

Playing
Time:
67:22

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8.559348



WILLIAM BOLCOM

(b. 1938)

Complete Works for Cello

Capriccio*

- | | | |
|---|---|-------|
| 1 | I. Allegro con spirito – Very rhythmic | 15:03 |
| 2 | II. Molto adagio espressivo | 2:18 |
| 3 | III. Like a barcarolle – Tempo giusto | 3:36 |
| 4 | IV. Gingando (Brazilian Tango Tempo),
'Tombeau d'Ernesto Nazareth' | 3:24 |

Cello Suite No. 1 in C minor

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|---|-------------------|-------|
| | | 16:44 |
| 5 | I. Prelude | 2:07 |
| 6 | II. Arioso 1 | 2:48 |
| 7 | III. Badinerie | 1:49 |
| 8 | IV. Arioso 2 | 3:30 |
| 9 | V. Alla sarabanda | 6:30 |

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|----|-------------|------|
| 10 | Décalage* | 7:44 |
| 11 | Dark Music† | 9:22 |

Cello Sonata*

- | | | |
|----|---|-------|
| 12 | I. Allegro inquieto – Non troppo presto | 18:30 |
| 13 | II. Adagio semplice | 7:25 |
| 14 | III. Allegro assai – Steady tempo, but uneasy | 7:58 |
| | | 3:06 |

Norman Fischer, Cello
Jeanne Kierman, Piano*
Andrea Moore, Timpani†

Recorded at Duncan Recital Hall, Shepard School of Music, Rice University, Houston, Texas, from 15th to 17th May and on 10th September and 28th November, 2006

Publishers: Edward B. Marks Music Company, except track 10: Merion Music, Inc.

Producer: Judith Sherman • Engineers: Judith Sherman and Fran Schmidt • Editor: Jeanne Velonis

Booklet notes: William Bolcom and Norman Fischer

Cover photograph: *Jeanne Kierman, William Bolcom and Norman Fischer at Tanglewood* by Robert Reynolds



AMERICAN CLASSICS

William Bolcom's compositions, widely performed and recorded, include seven symphonies, various concertos, six operas and an extensive catalogue of chamber music. This recording of his complete works for cello begins with *Capriccio*, written in a sonata-like form that combines aspects of Milhaud and Brahms. Bolcom's *Suite No. 1* expands on stage music written for Arthur Miller's tragic *Broken Glass*, and reflects the play's somber mood. The one-movement *Décalage* is strongly influenced by the music of Pierre Boulez, and the bleak and barren universe of *Dark Music* recalls certain plays of Samuel Beckett. In contrast to these last two works, Bolcom's *Cello Sonata* returns to a traditional form and world of sound, echoing the models of Schubert and Brahms.

Booklet notes in English

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