



THE BEAUTY OF TWO

Duos Performed by

The Kennedy Center Chamber Players

Grieg

Sonata for Cello
and Piano

Hindemith

Sonata for Viola
and Piano
Op. 11, No. 4

Poulenc

Sonata for Flute
and Piano

Martinů

Sonata No. 3 for Cello
and Piano



Dedicated to the memory of

Mstislav Rostropovich

Music Director

National Symphony Orchestra, Washington, D.C.

(1977-1994)

Avid supporter of chamber music for the members of his orchestra

THE BEAUTY OF TWO

Edvard Grieg (1843-1907) *Performed by: David Hardy, Cello; Lambert Orkis, Piano*

Sonata for Violoncello and Piano in a minor, Op. 36 [28:00]

1: Allegro agitato 9:37

2: Andante molto tranquillo 6:18

3: Allegro 12:05

Paul Hindemith (1895-1963) *Performed by: Daniel Foster, Viola; Lambert Orkis, Piano*

Sonata for Viola and Piano, Op. 11, No. 4 [16:41]

4: I. Fantasie 2:51

5: II. Thema mit Variationen 3:57

6: III. Finale (mit Variationen) 9:53

Francis Poulenc (1899-1963) *Performed by: Toshiko Kohno, Flute; Lambert Orkis, Piano*

Sonata for Flute and Piano [11:41]

7: Allegro malinconico 4:31

8: Cantilena: Assez lent 3:44

9: Presto giocoso 3:26

Bohuslav Martinů (1890-1959) *Performed by: David Hardy, Cello; Lambert Orkis, Piano*

Sonata No. 3 for Violoncello and Piano [17:50]

10: I. Poco andante 7:12

11: II. Andante 5:22

12: III. Allegro (ma non Presto) 5:16

Total Run Time: 74:12

Some Thoughts on Performing Duos

by Lambert Orkis

I came across a website that posted listeners' opinions about a series of Mozart piano and violin recordings in which I was the pianist. One listener was particularly annoyed that he was hearing so much piano and could find no way of adjusting his equipment so that he could basically hear just the violin. He accused the pianist of treating the works as piano sonatas and not just discreetly "accompanying" the violinist.

I admit I was guilty as charged.

If the performance stage is occupied by two string players playing a work written for their combination, can the listener ascertain beforehand, assuming that the listener does not know the work, which instrument will "accompany" the other? Is it not possible that the composer could write a work for the two instruments in which the relationship of the two parts are similar to that of two people who are engaged in a conversation? Could it also be possible that, as in a conversation, the two instrumentalists will engage each other in such a way that in any given moment one will, metaphorically, step forward and speak while the other retires and listens, at any moment the reverse may be true, and, typically in many conversations, the participants will both speak assertively at the same time?

I would find it hard to believe that the thinking listener would not agree that the above is certainly possible and, in fact, is the case in many compositions. Would anyone really make the case that either the cellist or violinist has only a supportive role in Ravel's *Duo for Violin and Cello*?

Yet, remove the aforementioned string players from the stage and replace them with any instrumentalist and a pianist and many observers, without knowing the music to be played, will assume that the role of the pianist is to "accompany" the instrumentalist.

To be sure, the art of accompanying is both necessary and honorable. There are any number of works in which the piano is used as a supporting instrument to another instrument. Schubert's wonderful *Sonata for Arpeggione and Piano*, often played by cellists or violists, is a good example.

The supporting role, however, is not as easy as it may seem. Accompanying is not only the art of supporting the soloist but also of knowing when to gently or even assertively suggest the musical direction. It is often the art of helping soloists perform at their best.

A duo performance goes a step further by utilizing not only the pianist's ability to support and suggest but also by demanding soloistic and interactive approaches from the players. I can remember coaching a pianist on Beethoven's famed "*Kreutzer*" *Sonata for Piano and Violin*. Here was a prodigious talent who was playing Rachmaninoff's *Third Piano Concerto* with great success who, nevertheless, would appear each week for his "Kreutzer" coaching and would claim considerable intimidation by the difficulties contained therein.

The sonic texture in duo playing is often very transparent with the result that the players feel quite exposed. With only two participants, considerable expressive freedom is possible. The partners work on a musically intimate basis. With colleagues with whom I have performed over a span of years, I sense a kind of mental telepathy. Not only do we respond to each other in real time, we anticipate what is about to happen. The effect is magical for us and also for our audiences. On the other hand, in really long-term musical relationships, I sometimes sense that even a misdirected thought on my part will in some manner influence my partner. Focus becomes a vital part of performing on this level and "thinking the right thoughts" a necessity.

In the Beginning

The aesthetics of duo writing and performing changed considerably with the advent of a keyboard instrument capable of expressing dynamics—the *fortepiano*. Here, quite

literally, was a harmony-capable instrument that, unlike the harpsichord, could play loud and soft. Though duos of considerable artistic beauty and challenge were written for combinations involving the harpsichord, this keyboard instrument of the Baroque musical era could not match the dynamic nuance of its musical partners. In essence, the harpsichord excelled in music in which its role was either polyphonic or supportive.

Composers using the fortepiano now had an instrument capable of seemingly infinite expressive possibilities which could be housed in the domicile of anyone who could afford it and which could provide endless hours of not only solo entertainment but also much pleasure of a collaborative nature between musical friends. Early fortepiano composers such as Mozart and Beethoven not only recognized the musical possibilities of this new instrument, they also saw the market potential for certain types of compositions such as the duo and produced a wealth of material for that combination.

Mozart wrote over thirty works for piano and violin. Beethoven contributed ten such works as well as eight works for cello and piano. Composers tried other combinations. Beethoven wrote a work for horn and piano. Schubert elaborated on the already established practice of writing for flute and harpsichord with an example for flute and fortepiano. Both Schumann and Brahms included viola and clarinet in their duos with piano. In the modern era, duos involving piano with every standard woodwind and brass instrument became available. In fact, in the twentieth century, Paul Hindemith wrote a sonata with piano for every standard instrument of the modern symphony orchestra.

The Musical Experience and Other Considerations

It is fun to play duos. The music is wonderful and often features rapid interactive dialogue between the musical partners. Rehearsals are easier to arrange compared to larger groups. As there are only two people expressing opinions, progress seems quicker. Since the piano is by far the largest instrument in any duo, balance between participants can be an issue, but with proper listening skills the pianist should be able to adjust. And, at times when the piano has soft melody lines, the partnering

instrumentalist may have to reconsider the use of vibrato in the supporting figuration, as the inappropriate use of this expressive tool can rob a quiet piano line of its vitality. Of course, when playing with most brass instruments, the pianist may need to rethink the balance issue and play with considerable force.

The only downside for the pianist in performing duos is the oft encountered perception that the piano's role is solely supportive. This was less of an issue in former times as Mozart and Beethoven considered their works for piano and strings to be works for piano in conjunction with a stringed instrument, a notion continued through the works for this genre by Johannes Brahms.

Actually, this idea of relative ranking seems to be embedded in western culture. In a work entitled "Sonata for Piano and Violin," it is assumed the instrument written immediately following the word "Sonata" is the primary instrument. If the instruments are listed vertically, the instrument on the top is considered primary. In English, at least, we have no convenient or universally accepted way of indicating equality in billing.

In the period in which Mozart and Beethoven were establishing this genre, the fortepiano was a new instrument. Then, as is the case today, people wanted the newest products they could have. Harpsichords were being replaced with fortepianos. As this "hardware" was being updated, new "software" was required. There was a ready market for music involving the piano. And, in the absence of the modern diversions of television and the Internet, music-making often served the function of home entertainment. There was considerable public interest in compositions that featured the new instrument. It was quite desirable that the new works could provide social camaraderie and prove challenging to the participants. Accordingly, the titles of these compositions may have reflected marketing concerns as well as tradition.

Both Mozart and Beethoven advertised their duos as works for piano. Ferdinand Ries, a well-known pupil of Beethoven referred to Beethoven's "*Kreutzer*" *Sonata for Piano and Violin* as a work for piano with a concertante violin. The original dedicatee, Bridgetower,

who first performed the work, even commented in the margins of his score about the time when he “accompanied” Beethoven in this sonata. Such terminology cannot be regarded as an accurate description of the role of the violin in the piece. Every violinist who approaches this famous work realizes the difficulties that lie ahead. Indeed, by this time, the roles of the instruments in duo-writing involving piano had become so integrated and interdependent, any notion of ranking their relative importance in a title was now irrelevant. The terminology, however, was established of placing the piano first on the title page of duos and would be generally used through the works of Johannes Brahms. In this recording, written references to all the pieces have the piano listed second on the title page reflecting a trend started in the late 19th century.

In many ways rehearsing a duo is similar to two people assembling a picture puzzle. Both parties enjoy the process and each other’s company. When the process is completed, there is something pleasurable to behold.

Welcome to the Beauty of Two!

EDVARD GRIEG

(born June 15, 1843, Bergen, Norway; died September 4, 1907, Bergen Norway)

Sonata for Violoncello and Piano in a minor, Op. 36 (1883)

Dedicated to John Grieg, his brother.

It was not until Beethoven that the cello rose to prominence in a duo role with the fortepiano. His five sonatas and three sets of variations for piano and cello firmly established the genre. Other significant works for this combination by Chopin, Mendelssohn, Schumann, and Brahms were to follow.

When Grieg wrote his *Sonata for Violoncello and Piano in a minor, Op. 36*, he was exploring seldom-visited territory. Writing a powerful, romantic work for cello with piano challenges the composer to find solutions to the inherent balance problems between the two instruments. The cello’s range occupies the same area as the piano’s middle to

lower registers. The pianos of 1883, when this work was written, were no longer rather quiet instruments that needed support with melodies written for the treble part of the piano. They were now industrial strength sound generators that could command the stage with any instrument. If the cello were to have a melodic role, the composer would have to find ways of writing for both instruments that would allow the voice of the cello to be heard through the sonic density of the piano.

Though Grieg did manage to produce an exciting work of considerable dramatic intensity through clever writing for both parties, the composition does rely upon the virtuosity of both performers, the power of the cellist, and the careful consideration of transparency by the pianist in order to realize the beauty of the music.

To be sure, vigor and drama are the substance of this glorious work. Though the composition possesses beautiful melodies, propulsive and seductive dance rhythms, high drama, and ravishing sonorities, it also has its share of problems to be overcome. As the piano writing is often dense, loud and awkward, it is easy to have balance problems between the instruments. The cellist must remain poised as oceans of piano sound pour over the smaller instrument.

To compensate for Grieg’s lack of mastery of large architectural form, the players must determine how to shape in an interesting fashion long stretches of repetitive motivic material in order to avoid tedium. Grieg’s real genius is his art of integrating folk melody and dance rhythm to create a sonic saga that is compelling.

• • •

PAUL HINDEMITH

(born November 16, 1895, Hanau, Germany; died December 28, 1963, Frankfurt, Germany)

Sonata for Viola and Piano, Op. 11, No. 4 (1922)

I have been attracted to Hindemith’s *Sonata for Viola and Piano, Op. 11, No. 4* since my youth. Here is a work that is methodically organized, yet highly rhapsodic,

passionate, and tender. It begins with a haunting melody played by the viola and the music continues without interruption through many moods until it comes to its end in material appropriately marked “Wild.” It is a composition with which the performers can really grapple.

One is less acutely aware of Hindemith’s tendencies toward counterpoint in this work compared to his later works, though polyphony does play an important and sometimes powerful role. Seemingly improvisatory writing provides ensemble challenges to the participants and projects an almost ineffable quality. Vistas of wistful yearning alternate with fiery outbursts. Whatever impulses inspired its composition, this music is capable of invoking strong feelings from the listener.

As Hindemith was a fine violist, it might be assumed that he would compose well for his instrument. Likewise, Brahms was considered an accomplished pianist. To date, no one to my knowledge has accused Brahms of writing pianistically. Similarly, Hindemith’s approach to the viola is not quite idiosyncratic. Also, his writing for piano cannot be considered completely idiomatic. The quick shifts of mood coupled with rapid tonal modulations in fast moving passagework demand considerable focus in performance.

This is visceral music. It is the earlier music of a highly disciplined composer in which its connections to the romantic past can clearly be heard.

Concerning Hindemith’s writing for viola, Daniel Foster states:

Hindemith was not the first composer to favor the viola. For example, Mozart primarily played viola when reading chamber music with friends, but Hindemith was the first well-known composer to be equally recognized as a viola performer.

Hindemith understood each instrument’s capacity to speak as a solo voice. His seven sonatas for viola (four solo, three with piano), along with three

viola concerti, essentially created from scratch a new repertoire for the viola. These compositions started a wonderful snowball effect, leading more musicians to choose the viola as their instrument, which in turn inspired more great composers to see the unique qualities of the viola’s voice, and to add to the repertoire that Hindemith established.

The *Sonata for Viola and Piano, Op. 11, No. 4*, brilliantly showcases the viola to its best advantage, from lyrical tenderness to growling intensity. All performing violists are forever indebted to Hindemith for introducing the viola’s distinctive voice to the music world.

• • •

FRANCIS POULENC

(born January 7, 1899, Paris, France; died January 30, 1963, Paris, France)

Sonata for Flute and Piano

Written between December 1956 and March 1957 at the Hotel Majestic in Cannes, France.
Dedicated to Elisabeth Sprague Coolidge. Premiered at the Strasbourg Festival, June 1957, Jean-Pierre Rampal, flute, Francis Poulenc, piano.

I love the music of Francis Poulenc. His seemingly innocent writing style is actually quite sophisticated. Like the compositions of Mozart, Poulenc’s works demand attention to detail and nuance. Precise articulation, pristine clarity of execution, and close attention to rapid changes in mood are some of the prerequisites for satisfying performances.

Listening to playback during the recording of Poulenc’s fine *Sonata for Flute and Piano*, I would find myself demanding even more nuance from my playing. The last movement needed to be accurate, of course. But it needed to be gripping and also daring. We had to work hard to get the desired effect.

Toshiko Kohno, the flutist on this recording, writes:

A very special memory for me is connected with the Poulenc sonata—it was the first time I met the great French flutist, Jean-Pierre Rampal. After

his recital in Buffalo, he gave a master class at which I played the Poulenc sonata. It was a great privilege for me as a high-school age student to play for him and a thrill to be coached on this piece by the quintessential French flutist. I was carried away to the boulevards of Paris and saw the world through French eyes. Rampal's great love for music was contagious.

This sonata ingratiates itself to the listener with its tuneful melodies, pleasing harmonies, varying moods and textures as well as energetic rhythms. Poulenc manages to combine these fine attributes into a musical bouillabaisse that is easily recognizable as his own style. The pleasures of performing his music are certainly worth the effort of exploring his subtle complexities.

• • •

BOHUSLAV MARTINŮ

(born December 8, 1890, Polička, Czechoslovakia; died August 28, 1959, Liestal, Switzerland)

Sonata No. 3 for Violoncello and Piano (1952)

Dedicated to the memory of Hans Kindler.

David Hardy, the cellist of this CD, convinced me of the virtues of the Martinů *Sonata No. 3 for Cello and Piano*. I had never approached his cello sonatas. Martinů is one of those composers whose apparent aural simplicity, like that of the works of Poulenc, belies considerable performance challenges. I knew serious effort would be required to master this piece.

Of this work, David Hardy, writes:

I first came across chamber music for cello and piano by Martinů back in my conservatory days when I was assigned his tour de force *Variations on a Rossini Theme*. Early on I realized that he wrote a number of works for this combination, including suites, pastorales and most importantly three magnificent sonatas.

Several years ago the National Symphony Orchestra of Washington and the Library of Congress gave a joint series of chamber music concerts that featured works either commissioned directly by the Library or manuscripts that were in their permanent collection. I took part in these concerts and was delighted to finally have an excuse to learn one of Martinů's sonatas. It turns out that the joyful third sonata was commissioned by the Library in memory of Hans Kindler, the first Music Director of the NSO and also a famous cellist. The premiere took place in 1953 and was performed by the great cellist Raya Garbousova.

I find Martinů's work to be rather roughly hewn but charming and engrossing. Rhythms can be powerful and mesmerizing. Melodies alternate between simplicity and complexity. Harmonic changes and phrase shapes are volatile and propel the performance in unexpected directions. Martinů manages the freshness of modernity, with great energy and obvious joy, and without antagonizing the listener.

It can be daunting to decide exactly how to shape a phrase in Martinů's writing. We spent a considerable amount of energy exploring possible options when approaching his passagework. Decisions were allowed to ripen with time before determining which version of our interpretation would win a trip to the concert.

His piano writing can be nasty. I clearly remember our first presentation of this work. The various performance obstacles were being met and we were playing in a committed and exciting manner with our attention resolutely focused on the task at hand. However, in our feverish excitement, we were now approaching the virtuosic ending at a very fast tempo. Beads of sweat were on both our faces as we dove into the demanding final passages. We hung in there and, as they say, "stuck the landing." The audience roared its approval. In subsequent readings of this work, we tried to remember the excitement of the first performance and worked on maintaining that energy while increasing our confidence.

This is music to lift the spirits of the listener. Optimism abounds and the work, thanks to the abilities of this talented and original composer, seems young and fresh. It is with pleasure that we offer this sonata that has such a significant connection with our own National Symphony Orchestra.

—Lambert Orkis

The Kennedy Center Chamber Players

The Kennedy Center Chamber Players is centered around a core group of principal chair players of the National Symphony Orchestra of Washington, D.C.: Nurit Bar-Josef, Concertmaster; Daniel Foster, Principal Viola; David Hardy, Principal Cello; and Lambert Orkis, Principal Keyboard. Other principal players as well as other members of the orchestra participate in the group's activities depending upon the needs of selected repertoire.

Their series at the Kennedy Center Terrace Theater has gained a loyal following and has been greeted with critical accolades. These dedicated musicians come together despite their busy orchestral and personal musical lives for the commonly-shared love of music-making.

David Hardy, Principal Cello of the National Symphony Orchestra, achieved international recognition in 1982 as the top American prize winner at the Seventh International Tchaikovsky Cello Competition in Moscow. Mr. Hardy won a special prize for the best performance of the *Suite for Solo Cello* by Victoria Yagling, commissioned for the competition.

A native of Baltimore, Maryland, David Hardy began his cello studies there at the age of eight. He was 16 when he made



his debut as soloist with the Baltimore Symphony Orchestra. When he was 21 years old, Mr. Hardy won the certificate in the prestigious Geneva International Cello Competition. He was graduated from the Peabody Conservatory of Music, where he studied with Laurence Lesser, Stephen Kates and Berl Senofsky. In 1981, he was appointed to the National Symphony Orchestra as Associate Principal Cello by its then Music Director, Mstislav Rostropovich. In 1994, Mr. Hardy was named Principal Cellist of the NSO by Music Director Leonard Slatkin.

Mr. Hardy made his solo debut with the National Symphony Orchestra in 1986 with Mstislav Rostropovich conducting. A regular soloist with the NSO, Mr. Hardy, in 2004, gave the world premiere performance with Leonard Slatkin conducting of the Stephen Jaffe *Concerto for Cello and Orchestra* which was commissioned by the Hechinger Foundation. Mr. Hardy gave the European premiere of the Jaffe concerto in Slovenia in 2007. Bridge Records is scheduled to release the premiere recording of the concerto with Mr. Hardy and the Odense Symphony of Denmark.

The National Symphony Orchestra's recording of John Corigliano's *Symphony No. 1* featuring Mr. Hardy's solo cello performance won the 1996 Grammy Award for "Best Classical Album."

Mr. Hardy is a founding member of the Opus 3 Trio, with violinist Charles Wetherbee and pianist Lisa Emenheiser. The Opus 3 Trio has performed to critical acclaim across the country and has commissioned, premiered and recorded many new works. Additionally, Mr. Hardy was cellist of the 20th Century Consort in Washington, D.C. where he premiered works by Stephen Albert, Nicholas Maw, and Joseph Schwantner.

Mr. Hardy's playing can be heard on recordings under the Melodyia, Educo, RCA, London, Centaur and Delos labels.

In addition to his performing schedule Mr. Hardy is Professor of Cello at the Peabody Conservatory of Music.

Violist **Daniel Foster's** varied career encompasses orchestral, chamber and solo playing, as well as teaching. Since capturing the First Prize in both the William Primrose and Washington International Competitions, he has appeared in the United States in recital and as soloist with orchestra. After studying with Jeffrey Irvine and Lynne Ramsey at Oberlin Conservatory and with Karen Tuttle at The Curtis Institute, Mr. Foster became a member of the National Symphony's viola section in 1993, and was appointed Principal by Music Director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment.



Mr. Foster is a member of the critically acclaimed Dryden Quartet, which he founded along with his cousins Nicolas and Yumi Kendall and National Symphony Concertmaster Nurit Bar-Josef. He was also a member of the Manchester Quartet. Mr. Foster has performed chamber music at the Marlboro, Bowdoin, Killington, Alpenglow, and Strings in the Mountains Festivals.

Mr. Foster is on the faculty at the University of Maryland and has been a faculty member at the Bowdoin and Killington Festivals. His former students have gone on to major orchestral and university positions. Mr. Foster has given master classes at the Oberlin and Peabody Conservatories, the University of Michigan, and the Cleveland Institute of Music. He is a regular faculty member for the National Orchestral Institute and is a member of the "International Principals" faculty at the Pacific Music Festival in Sapporo, Japan. The *Journal of the American Viola Society* published an article by Mr. Foster in 2002. In May 2005 Mr. Foster was a member of the jury for the William Primrose competition, where he also presented a recital.

Mr. Foster comes from a musical family. His father William is also a violist with the National Symphony, and his grandfather John Kendall is a renowned violin pedagogue.

Toshiko Kohno, born in Tokyo, has been Principal Flute of the National Symphony Orchestra since 1978. She studied with Doriot Anthony Dwyer, formerly Principal Flute of the Boston Symphony Orchestra, and with Joseph Mariano at the Eastman School of Music. Before coming to the National Symphony she played in the Buffalo Philharmonic and the Montreal Symphony. First prize winner of the 1973 Geneva International Competition, she has made solo appearances with numerous orchestras, including l'Orchestre de la Suisse Romande, the San Francisco Symphony Orchestra, the New Japan Philharmonic, the Tokyo Metropolitan Orchestra, and the National Symphony Orchestra. She has performed at the Marlboro and Aspen Music Festivals, and has been on the faculty of the Affinis Music Festival in Japan.



Lambert Orkis has received international recognition as chamber musician, interpreter of contemporary music, and performer on period instruments. He has appeared in recital with violinist Anne-Sophie Mutter since 1988 and performed with cellist Mstislav Rostropovich for more than 11 years.



His distinguished career also includes collaborative appearances with cellists Lynn Harrell, Anner Bylisma, and Han-Na Chang, violinist Julian Rachlin, and violist Steven Dann, and he has performed with the Vertavo, Emerson, American, Mendelssohn, Curtis, and Manchester String Quartets. As soloist he has made appearances with conductors including Mstislav Rostropovich, Leonard Slatkin, Rafael Frühbeck de Burgos, Günther Herbig, Kenneth Slowik, John Mauceri, Robert Kapilow, Leon Fleisher, Christopher Kendall, and others.

A multi-Grammy Award nominee, his wide discography comprises works of the

classical, romantic, and modern eras on many labels. With Anne-Sophie Mutter, he has frequently recorded for Deutsche Grammophon, winning a Grammy Award for “Best Chamber Music Performance” for the Beethoven piano and violin sonatas and a 2006 “Choc de l’année” award from the French magazine *Le Monde de la Musique* for the recently released Mozart piano and violin sonatas recording. He has also recorded works of Brahms, Schumann, and Chopin/Franchois with Dutch cellist Anner Bylsma, and with violist Steven Dann, he appears on an ATMA Classique disc of works by Brahms. Mr. Orkis has released discs on Bridge Records of solo works written for him by George Crumb, Richard Wernick, and James Primosch.

His most recent solo releases on the Bridge Records label include, as fortepianist and pianist, three separate performances of Beethoven’s “Appassionata” sonata using instruments based upon Viennese piano building designs which represent three snapshots in time of Viennese keyboard evolution. Another disc features piano music by Louis Moreau Gottschalk performed on an 1865 Chickering concert grand piano from the collections of the Smithsonian Institution, Washington, DC.

Solo discs as fortepianist of Schubert works for Virgin Classics have been recorded. As founding member and fortepianist of the Smithsonian Institution’s Castle Trio, he has given many performances including several cycles of Beethoven’s twenty-eight major works for fortepiano and strings, and produced highly regarded recordings of Beethoven and Schubert trios.

In 1982, Lambert Orkis was appointed by Music Director Mstislav Rostropovich to the position of Principal Keyboard of Washington’s National Symphony Orchestra. He is Professor of Piano at Temple University’s Esther Boyer College of Music in Philadelphia, where he was honored with the university’s Faculty Award for Creative Achievement and the Alumni Association’s Certificate of Honor.

The Beauty of Two

Producer: Lambert Orkis

Assistant Producer: Jan Orkis

Recording Engineers: For Grieg: Brandie Lane
For Hindemith, Poulenc, Martinů: Daniel Shores

Editors: Daniel Shores, Brandie Lane, David Hardy

Mastering and Mastering: Brandie Lane, Daniel Shores, Dan Merceruo

Piano Technicians: For Grieg: Jerry Brubaker
For Hindemith, Poulenc, Martinů: David Lamoreaux

Photo Credits: David Hardy: Margot Ingoldsby Schulman
Daniel Foster: Christian Steiner
Toshiko Kohno: Carol Pratt
Lambert Orkis: Rosalie O’Connor

Graphic Design: Jeremy Zeigler

Special Thanks:

Lorin Maazel and Douglas Beck of Theatre House, Castleton, Virginia
Rita Shapiro, Nigel Boon, Erin Ozment, and Patricia O’Kelly of, and C. Ulrich Bader,
formerly of, the National Symphony Orchestra, Washington, D.C.
Sandy Lerner of Ayrshire Farm, Upperville, Virginia

Recorded at Ayrshire Farm, Upperville, Virginia

Grieg: June 11, 2006

Piano: Steinway

Recorded at Theatre House, Castleton, Virginia,
courtesy of The Châteauville Foundation, www.chateauville.org

Hindemith: June 20, 2004

Poulenc: June 21, 2004

Martinů: June 14-15, 2004

Piano: Bösendorfer

DORIAN RECORDINGS®



The
Kennedy Center Chamber Players

KCCCP

Edvard Grieg (1843-1907) *Performed by: David Hardy, Cello; Lambert Orkis, Piano*

Sonata for Violoncello and Piano in a minor, Op. 36 [28:00]

- | | |
|-----------------------------|-------|
| 1: Allegro agitato | 9:37 |
| 2: Andante molto tranquillo | 6:18 |
| 3: Allegro | 12:05 |

Paul Hindemith (1895-1963) *Performed by: Daniel Foster, Viola; Lambert Orkis, Piano*

Sonata for Viola and Piano, Op. 11, No. 4 [16:41]

- | | |
|----------------------------------|------|
| 4: I. Fantasie | 2:51 |
| 5: II. Thema mit Variationen | 3:57 |
| 6: III. Finale (mit Variationen) | 9:53 |

Francis Poulenc (1899-1963) *Performed by: Toshiko Kohno, Flute; Lambert Orkis, Piano*

Sonata for Flute and Piano [11:41]

- | | |
|--------------------------|------|
| 7: Allegro malinconico | 4:31 |
| 8: Cantilena: Assez lent | 3:44 |
| 9: Presto giocoso | 3:26 |

Bohuslav Martinů (1890-1959) *Performed by: David Hardy, Cello; Lambert Orkis, Piano*

Sonata No. 3 for Violoncello and Piano [17:50]

- | | |
|----------------------------------|------|
| 10: I. Poco andante | 7:12 |
| 11: II. Andante | 5:22 |
| 12: III. Allegro (ma non Presto) | 5:16 |

Total Run Time: 74:12