

DAVID FEURZEIG



LINGUA FRANCA



喜喜



Welcome to Chinese Restaurant.
Please try your Nice Chinese Food With Chopsticks,
the traditional and typical of Chinese glorious history,
and cultural

BAMBOO CHOPSTICKS
PRODUCT OF CHINA

lin • gua fran • ca (n)

1 (*often capitalized*) a language of commerce and diplomacy spoken in Mediterranean ports from the time of the Crusades to the 18th century, consisting of Italian mixed with French, Spanish, Portuguese, Greek, Arabic, and Turkish

2 any language or hybrid of several languages used as a common or commercial tongue among speakers of diverse mother tongues

3 any system of communication providing mutual understanding

⑤

Thuck under thumb
and hold firmly



Learn how to use your chopsticks

Add second chopstick
hold it as you hold
a pencil



Hold first chopstick
in original position
move the second one
up and down Now you
can pick up anything



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Sonata for Solo Cello

Bach's solo suites are the *lingua franca* of the cello repertoire. To a composer writing for unaccompanied cello, they loom as an unattainable but inescapable ideal; I wanted, as Brahms said of Bach, to "write a whole world on a single staff".

My immediate inspiration, though, was more particular and physical: the instrument's musical geometry. Thinking about the tuning of the strings, the location of their harmonic nodes, the way the hand lies on the fingerboard, I looked for unexplored possibilities, ways of making music that would be cellistic yet novel—an audacious ambition, given the instrument's rich history, but creatively stimulating even when I fell short.

The **Prelude** alternates between a broad majestic theme and hushed episodes in natural harmonics, the ghostly overtones that result from touching the string lightly at specific points along its length. The movement is in double-stops throughout; in the harmonics sections, this requires transcendental precision as the cellist elicits different overtones (e.g. the 3rd and 6th partials) on adjacent strings simultaneously. Here the chord possibilities are limited to harmonics that lie within a handspan of each other, revealing in sound an uncharted aspect of the cello's tonal architecture. For all that, the result is heartfelt: the listener can ignore the underlying technical concerns in favor of the emotive designs on the surface.

The **Corrente**, which is plucked throughout, extends traditional pizzicato technique with guitar-like hammer-ons and pull-offs, sounds made as the fingers of the left hand slap down on a string or half-pluck it on release.

The intimate **Notturmo** at the heart of the sonata, while evocative, springs likewise from a technical idea. The plaintive sighs of the opening are an acoustic *trompe-l'oeil*: each two-note gesture consists of a harmonic overtone followed by an "ordinary" fingered pitch; the resulting tones span a wide interval in sound (a ninth, a thirteenth) yet lie close together on the string and on the page (separated by just a half step). A slight catch in the tone as the string shifts from the harmonic to the normal mode of vibration adds to the pathos.

A wistful, songlike **Saraband** follows, leading to the virtuosic final **Gigue**. The sonata ends as the energetic Gigue rhythm melds into the majestic theme of the Prelude in a glorious synthesis.

Lingua Franca

Longfellow's romantic notion that music is the "universal language of mankind" is not supported by modern scholarship, which suggests that English is today the world's most widely understood language. Non-native outnumber native speakers almost 3 to 1, so in a sense those who fancy themselves English's experts are only conservators of a minority dialect. This idea delights me. These five settings of found texts from around the world are an appreciation of the range of global English expression, and a showcase for the duo Low and Lower's signature skill in combining first-rate string playing with recitative.

The choppy phrasing and curt punctuation of **Rice Noodle** inspired the musical setting, which is severe, even authoritarian.

Chopstick Wrapper must be seen to be fully appreciated: at the end of the middle section, the performers team up to play the double bass together, their bows crossing as they play a certain well-known—*lingua franca*—children's piano piece. The music of the outer sections is not authentically Chinese but rather Chinese Restaurant.

The poetry of **Electric Blanket** is taken verbatim from consumer packaging, as are the lyrics of all the movements except for "Elevator Music". The ironic context provided an opportunity to indulge my inner Saint-Saëns without appearing unfashionably maudlin.

Elevator Music takes its text from a sign in a Belgrade hotel; the enigmatic phrase "...alphabetically by national order" led me to imagine elevator traffic as a metaphor for the political ups and downs of the Serbian capital, which has been fought over in more than 100 wars and razed to the ground 44 times. The coda is a mad collage of national anthems, representing just a few of the controlling or intervening powers of the past two centuries.

The set concludes with **Ice Tray**, a jazzy Joycean rhapsody on the material properties and proper handling of a Japanese plastic freezer gadget.

Lingua Franca is dedicated to the memory of my father, an inveterate punster and lover of wordplay, and to Karel Husa, prince among composers and originator of some choice ESL phrases himself, who departed this life during its recording.

Homages for Solo Piano

Composing for an instrument I don't play, particularly a virtuosic solo piece, I project myself with abandon into an alter ego, wearing novel expressive powers like a magic cloak. Writing for my own instrument, the piano, I feel exposed, with nothing standing between thought and expression. In these homages I clothe myself modestly in the habits of prior composer-pianists.

Bélának a Blues-a is Hungarian for “Bela’s Blues”. Arriving in the US as a self-exile from Nazi Hungary, Bela Bartok worked for a while in Columbia University’s recording archives, only a few blocks from Harlem. The one-time ethno-musical sponge was homesick and, for the first time in his life, apparently disinclined to absorb the vernacular music of his surroundings. This blues is what might have taken shape had he been more receptive to his adopted environment.

Lachrymæ Cæruleæ (Blue Tears) is a nod to Franz Liszt’s experimental late miniatures for solo piano, less celebrated than his virtuoso show-pieces but striking for their haunting intimacy, quirky structure, and tonal adventurousness.

Stride Rite (a work of Genius) looks back to the early 20th-century tradition of “ragging the classics” and calls in a debt from Igor Stravinsky, who made use of ragtime in several early pieces. The subtitle alludes to Stravinsky’s retort to critics who found his Neoclassic re-workings lacking in originality: “Talent borrows, Genius steals”—an observation he appears to have lifted from his friend T.S. Eliot.

Happy Birthday Martin is this recording’s real *lingua franca* statement. It treats a handful of well-known tunes in familiar vernacular piano styles, expressing in near-universal language a wish and a resolve that feel more urgent now than ever. In a stroke of Stravinskian genius, the central section is lifted from a 1965 recording by stride pianist Cliff Jackson.

Sonata for Solo Viola

This piece, like the solo cello sonata, sprang from ideas suggested by the instrument’s physical-acoustical layout.

In the **Prelude**, open-string chords sound a blank slate out of which two distinct lines emerge, their counterpoint shaped by the tuning of the instrument. Vigorous outer sections frame a delicate central passage, whose intimate melody combines with a tenderly undulating accompaniment to create the illusion of three voices on two strings. The neo-Baroque **Gavotte** celebrates the viola’s nimble elegance, an underused facet of its personality. The theme recasts the subject of the monumental fugue from Bach’s C major violin sonata in a lighter spirit: a dance remix.

The **Soliloquy** is the most conventionally violistic movement, its dark *cantabile* melody relieved by a middle section of animated arpeggios and mysterious tremolos.

The sonata reaches its emotional climax in the **Carol**, a quietly ecstatic fantasy on the hymn “Lo, how a Rose e’er blooming”. An introduction states the melody of the hymn’s short bridge (“...brought forth a blossom bright”) in ghostly natural harmonics that float in an ethereal register high above open-string pizzicato. The *moto perpetuo* principal section begins with a gossamer filigree of triplets across the open strings, a whispery whitescape through which the complete hymn melody gently pushes through, like a tiny colored bud just visible emerging from the winter snow. Following the development, in which fragments of the tune swirl in a minor-tinged harmonic kaleidoscope, a recapitulation of the hymn immediately begins to metamorphose into the theme of the Prelude. A triumphant cadence elides into one last, nearly full statement of the carol melody—now in long notes, chorale-like, at last undiffused by the murmuring open-string ostinato. But the final note is averted as the empyreal harmonics of the introduction reappear, coalescing to a single high A that trails off as if about to begin the melody again, somewhere beyond the double bar.

I. Rice Noodle (Korea)

Fried.

Fry the rice.

Vermicelli in boiling oil.

No need to wet.

Take it together with porridge or soup, it is very delicious!

II. Chopstick Wrapper (USA)

Welcome to Chinese Restaurant.

Please try your Nice Chinese Food With Chopsticks.

the traditional and typical of Chinese glorious history.

and cultural

Learn how to use your chopsticks

Tuck under thumb and held firmly

Add second chopstick hold it as you hold a pencil

Hold first chopstick in original position

move the second one up and down

Now you can pick up anything:

III. Electric Blanket (China)

Warmth is love,

warmth is a concern,

warmth is love,

warmth is a warm and thoughtful.....,

of all good things, let us all work together

to create a warm

and enjoy the warmth.

Close proximity to me, warm your.

IV. Elevator Music (Serbia)

To move the cabin, push button for wishing floor.

If the cabin should enter more persons,

each one should press a number of wishing floor.

Driving is then going alphabetically by national order.

V. Ice Tray (Japan)

Because it is not a thermoplastic elastomer silicon system resin product, please remove it after can rake water or tepid water by all means. Please be careful in the impossible thing which is broken when I lay emphasis and twist it.

The music of David Feurzeig “tests boundaries between vernacular and concert music, seriousness and humor, and disparate musical traditions” [Dresdner Amtsblatt]. It has been performed throughout the US and in Asia, New Zealand, and Europe, where his *Songs of Love and Protest* for double chorus were sung in Dresden’s Semper Opera House to celebrate the city’s 800th jubilee. He has been awarded the Silver Medal of the Royal Academy of Arts, a Beebe fellowship, an American Prize in choral composition, and grants from the American Composers Federation and Meet the Composer. As a pianist, he performs eclectic lecture-recitals featuring music from the classics to stride, jazz, and new music in illuminating juxtapositions. He is silver medalist of the 2001 World Championship Old-Time Piano Playing Contest and recipient of the 2003 Best New Rag competition of the Old-Time Music Preservation Association (OM-PA). Feurzeig teaches composition and music theory at the University of Vermont.



Brooks Whitehouse has performed and taught throughout the US and in Europe, Australia, and Asia. He has held Artist-in-Residence positions at the Tanglewood Music Center and the University of Virginia, and has soloed with orchestras throughout the US, including the Boston Pops and the New England Chamber Orchestra. Whitehouse has performed on tour and in recital at Carnegie Hall with the Garth Newel Piano Quartet and has recorded for Bridge Records and the Centaur, CRI, and Innova labels. He is currently Associate Professor of Cello at the University of North Carolina School for the Arts. More information is at brookswwhitehouse.com.

Paul Sharpe has performed in recital and presented master classes at the International Double Bass Encounter (Brazil), Bass2008 (France), the World Bass Festival (Poland), the Cleveland Institute, the University of Iowa, the University of Michigan, the University of North Texas, and Interlochen Arts Academy. As a soloist, he has appeared with the Dallas Chamber Orchestra, the Aspen Young Artists Orchestra, and the orchestras of Anchorage, Teatro São Pedro (Porto Alegre, Brazil), Lubbock, and the Fairbanks Summer Arts Festival. He is a founding member of the eclectic bass quartet Bad Boys of Double Bass and Professor of Double Bass at the University of North Carolina School for the Arts.

As **Low and Lower**, Whitehouse and Sharpe have been entertaining audiences since 2010 with a unique combination of artistry, virtuosity, and satire, featuring innovative works that incorporate vocalizing and storytelling. More information is at www.getlowandlower.com.

Daniel Panner has concertized extensively throughout the US and Israel with the Mendelssohn String Quartet, and received the 1998 Naumburg Chamber Music Award as a member of the Whitman Quartet. He has performed as a guest with the Juilliard, St. Lawrence, Daedalus, and Flux Quartets, and has served as principal violist of the NYC Opera and the Mostly Mozart Festival Orchestra. He has taught at the Juilliard School, the Mannes College of Music, Rutgers University, SUNY Stonybrook, and Queens College. An active performer of new music, he is a member of Sequitur and the Locrian Ensemble and has recorded for Naxos and Albany records, including solo viola works by Thea Musgrave and Victoria Bond.

This recording was partially funded by the University of Vermont Humanities Center. Thanks also to all the performers; Annelies McVoy for her encouragement; Nick Dinnerstein, Kate Lewis, and Uri Wassertzug for their string writing advice; Ariella Budick, Justin Davidson, Kate Dunham, and Steve Sweeting for their Gotham hospitality; Robert Paterson for his guidance; Peter Lieberon for his care; Ed Murray for his freeze-dried wit; Tom Toner for the crotale; Yutaka Kono for the *ICETRAY*; and Nanni and Wally Feurzeig for their lifelong support.

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Sonata for Solo Cello Brooks Whitehouse

Lingua Franca Low and Lower: Brooks Whitehouse, cello and Paul Sharpe, bass

Homages for Solo Piano David Feurzeig

Sonata for Solo Viola Daniel Panner

Produced/Engineered by Adam Abeshouse

Edited, Mixed, and Mastered by Adam Abeshouse

Abeshouseproductions.com

Recorded at Westchester Studios, Nov. 30 – Dec. 2, 2016 and July 9, 2017

アイストレー

ICETRAY

Hiela la bandeja 制冰盘子

DAISO
JAPAN

Produced for
DAISO JAPAN

やわらかアイストレー27個取り

TPE (サーモプラスチックエラストマ)

シリコン系樹脂製品ではありません、

必ず水又はぬるま湯を掛けてから取り外してください。
無理な力を入れてねじると割れますのでご注意ください。

Because it is not a TPE (a thermoplastic elastomer)
silicon system resin product, please remove it after can rake water or tepid water by all means.
Please be careful in the impossible thing which is broken when I lay emphasis and twist it.

Sonata for Solo Cello (2006)

- ① Prelude [4:25]
- ② Corrente [1:42]
- ③ Notturmo [3:28]
- ④ Saraband [2:19]
- ⑤ Gigue [4:51]

Lingua Franca (2015)

- ⑥ Rice Noodle [1:27]
- ⑦ Chopstick Wrapper [3:14]
- ⑧ Electric Blanket [2:24]
- ⑨ Elevator Music [2:08]
- ⑩ Ice Tray [2:38]

Homages for Solo Piano (1990-2006)

- ⑪ Bélának a Blues-a (Bela's Blues) [1:49]
- ⑫ Lachrymæ Cæruleæ (Blue Tears) [3:21]
- ⑬ Stride Rite—a work of Genius [3:05]
- ⑭ Happy Birthday Martin [2:16]

Sonata for Solo Viola (2014)

- ⑮ Prelude [2:21]
- ⑯ Gavotte [1:59]
- ⑰ Soliloquy [3:19]
- ⑱ Carol [5:59]

Total Time: 52:54

Produced/Engineered by Adam Abeshouse
Edited, Mixed, and Mastered by Adam Abeshouse



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