul Kling, David Cerone, Robert Mann, Ivan Galamian, and Dorothy DeLay. His debut recording (on New World Records) was chosen one of the year's best by *The New York Times*, and his recording of the complete Violin Sonatas of Charles Ives (on Bridge Records) has become the standard for that repertoire; his latest recording, featuring the complete Sonatas and Partitas for Solo Violin by J.S. Bach (also on the Bridge label) was chosen one of the Best CDs of 2000 by *The New Yorker* magazine.

Christopher Vassiliades

Christopher Vassiliades, pianist and composer, received his piano training at the Manhattan School of Music where he studied piano with Robert Goldsand. Other teachers have included Harvey Sollberger, Paul Zukofsky and Avraham Sternklar. He has distinguished himself in premieres of numerous works by many of the twentieth century's greatest composers and by performing with many important New York-based ensembles such as the Group for Contemporary Music, The New Music Consort and Bang On A Can. Possessing a special love and affinity for the music of Meyer Kupferman, Mr. Vassiliades has toured the United States in a forty-year retrospective piano recital of this body of work. Many of Kupferman's more recent works have been dedicated to him, including the Third Piano Concerto. He has made many recordings for CRI and Soundspells Recordings. His all-Kupferman solo CD, "The Pinao Music of Meyer Kupferman, Vol.

1", can be heard on Soundspells CD 115.

Mr. Vassiliades has composed operas, dance works, musicals and dozens of theater, cabaret and chamber works which are often performed throughout the United States and Europe. His musical comedy, **GRAVE ROBBERS OVER HOLLYWOOD** (1993-4), written with librettist Andrew Joffe, is inspired by the life and works of filmmaker Edward D. Wood, Jr., and is authorized by the Wood estate. Other collaborations with Mr. Joffe include many often-performed cabaret songs and a full-length opera based upon J.K. Huysmans' infamous novel **A REBOURS**. Other operas include **THE PICTURE OF DORIAN GRAY** (1985) and **CATHARSIS** (1988), which was commissioned by the City of Iraklion (Crete). Mr. Vassiliades was founder and Artistic Director of Oval Window Chamber Ensemble from 1986 to 1989 and has received numerous grants from Meet the Composer, the National Endowment for the Arts and other such organizations. In 1986 he was finalist in the prestigious Kucyna International Composition Prize for his monodrama **LES METAMORPHOSES DU VAMPIRE**.

In addition to his musical accomplishments, Mr. Vassiliades is an independent film director. He has written and directed a number of short films, including **ALF TO ZED**.

Mr. Vassiliades is a dedicated educator, has taught on the theory faculty of the Manhattan School of Music since 1992 and on the faculties of Sarah Lawrence College (1991) and the Manhattan School of Music Preparatory Division (1985 to the present), and maintains a teaching studio in Manhattan.

Cygnus Ensemble

The Cygnus Ensemble was founded in 1985 by Guitarist William Anderson. Among New York City's "leading ensembles" (NY Times, September, 2002) Cygnus champions the music of living American composers. Cygnus has given numerous tours in the Western Hemisphere including tours in Mexico, California, Hawaii. In Europe, Cygnus has been heard on Danish National Radio, Polish National Radio, the State Museum in Amsterdam, the Europe/Asia Festival in Kazan, and others. Cygnus offers a series of three concerts in New York City every season, offering new works by both established and emerging composers. Cygnus is now in residence at Sarah Lawrence College and at the CUNY Graduate Center.

Oboist **Jacqueline Leclair** is a foremost specialist of contemporary oboe music. Her standard-notation version of Berio's oboe *Sequenza* is published by Universal Ed. Ms. Leclair performs solo and with ensembles including *Sequitur* and the Orpheus Chamber Orchestra.

Violinist **Jacqueline Carrasco** has performed with the Philadelphia Orchestra, and on Television with Yo-Yo Ma. She now teaches violin at Wake Forest University in Winston-Salem, NC.

Composer/guitarist **William Anderson** is a champion of contemporary guitar music. He performs regularly with both new music festivals and guitar festivals in Europe, the U.S., Latin America, and Asia.

2 Orchestra CDs

MEYER KUPFERMAN

Orchestral Music, Volume XV

CD1

Violin Concerto: The Voyager (2001)

Gregory Fulkerson, violin
Paul Freeman, conductor
Czech National Symphony Orchestra

- [1] I. Mesto - Allegro quieto [11:02]
- [2] II. Lento espressivo - Tranquillo [06:50]
- [3] III. Mesto - Moderato [08:47]

New Space (1998)

for oboe, violin, and guitar
Cygnus Ensemble

- [4] I. Tranquillo [9:38]
- [5] II. Allegro spirito [10:30]

Quantum Symphony (2000)

Paul Freeman, conductor
Czech National Symphony Orchestra

- [6] I. Andante barbaro [07:21]
- [7] II. Andante con moto [04:50]
- [8] III. Andante con moto [04:50]

Total Duration: [71:01]

CD2

Third Piano Concerto: Foxfire (2002)

[1] in one movement [28:40]
Christopher Vassiliades, piano
Paul Freeman, conductor
Czech National Symphony Orchestra

Sonata Occulta (1979)

[2] Lento [9:47]
[3] Allegro Quietto [6:05]
Christopher Vassiliades, piano

Total Duration: [44:45]



Meyer Kupferman

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Soundspells Productions CD 134

86 Livingston Street
Rhinebeck, NY 12572
tel/fax (845) 876-6295
e-mail: mkupferman@msn.com

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