

Playing
Time:
50:53

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8.559198



Virgil THOMSON

(1896-1989)

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|--------------|---|----------|--------------|
| 1 | Synthetic Waltzes (1925) | 1 | 5:01 |
| 2-5 | Four Songs to Poems of Thomas Campion (1951) | 2 | 9:40 |
| 6-9 | Sonata for Violin and Piano (1930) | 3 | 12:55 |
| 10-11 | Two by Marianne Moore (1963) | 4 | 4:42 |
| 12-16 | Praises and Prayers (1963) | 5 | 18:35 |

Ellen Lang, mezzo-soprano 2, 4, 5

Mia Wu, violin 3

Cheryl Seltzer 1, 3 & **Joel Sachs** 1, 4, 5, pianos

David Krakauer, clarinet 2

Rachel Evans, viola 2

Alyssa Reit, harp 2

Continuum

Cheryl Seltzer & Joel Sachs, directors

A full track list can be found in the booklet.

Recorded January 1988 at Wright Music Hall, Middle Tennessee State University, Murfreesboro, Tennessee, except *Four Songs to Poems by Thomas Campion*, recorded April 1988, and *Synthetic Waltzes*, recorded October 1989 at the American Academy and Institute of Arts and Letters, New York City.

Produced by Cheryl Seltzer and Joel Sachs
Recorded by Frederick J. Bashour, Dufay Digital Music;
Jodi L. Johnson and Andrew Crowell, assistants
Studer Editech: Dyaxis® Hard Disk Digital Editing.

Previously released on Musical Heritage Society.

Cover photo: *Virgil Thomson (1977)*, by Betty Freeman
American flag, folk artist, 1880s.



AMERICAN CLASSICS

Virgil Thomson was born in Kansas City, Missouri, but spent much of the 1920s and 1930s in Paris, where his circle included such artistic giants as James Joyce, Pablo Picasso, and especially Gertrude Stein, with whom he formed a legendary friendship. Much of Thomson's early music, which comprises settings of Stein's poetry and the *Synthetic Waltzes*, balances modernity and classicism; his *Sonata for Violin and Piano* is informed by the spirit of neo-romanticism that later spread in Paris. Yet all along his style also manifested truly 'American' qualities. Returning to the U.S. in 1940, he became the influential music critic of the *New York Herald Tribune*. His later compositions, bursting with lyricism, include his glorious settings of Thomas Campion's poetry and the two contrasting vocal works of 1963, *Praises and Prayers* and *Two by Marianne Moore*.

Booklet notes in English

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