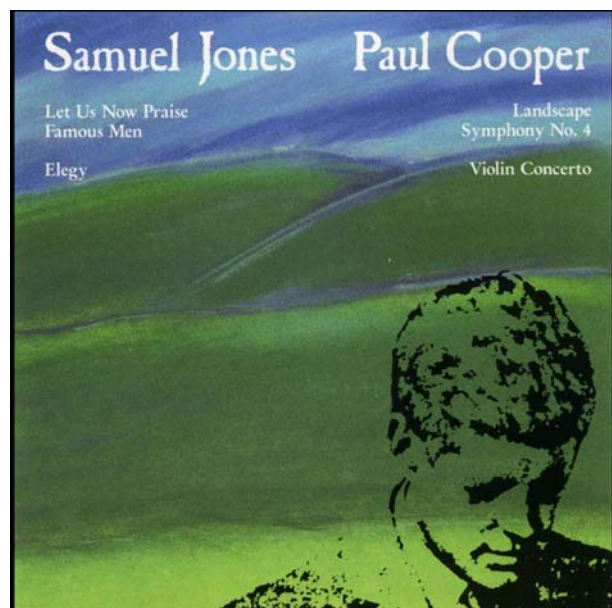


Samuel Jones / Paul Cooper



Paul Cooper (b. 1926)	
Violin Concerto No. 2 (1982)	(26:12)
1. I. Mesto	(10:12)
2. II. Sereno	(8:06)

3. III. Scorrevole Disentando	
Giubilante	(7:51)
Ronald Patterson, violin, L'Orchestra	
Philharmonique de Monte Carlo, Lawrence	
Foster, conductor	

Symphony No. 4 (<i>Landscape</i>) (1975)	(21:05)
4. I. ♩ = 72	(8:09)
5. II. <i>As fast as possible</i> ; ♩ = 160	(5:35)
6. III. ♩ = 60	(7:14)
Concertino soloists: Byron Hester, flute;	
James Austin, trumpet; Wayne Crouse, viola;	
The Houston Symphony Orchestra,	
Samuel Jones, conductor	

Samuel Jones (b. 1935)	
7. <i>Let Us Now Praise Famous Men</i> (1972)	(16:22)
8. <i>Elegy</i> (1963)	(5:53)
The Houston Symphony Orchestra,	
Samuel Jones, conductor	

Total playing time: 69:44

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Notes

Paul Cooper's Violin Concerto No. 2 was composed between 1980 and 1982 with the major portions completed in the Fall of 1981 while Cooper was living in Greenwich Village in New York City. The composer provides the following commentary: "The concerto's three movements have very distinct modes: *Mesto*, *Sereno*, and *Scorrevole Divertando Giubilante*. In each movement there is appreciable flexibility in tempo; for example, the second movement alternates between a very slow and introspective section and joyous counterpart in double tempo. As with Stravinsky, I cannot begin composing until I have the tempi clearly fixed in my mind. The architecture, the durations and subsequently the specifics of pitches and rhythms, themes and counterpoint, all emanate from proportions that are established by the tempi.

"Commissioned by violinist Ronald Patterson, the concerto owes much to his editing of the solo part as well as to his encouragement. With Patterson's permission, I dedicated the work to the memory of my friend and mentor Morris Ullman who was also my surrogate father for nearly forty years."

Symphony No. 4 (*Landscape*) was begun in 1973 during Cooper's second Guggenheim Fellowship in London, and completed in Houston, March 1975. The work is dedicated to Samuel Jones, who conducted the Houston Symphony in the world premiere at the inaugural concert of the Shepherd School of Music, September 19, 1975.

The first movement opens with massive string sonorities penetrated by a wedge-shaped melody in solo winds and brasses. Amid the changing textures that ensue, contrapuntal techniques of imitation are heard in the winds, bringing the movement to a climax of motion.

With aleatoric repetitions of predetermined pitches, the second movement is very fast and tumultuous. Dramatic descending gestures converge to clustered harmonies, which are one of Cooper's stylistic trademarks. The vibraphone repeats the opening motive and a dense counterpoint begins in the strings. Above it is sounded a chordal brass passage anticipatory of the third movement. The textures of the introductory passage return, this time in reverse dynamic order, followed by a reflective coda which serves as a link to the last movement.

A plaintive motive and the sound of bells combine to form the melodic material for the third movement. The climax of the symphony is effected by the superimposition of the dirge, played by the brasses and percussion, on a cannon in the strings and random textures in the winds. The symphony takes its subtitle from a poem by C.E. Cooper. Both the poem and the symphony suggest a plurality of inner and outer conflicts, moods, and affirmations.

Paul Cooper (b Victoria, Illinois, 1926; d Houston, 1996) is the Lynette Autrey professor of music and composer-in-residence at the Shepherd School of Music at Rice University in Houston, Texas. His works are widely performed both in the U.S. and abroad. He is a frequent guest composer at contemporary festivals and has served as the cultural representative for the U.S. State Department in Yugoslavia.

Cooper was educated at the University of Southern California and at the Sorbonne and Conservatoire National in Paris. He was chairman of the theory department of the University of Michigan School of Music until 1968. From 1968 to 1974 he was composer-in-residence and head of the division of

composition, theory, literature and musicology at the College Conservatory of Music of the University of Cincinnati. In 1985, Cooper was guest professor at the Royal Academy of Music in Stockholm, and in 1988 he held a similar position at the Royal Conservatory of Music in Copenhagen.

A former music critic for the *Los Angeles Mirror* and *Ann Arbor News*, Cooper has contributed to numerous journals, including the *Musical Quarterly* and the *New Grove's Dictionary of American Music*. His text, *Perspectives in Music Theory*, has been adopted by more than 180 colleges and universities in the U.S. and Canada.

Among Cooper's awards and honors are a Fulbright Fellowship; two Guggenheim Fellowships; awards and grants from the National Endowment for the Arts, the Ford Foundation, the Rockefeller Foundation, the Rackham Foundation, and the National Academy and Institute of Arts and Letters; as well as yearly awards from ASCAP since 1966.

Samuel Jones's *Let Us Now Praise Famous Men* (1972), was commissioned by the Shenandoah Valley Bicentennial Committee, and received its first performance in Woodstock, Virginia, on August 12, 1972, by the orchestra of the Shenandoah Valley Music Festival, the composer conducting. This work translates into symphonic terms the spirit of the passage from the *Apocrypha (Ecclesiasticus 44:1-16)* which begins, "Let us now praise famous men, and our fathers that begat us."

In recognition of the importance of the Shenandoah Valley during the 1800s as a center of rural church music, the composer has based this work on seven folk-hymns taken from old hymnals in shape-note notation published in that area. One of the tunes, *Murillo's Lesson*, here has seven variations; the number seven is further manifested by the seven notes of the descending major scale derived from this tune which refer to the seven fabled bends of the Shenandoah River.

The work is also inspired by the James Agee/Walker Evans book, and is scored for full orchestra with an offstage choir of flutes. It begins with solo viola intoning the tune *Davissan's Retirement*. *Murillo's Lesson* follows, an active tune, but here treated as something of a funeral march with the above mentioned variations. Then, over a sustained chord from the orchestra, the offstage flutes make their appearance with the tune *Montgomery*. The flute choir suggests voices heard from a

distance; it is also symbolic of voices returning across the years. Faster and more lively music ensues, built from the tunes *Leander*, *Mississippi*, and *Pisgah*, with *Virginia* appearing as bass underpinning about midway through. The fast motion is interrupted by *Davissan's Retirement*, sung this time by the bassoon, then the entire string section. The final poignant lines of *Murillo's Lesson* bring the work to a quiet conclusion.

Elegy (1963), composed in a short time during the dark days that followed the assassination of President John F. Kennedy, was first performed on December 8, 1963, by the Saginaw Symphony, the composer conducting. Written for string orchestra, the work is a brief musical statement of the feelings of grief and shock which swept the country and the world after the President's death. During the years since the Kennedy tragedy, conductors have turned to this work on numerous occasions, both for concert performances as well as to mark the passing of notable public figures. The work is simply and deeply expressive of the anguish one feels at the loss of a loved one.

Samuel Jones (b Inverness, Mississippi, 1935) is dean of the Shepherd School of Music at Rice University. In addition to his conducting and composing, he is active as a lecturer and writer on musical subjects. His guest-conducting career includes appearances with the Detroit Symphony, the Pittsburgh Symphony, the Buffalo Philharmonic, the Prague Symphony, the Iceland Symphony, as well as extensive conducting duties with the Rochester Philharmonic, the Flint Symphony, and the Saginaw Symphony. He has appeared on the Naumburg Series in New York and conducts each summer at the Shenandoah Valley Music Festival at Orkney Springs, Virginia.

An honor graduate of Millsaps College, Jackson, Mississippi, Dr. Jones received his M.A. and Ph.D. degrees from the Eastman School of Music where, as a Woodrow Wilson National Fellow, he studied composition with Howard Hanson, Bernard Rogers, and Wayne Barlow. Jones's work as a teacher of conducting at Orkney Springs with Richard Lert (with whom he studied conducting) has been noted by the American Symphony Orchestra League. He is the recipient of a fellowship from the Martha Baird Rockefeller Fund for Music to write a book about Dr. Lert's teaching.

Production Notes

Cooper's works published by J. & W. Chester Ltd. (G. Schirmer), (ASCAP)

Jones's works published by Carl Fischer (ASCAP)

Violin Concerto No. 2 was recorded live by Radio de Monte Carlo during the premiere performance in May, 1980.

Producer: Paul Cooper

The recording was made possible by a gift from the Lynette S. Autrey Chair of Rice University.

Symphony No. 4 (Landscape), *Let Us Now Praise Famous Men*, and *Elegy* were recorded by Bill Holford at the Music Hall, Houston, Texas, on November 25, 1975.

Producer: Carter Harman

The original recording of these three works was made possible by a grant from the Ford Foundation.

Digitally remastered by Joseph R. Dalton with Charles Harbutt, engineer and Francis X. Pierce, assistant engineer at Sony Classical Production Inc., NYC

Production: Brian Conley