

8.559316

ROREM: Double Concerto

NAXOS

Playing
Time:
54:14

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COMPACT
disc
DIGITAL AUDIO

8.559316

NAXOS

Ned
ROREM
(b. 1923)

**Double Concerto for Violin, Cello
and Orchestra (1998)***

- | | |
|-----------------------------------|--------------|
| 1 Morning | 1:28 |
| 2 Adam and Eve | 5:30 |
| 3 Mazurka | 3:16 |
| 4 Staying on Alone | 1:54 |
| 5 Their Accord | 2:22 |
| 6 Looking | 2:06 |
| 7 Conversation at Midnight | 14:27 |
| 8 Flight | 1:17 |

**After Reading Shakespeare
(for cello solo) (1981)**

- | | |
|-----------------------------------------|-------------|
| 9 Lear | 4:41 |
| 10 Katharine | 1:16 |
| 11 Lear | 3:28 |
| 12 Titania and Oberon | 2:03 |
| 13 Caliban | 1:41 |
| 14 Portia | 1:23 |
| 15 Why hear'st thou music sadly? | 0:49 |
| 16 Remembrance of things past | 2:33 |
| 17 Iago and Othello | 4:00 |

**Jaime Laredo, Violin* • Sharon Robinson, Cello
IRIS Orchestra* • Michael Stern***

Tracks 1-8 recorded at Germantown Performing Arts Center, Tennessee, on April 4th, 2004 • Producer and engineer: Adam Abeshouse
Editors: Silas Brown and Adam Abeshouse
Tracks 9-17 recorded at Astoria Studios, New York, on March 23rd and 24th, 1982 • Producer and engineer: Richard Gilbert
Edited and remastered by Adam Abeshouse
All works published by Boosey and Hawkes Music Publishers Ltd.
Cover painting: *Ned Rorem* (1951) by Marie-Laure



AMERICAN CLASSICS

Ned Rorem's life, as his diaries have revealed, has been unconventional, but his music is conceived largely in accordance with traditional, tonal norms, treated with originality and immense inventiveness. He has had a long acquaintance with both Sharon Robinson and Jaime Laredo, the soloists on this disc, of whom he says '...gradually they came to exemplify for me the ideal string players.' Having already created works for both of them individually, Rorem felt they would make an ideal team, which resulted in the *Double Concerto*. Rorem suggests that the two instruments 'are born on stage, emerging from the womb of the orchestra.' *After Reading Shakespeare* for solo cello is a refutation of the notion that a rich-sounding string instrument such as the cello requires any accompaniment.

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