



Mark Rush enjoys a diverse musical career encompassing many interests. He has performed extensively as both a soloist and chamber musician on the concert stage and for radio and television in the United States, China, Canada and Europe. He plays a farflung repertoire that ranges from J.S. Bach to Yngwie Malmsteen and has worked closely with many composers and performers premiering and performing numerous new works. He has also recorded for ASV, CRI, ISG and Albany Records and was nominated for a Gramophone Award in 1994. His recent recording, *Playing the Edge*, featuring music for violin and percussion instruments, was met with wide critical acclaim.

Mr. Rush is a sought-after violin teacher and has taught at the University of Arizona and the University of Virginia. Most recently, he joined the music faculty at the Lamont School of Music at the University of Denver. He is also an author and his book, *Playing the Violin: An Illustrated Guide*, is widely acknowledged as a valuable volume for violin students and teachers alike. For more information visit: www.markrushviolin.com



Tannis Gibson's performances have been described as "thoroughly captivating" (*The Washington Post*) and a recent review from *Fanfare* commended Gibson for her "stunning performance and powerhouse pianism." Ms. Gibson has been heard in concert halls worldwide including Weill Recital Hall (Carnegie), the Kennedy Center, Merkin Hall, Corcoran Gallery, National Gallery of Art and the Gardner Museum. She regularly performs and teaches in Asia and has concertized in Europe and South America and in collaboration with many distinguished artists and ensembles such as the Shanghai, Muir, American, Lark, Audubon and Calder String Quartets. Ms. Gibson has given live performances for WGBH Boston and WQXR New York, NPR's

Performance Today and the *Today Show* (NBC). Several of her CDs have received international recognition and prizes.

Ms. Gibson is Professor of Piano and Assistant Director for the Fred Fox School of Music at the University of Arizona. For more information visit: www.tannisgibson.com

Mark Rush and Tannis Gibson have been performing together since 1982 when they met as students at the Banff Centre for the Arts.

Mark Rush, violin
Tannis Gibson, piano

Barnstorming



Ives ♦ Bolcom ♦ Schoenfield ♦ Daugherty ♦ Malmsteen ♦ Hearne



The relatively recent inclusion of American composers into the lexicon of Western music is marked by a search for style identified as uniquely American. Certainly, one important trend in American composition is the use of vernacular elements. The compositions featured on this recording span a period of one hundred years and range from music by Charles Ives, considered by many the father of American modernism, to recent compositions by living composers forging new paths in musical expression. The influence of all kinds of popular music is evident throughout. The CD highlights two world premiere recordings of works by Michael Daugherty, Ted Hearne, and a transcription for violin of a piece by heavy metal shredder extraordinaire, guitarist Yngwie Malmsteen.

The *Second Violin Sonata* of **Charles Ives** was written during the First World War. Woven into the musical tapestry is traditional American popular music of the period as well as the hymnal church music of New England. Ives combines these elements with musical forms of the European canon, but also introduces compositional techniques far ahead of his time including polytonality, complex rhythms and even overt chaos.

The first movement, *Autumn*, begins with a solemn *Maestoso* but quickly launches into a march-like romp that builds to an effusive climax before the brooding opening theme is brought back again. The march-like material is then restated though rhythmically embellished. As the movement progresses, Ives develops material from both first and second themes before finally returning to the somber mood with which the movement begins. The second movement, *In the Barn*, portrays a rowdy village dance. Throughout the movement, Ives quotes from well-known popular songs such as *Turkey in the Straw*, *Sailors Hornpipe* and *The White Cockade*. As the “barn dance” progresses it becomes increasingly frenzied. A teetering drunken waltz leads to increasing chaos that culminates in a thunderous ending. Here, the violin struggles to make heard quotations from the *Battle Cry for Freedom* over the crashing dissonant chords of the piano. The last movement, *The Revival*, begins with a hushed hymn (*Nettleton*) and slowly builds to a triumphant climax evocative of ringing church bells before returning to the quiet mood of the opening.

As in much of his music, **William Bolcom’s** *Second Violin Sonata* draws from jazz, and in this work specifically from music of the jazz violinist Joe Venuti, whose robust and virtuoso style serves as a backdrop for the work.

The first movement, *Summer Dreams*, is a lazy blues divided by a rhythmic and rather pointillistic middle section. The title of the second movement, *Brutal, Fast*, aptly describes its character. The movement functions much like a demonic scherzo within the sonata as a whole. The *Adagio* is a meditative movement of long soaring lines that build to an intense climax before finally settling into a hymn-like conclusion. The last movement, *In Memory of Joe Venuti*, riffs on Venuti’s playing style. The movement begins with a swinging melody that eventually leads to a second theme characterized by unusual left-hand pizzicato in the violin part. A complex development of the thematic material then follows before the movement finally returns to the graceful opening theme.

The two pieces by **Paul Schoenfield** are entertaining works that share many of the aspects evident in the sonatas by Ives and Bolcom. With Schoenfield, however, the characteristic quality of his music might be described as popular music on steroids. Virtuosity and an exaggerated approach to the musical styles are typical. In *Pining for Betsy* this is reflected in a bluesy swing capturing the morose mood implied by the title. *Who Let the Cat Out Last Night* is a very fast, hyper-virtuosic take on fiddle music, challenging the technical skills of both violinist and pianist alike.

Three solo violin pieces round out the works recorded on this CD. **Michael Daugherty’s** *Viva* is a short upbeat work that draws from rock influences, particularly in its use of the pentatonic scale so characteristic of rock music. *Nobody’s*, by **Ted Hearne**, is a piece that utilizes compositional techniques associated with minimalism, but the musical style is clearly derived from the bluegrass genre. *Arpeggios From Hell* is a transcription of an iconic solo guitar piece written by heavy metal shredder, **Yngwie Malmsteen**. Since Malmsteen claims Paganini as a major influence, it seems appropriate to play the piece on the violin, echoing the virtuosity found in Paganini’s famous *24 Caprices*. —MR

Sound Engineers: Tom Miller and Wiley Ross

Recorded at: Hamilton Hall at the Lamont School of Music at the University of Denver
and Crowder Hall at the Fred Fox School of Music at the University of Arizona

Mixing and mastering: Wiley Ross

Cover Art: “Barnstorming” by Nixon Galloway, ©1990

Graphic Design: Leanne Koonce

**This project was made possible by a generous grant from
the Office of the Associate Provost for Research at the University of Denver.**



EQ 132

Tannis Gibson, piano

Mark Rush, violin

BARNSTORMING

Barnstorming

Mark Rush, violin
Tannis Gibson, piano1 *Viva for solo violin* – Michael Daugherty*Second Violin Sonata* – Charles Ives

- 2 I. Autumn
- 3 II. In the Barn
- 4 III. The Revival

5 *Nobody's for solo violin* – Ted Hearne*Second Violin Sonata* – William Bolcom

- 6 I. Summer Dreams
- 7 II. Brutal, Fast
- 8 III. Adagio
- 9 IV. In Memory of Joe Venuti

10 *Arpeggios from Hell* – Yngwie Malmsteen
(transcribed for solo violin by Jasper Schmich Kinney)11 *Pining for Betsy* – Paul Schoenfield12 *Who Let the Cat Out Last Night* – Paul Schoenfield

EQ 132 © © 2015 Mark Rush–All Rights Reserved.

EQUILIBRIUM

www.equilibri.com

BARNSTORMING

Mark Rush, violin

Tannis Gibson, piano

EQ 132



