



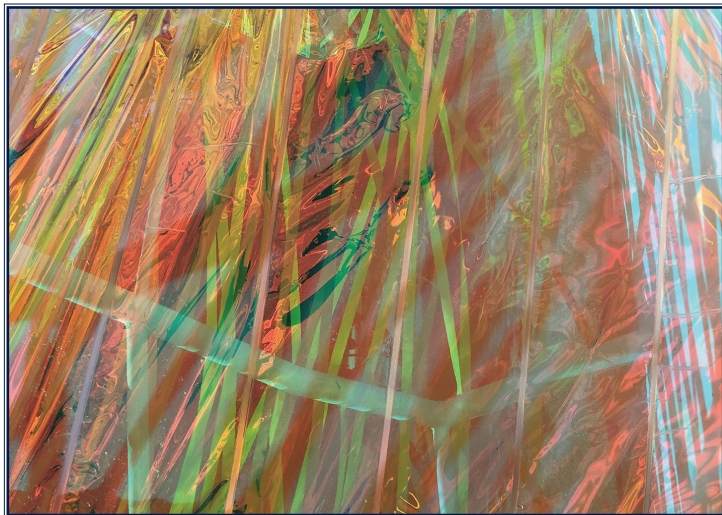
AMERICAN CLASSICS



PAUL REALE

American Mosaic

**Kim Cook, Cello • John Jensen, Paul Reale, Piano
Yale Symphony Orchestra • William Boughton**



Paul Reale (1943–2020)

American Mosaic

Paul Reale has a catalog of compositions that includes music for nearly every musical instrument including the voice. A professional pianist himself, Reale wrote countless solo keyboard pieces.

Reale began his education at Columbia College, studying English literature and chemistry. In 1967 he received a degree in composition under the tutelage of Otto Luening and Chou Wen-chung, with whom he had been studying privately. His decision to enter teaching prompted further study at the University of Pennsylvania, where he came under the influence of George Rochberg and George Crumb. He went on to be recognized as a dedicated educator at UCLA, receiving the Harriet and Charles Luckman Award for Distinguished Teaching in 1995. Reale became Professor Emeritus at UCLA in 2004.

Many have described Reale as a wonderful mentor and friend. So many of his brilliant students have gone on to have successful careers in classical composition, film composition, performance and education. His colleagues have described him as a “force of nature,” an “inspiring teacher,” a “mighty maestro with a unique expressive voice,” and as a “trouble maker.”

Reale's career blossomed in the last years of his life and professional recordings were released on MSR Classics, Naxos, Music & Arts and Ablaze Records.

Reale was also well known as a marathon bicyclist who daily biked 25 miles in the mountains. His one regret was not trying out for the 1984 Olympics. To children in the area he was “the famous bicycle man!”

Claire Rydell

Concerto for Cello, Strings, and Percussion

“Live Free or Die” (2018)

I was two years old when the state of New Hampshire adopted the motto: “Live Free or Die.” This epithet has haunted me ever since I first heard it, and it is the subtitle of my new concerto. The gestation of this work has literally taken decades. I have wanted to write such a

piece, reflecting on all the great cellists that I have worked with, but any rendering of a real piece seemed to be as elusive as a rainbow.

After the *Chopin's Ghosts* album featuring Kim Cook was released in April of 2018, I was diagnosed with a terminal illness. The piece came into my mind almost instantaneously, and I completed it in 17 days. The concerto is dedicated to Ms. Cook.

I kept being reminded of the Gregor Piatigorsky anecdote, cited in Terry King's brilliant biography, where he appears on stage with the orchestra and states, “You are too loud!” (even before they have played a single note). The implication is that such a concerto has built in balance problems, and solo passages for the cello favor the upper ranges.

One concerto principle that I have always admired is Mozart's use of timbral balance in his piano concertos. There are always three elements: piano, strings, and winds. I wanted to create just such a balance in my piece, but it took a long time to figure out what that balance would be. I wound up with a unique sound world consisting of cello accompanied by strings and percussion (timpani, glockenspiel, vibraphone, marimba, and piano). I tried to be extremely careful not to create a mini concerto part for the piano: it is really an *obbligato* extension of the percussion.

It seems that all my concertos have a similar selection from my composer's toolbox: real melodies, Baroque counterpoint, and references to the many types of jazz, both combo and big band, as well as atonal extensions of tonality. I also tend to eschew avant-garde sound effects – referred to as “pseudo avant-garde twaddle” by one of my former UCLA colleagues.

In the past few years I have had seven album recordings that have been released, and all have had the benefit of commentary by the critical press. While the reviews have been generally favorable, the perceptions of the critics vary widely, the main point of contention being whether my music looks to the past for its underpinnings. I

would speculate that the confusion has to do with my extensive use of tonality. However, what most of the critics seem to ignore is that the tunes never go to the expected place, because the structure of the entire piece is based on an abstract, totally chromatic framework, like the music of Ligeti or Lutoslawski. The music just does not sound like theirs, because their palette is too narrow in their avoidance of triads.

Many years ago I abandoned most traditional musical forms in favor of what I call quasi-cinematic structures. Let me give just one example: when we look at a typical scene in a movie, the director often takes multiple points of view with the camera, so the same scene is viewed from a host of angles. I have often felt that this cinematic technique was probably borrowed from Cubism in the early 20th century. What is created is the illusion of motion. This is essential for me, because I don't have the traditional tension and repose caused by traditional tonal structures, like sonata form or rondo. What takes its place are overlapping, interconnected and deconstructed blocks which are constructed to form the work's architecture.

One technique which I have borrowed from the 19th century is the use of cyclical reference, in that snippets of earlier movements appear much later in the piece, creating a labyrinth consisting of a musical argument with multiple conclusions. There are zillions of great examples, from Brahms's *Clarinet Quintet* to Mahler's *Fifth Symphony*. It seems to be a favorite tool for composers of relatively long works, an added contribution to overall unity. I love the idea of the same material leading in two or more different directions. In my cello concerto this temporal restatement is readily apparent in the connections between the first and third movements, so there is a kind of recapitulation of first-movement material near the end of the finale, particularly the sustained chords in the strings with an elaborate cello *obbligato*.

I should explain the meanings of the movements' titles. *Interregnum* implies that there are two very different types of music going on, and they constantly interrupt each other. *Angels* summons up an image of gossamer transparency in the air. *Funk* is just that: a brash takeoff on big band jazz. Musical unity becomes a critical factor,

especially in my work which is so stylistically impure. I have always had the feeling that since we have over a thousand years of musical styles to draw upon and redefine, why not use whatever is suitable. Of course, the answer to that statement is up in the air, and that is the risk that I am willing and able to take.

Lastly, I would like to thank cellist Terry King, who carefully studied the piece, for his helpful suggestions.

Piano Concerto No. 1 (1986, rev. 2020)

Sometimes an extraordinary performance of one piece of music inspires the creation of another. For me, that was the case after hearing Mahalia Jackson's performance of *I'm On My Way to Canaan Land*. My reaction was to compose *Piano Concerto No. 1*, which was commissioned by the Jerome Foundation in 1986 and premiered by soloist John Jensen with David Crosby conducting the Wisconsin Chamber Orchestra. Fragments of the gospel tune are introduced briefly near the end of the slow movement and emerge full blown in the finale.

I had originally planned the piece as a tribute to "Amerikanische" composers from Roy Harris to David Diamond. I came late to their music, as it became hopelessly out of fashion after 1960 in the surge of mainstream modernism. I admired the propulsive rhythm and rough-edged tonality in these works in addition to the expansiveness of their phrase structure.

The opening of Harris's *Symphony No. 6 "Gettysburg"* creates a powerful image of the battle dead, rising from their graves. I remember attending a birthday party for the composer at UCLA: when it became time to cut the cake, Harris stepped up and cut a slice one-third the size of the cake. Commenting on my look of surprise, his wife, pianist Johana Harris, exclaimed, "Great men do great deeds."

The other big influence in the concerto is 1940s jazz and big band music. I felt that I could meld those elements into my own concept of postmodern tonality. When the first draft of the score became available in the Carl Fischer rental library in 1986 I was never completely happy with the piece.

As I lived with the concerto for over 30 years, I refined my concept and produced a revised version in 2016. By then, I had accomplished what I considered to be a

perfect synthesis. Upon receiving the opportunity to record the work in 2020, I revisited the score for further polishing. I invited John Jensen to once again be the soloist, given his equal proficiency in both the classical and jazz traditions. Although there are no famous quotations other than *I'm On My Way to Canaan Land*, the synthesized style is a kind of summation of my aesthetic direction. The opening of the finale also borrows from the first few measures of the third movement of my *Sonata Brahmsiana*, *Piano Sonata No. 3*. This time the material goes in a more explosive direction.

Piano Sonata No. 6 "The Waste Land"

(1992, rev. 2007)

Piano Sonata No. 6 "The Waste Land" was commissioned by Manuel Enríquez for the International Forum of New Music XIV in Mexico City in June 1992. It was premiered by the composer at the Sala Manuel M. Ponce in the Bellas Artes at a concert which also featured the *Sonata Rochbergiana* and *Piano Sonata No. 5 in A major*. In 2007 the piece was extensively reworked for entry into the New Ariel Piano Competition.

Each of the four movements is tied to an excerpt from T.S. Eliot's poem *The Waste Land*, in an attempt to capture Eliot's magical delineation of small events which persist in a lifetime of memory. The piece also tries to evoke the ironies of the poem's opening: April as a cruel month because the emergence of flowers summons up images of memories of the past and desire, the opposite of a romantic poet's description of spring. Sometimes the musical textures revert to a simple imitation of natural sounds, like the proliferation of staccatos in the opening section to simulate April rain.

The sonata very much lives in the present and tries to catch the listener up in a montage of filmic scenes which develop as separate fragments. "These fragments I have shored against my ruins," intoned by the poet, leading to "Shantih," the peace which passeth understanding. Although the entire sonata relies on familiar and accessible materials, the cinematic structure is a radical departure from any traditional form.

Paul Reale



Paul Reale (1943–2020)

This image shows a page of handwritten musical notation for a piano concerto. The score is arranged in a standard orchestral layout with multiple staves. The instruments represented include Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tr.), Trombone (Tbn.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Cello (Vcl.), and Double Bass (Vclb.). The notation is dense and includes various musical symbols such as notes, rests, dynamics (e.g., *sfz*, *sf*), articulation marks (accents, slurs), and performance instructions like *Supp cym* and *trgl 2*. There are several large, hand-drawn circled numbers (8, 7, 8, 8) interspersed throughout the score, likely indicating rehearsal marks or specific measures. The handwriting is clear and professional, typical of a composer's original manuscript.

One page of Paul Reale's original handwritten score for *Piano Concerto No. 1*

Kim Cook

Photo: Christian Steiner



Kim Cook has performed to critical acclaim as a soloist across Europe, Asia, the Middle East, and Latin America, where she toured as artistic ambassador for the US Department of State. She has received enthusiastic reviews for her recordings, including the solo sonatas of Kodály, Crumb, and Hindemith, and concertos by Haydn, Tchaikovsky and Saint-Saëns. Her discography also includes concertos by Dvořák, Schumann, and Elgar alongside Strauss's *Don Quixote* with the St. Petersburg State Symphony (MSR Classics, 2018), as well as an award-winning album of works by Paul Reale (Naxos 8.559820). Cook has premiered six new solo concertos as well as over 40 other works for solo and chamber ensembles. Her performances have received radio broadcasts in Brazil, China, Canada, and the United States. A native of Nebraska and a graduate of Yale University and the University of Illinois, Cook studied with Gabriel Magyar, Aldo Parisot, Alan Harris, and János Starker. She was principal cellist of the São Paulo Symphony Orchestra (Osesp) and taught at New Mexico State University prior to her appointment at Pennsylvania State University, where she is distinguished professor of cello.

www.kimcookcello.weebly.com

John Jensen



John Jensen received his musical education at Occidental College and the University of Southern California. He studied with John Crown, Gwendolyn Koldofsky, Ingolf Dahl and Halsey Stevens. After graduating, he freelanced in the LA area and became an accompanist on several United States tours for Columbia Artists Management. He later became pianist for the Mirecourt Trio, which was subsequently hired as artists-in-residence at Grinnell College where it commissioned upwards of 30 works, recording several for Music & Arts. The Mirecourt also toured Europe twice and, through the efforts of Paul Reale, China. In 1990, Jensen left Grinnell for the Twin Cities, where he was employed by the Minnesota Orchestra and The Saint Paul Chamber Orchestra, and was hired to be collaborative pianist at St. Olaf College. Jensen served as director of music at the

First Universalist Church of Minneapolis for 22 years. He currently teaches at the University of St. Thomas where he accepts students interested in jazz improvisation, and is also in demand as a chamber music partner. Jensen has recorded solo piano music of Reale on Music & Arts and Naxos (8.559879).

Yale Symphony Orchestra

The Yale Symphony Orchestra (YSO) was founded in 1965 by a group of students who saw the growing potential for a large orchestral ensemble to thrive on campus. With a spirit for promoting new music and performing underrepresented composers alongside works of the standard Western canon, the orchestra has become a destination for students who wish to perform orchestral music at conservatory level while taking advantage of all that Yale – a liberal-arts institution – has to offer. In its more than 50 years, the orchestra has performed in some of the most hallowed music halls in the United States, from Carnegie Hall in New York to Benaroya Hall in Seattle; toured twelve countries including Turkey, Russia, Brazil and Mexico; and premiered over 50 works of new music by composers including Leonard Bernstein, Benjamin Britten, and Caroline Shaw. YSO alumni have music careers in major orchestras around the world, including the New York and Israel philharmonics, Boston and Vancouver symphony orchestras, and the Berliner Philharmoniker. This recording is the orchestra's sixth professional release, following *Hindemith: The Complete Piano Concertos* (Naxos 8.573201-02) with Idil Biret. yso.yalecollege.yale.edu

William Boughton



Born into a musical family, after studying cello at the New England Conservatory, the Guildhall School of Music, and Prague Academy, William Boughton entered the profession in London, playing with the Royal Philharmonic Orchestra, London Sinfonietta and BBC orchestras. Playing in orchestras led Boughton to discover his passion for conducting, which he pursued in studies with George Hurst and Sir Colin Davis. Boughton formed the English Symphony Orchestra in 1980, commissioning 21 new works and making 80 recordings, many of which reached the Top 10 in the *Billboard* charts during the 25 years he was music/artistic director. He also served as principal conductor of the Jyväskylä Sinfonia in Finland, and has conducted orchestras from San Francisco to St Petersburg. From 2007 to 2019 Boughton

was the tenth music director of the New Haven Symphony Orchestra, with whom he earned an ASCAP Award for Adventurous Programming in both 2011 and 2014. Boughton currently teaches graduate-level classes in score reading and analysis and a combined undergraduate/graduate class in conducting at Yale University. He is the music director of the undergraduate Yale Symphony Orchestra. music.yale.edu/people/william-boughton

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NAXOS

Paul
REALE
(1943–2020)

Concerto for Cello, Strings, and Percussion
“Live Free or Die” (2018)*

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|--|--------------|
| | 22:27 |
| 1 I. Interregnum | 8:42 |
| 2 II. Angels | 6:35 |
| 3 III. Funk | 6:58 |
| Piano Concerto No. 1 (1986, rev. 2020)* | 24:39 |
| 4 I. — | 8:15 |
| 5 II. — | 9:11 |
| 6 III. — | 7:08 |

Piano Sonata No. 6 “The Waste Land”
(1992, rev. 2007)

- | | |
|--|--------------|
| | 23:00 |
| 7 I. April | 7:36 |
| 8 II. Unreal City | 5:12 |
| 9 III. Hurry Up Please, It’s Time | 4:21 |
| 10 IV. Shantih | 5:39 |

***WORLD PREMIERE RECORDING**

Kim Cook, Cello 1–3

John Jensen 4–6, Paul Reale 7–10, Piano

Yale Symphony Orchestra 1–6

William Boughton 1–6

Recorded: 15 March 2007 at Schoenberg Hall, University of California, Los Angeles, CA, USA 7–10, 1–2 October 1–3 and 12 November 4–6 2022 at Woolsey Hall, Yale University, New Haven, CT, USA

Producers: Claire Rydell 1–6, Paul Reale 7–10

Engineers and editors: Benjamin Schwartz 1–6,

Umberto Belfiore 7–10 • Mastering engineer: Richard Price

Booklet notes: Paul Reale • Editions: Composer’s manuscripts

Cover art by Claire Rydell



AMERICAN CLASSICS

Paul Reale’s composing career blossomed in the last years of his life, but he was long held in high esteem as a renowned educator, and as a “mighty maestro with a unique expressive voice.” The New Hampshire state motto “Live Free or Die,” provided the impetus for Reale to finally complete his *Cello Concerto* in a mere 17 days, spurred on by a diagnosis of terminal illness. This work and the *First Piano Concerto* gestated over many decades, and both share Reale’s signature toolbox of expressive melody, Baroque counterpoint, references to many types of jazz, and extensions of tonality. The program concludes with the *Sixth Piano Sonata*, each movement of which ties in with T.S. Eliot’s poem *The Waste Land* but within a cinematic structure that departs from any traditional form.



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