

CARL NIELSEN / MAURICE RAVEL

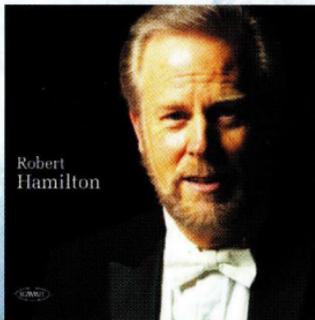
1. Chaconne, Op. 32 [9:42] Nielsen
2. Pavane pour une Infante défunte [6:03] Ravel
(*Pavane for a Dead Princess*)
- 3-5 Three Piano Pieces, Op. 59 Nielsen
 3. Impromptu [2:44]
 4. Molto adagio [2:41]
 5. Allegro non troppo [4:56]
6. Le gibet from *Gaspard de la Nuit* [6:59] Ravel
(*The Gallows*)
- 7-12 Humoreske-Bagatelles, Op. 11 Nielsen
 7. Good Morning! Good Morning! [4:47]
 8. The Top [1:52]
 9. A Little Slow Waltz [1:33]
 10. The Jumping Jack [1:41]
 11. Doll's March [1:09]
 12. The Musical Clock [1:52]
- 13-18 *Suite, Opus 45* Nielsen
 13. Allegretto un pochettino [3:23]
 14. Poco moderato [2:32]
 15. Molto adagio e patetico [5:14]
 16. Allegretto innocente [1:51]
 17. Allegretto vivo [1:22]
 18. Allegro non troppo ma vigoroso [7:45]
- 19-23 *Ma Mère l'Oye* (2-hands arr. Jacques Charlot) Ravel
(*Mother Goose Suite*)
 19. Pavane de la Belle au bois dormant
(*Pavane of Sleeping Beauty*) [1:36]
 20. Petit Poucet (*Little Tom Thumb*) [2:59]
 21. Laideronnette, Impératrice des pagodes
(*Little Empress of the pagodes*) [3:20]
 22. Les entretiens de la Belle et de la Bête
(*Conversation of Beauty and the Beast*) [4:01]
 23. Le jardin féerique (*The Fairy Garden*) [3:36]



NIELSEN / RAVEL

A JOURNEY

ROBERT HAMILTON, Pianist



Robert
Hamilton

ROBERT HAMILTON [SMT-278]

"...The Aurandt Sonata is a virtuoso piece with touches of Rachmaninoff and Debussy. It works very well under Hamilton's hands, but then again he is a very fine pianist. His Mozart is clearly articulated...All of Hamilton's playing has color and sensitivity; his performance of the F-minor Ballade is one of the better ones of the million or so around. He is a fine artist, and has all the other requisite pianistic skills."

— Schonberg,
American Record Guide

Robert Hamilton, A Journey

Anyone who has taken a long, pensive walk beneath clouds that race past the sun, or through a grove whose fluttering leaves set the daylight dancing, has made the sort of “Journey” Robert Hamilton envisioned when he selected and arranged the works of Nielsen and Ravel for this collection. In other words, you are about to take your first step on an adventure in light and shadow.

What better composers to accompany us! Maurice Ravel (1875–1937), of course, whose *Pavane* alternately smiles through poignant memories and weeps at the bier of a dead princess—whose *Le gibet* cannot turn its gaze from the hanged man at sunset, and yet whose Mother Goose tales sparkle with the iridescence of youth. So Ravel, of course. But Nielsen!...

If you are making your first acquaintance with him, you are in for quite a surprise. How, you may rightly wonder, could such a formidable composer elude the attention of so many? The short answer is that Scandinavians are not the most conscientious exporters of their own music and as a result, Grieg and Sibelius excepted, several impressive Scandinavian composers, such as Franz Berwald (1796–1868) and Lars-Erik Larsson (1908–1986), remain all but anonymous elsewhere.

Yet the destiny of light is to burst through shadow—especially a light as dazzling as that of Carl Nielsen (1865–1931), hands-down Denmark’s foremost composer. To this point he is most admired, by those who know him at all, for his six symphonies, particularly his second, entitled *The Four Temperaments*. But pianist Hamilton, the world’s foremost champion of Nielsen’s piano music, has endeavored to broaden those horizons.

And so how fortunate you are! whose ears find these works for the first time, from there to explore the marvels and mysteries of the *Chaconne*, the shimmer and shudder of the *Three Pieces*, the sheer innocence of the *Bagatelles*, and the lush landscape of the *Suite*, which Mr. Hamilton calls “unsurpassed twentieth century piano drama.”

—Paul Aurandt, May 5, 2007

Robert Hamilton, Biography

Internationally respected pianist and recording artist Robert Hamilton has had the distinction of being enthusiastically reviewed by two former Chief Music Critics of the New York Times. Harold C. Schonberg (who also authored *The Great Pianists*) wrote: “He is a very fine artist. All of Hamilton’s playing has color and sensitivity....one of the best of the million or so around.” And his successor, Donal J. Henahan wrote: “It was an enthralling listening experience. A major talent.” Mr. Hamilton’s performance beginnings were varied. Fluent as a high school student on three instruments - piano, clarinet and bassoon - he performed with orchestra five standard concerti representing his three solo areas. He studied at Indiana University with the first winner of the coveted Levintritt award, Sidney Foster, and graduated summa cum laude. A move to New York City brought studies with Dora Zaslavsky of the Manhattan School, additional coaching from legendary pianist Vladimir Horowitz, and a number of monetary awards from the Rockefeller Fund and U.S. State Department, launching a strong career here and abroad.

Hamilton has made countless concert tours of four continents, appearing in many leading music capitals. His orchestral engagements have included the Chicago Symphony, National Symphony, St. Louis Symphony, Milwaukee Symphony, Phoenix Symphony, Indianapolis Symphony, Grant Park, Chautauqua and S.O.D.R.E. orchestras. An appearance at the great hall of the Moscow Conservatory brought a ten-minute standing ovation, and he made an appearance in St. Petersburg that was televised nationally in Russia. Mr. Hamilton has been heard over numerous radio networks including NPR, ABC, BBC London, Voice of America, Armed Forces Network, DRS Zurich and Radio Warsaw. He has recorded for Phillips, Orion and Summit Records. He currently teaches at the Arizona State University School of Music.

ROBERT HAMILTON, PIANIST

"A very fine artist"

— Harold C. Schonberg
(author *The Great Pianists*)

"Incomparable demonstration of how remarkably tender and gripping these works can be. The caliber of his artistry and the remarkable acuity of his insight are unique in my experiences with this music."

— Fanfare



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Total time: 77:13



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