



JANICE  
WEBER  
SEASCAPES

1.	<i>Smetana</i>	<i>Am Seegestade</i>	4:58
2.	<i>Bortkiewicz</i>	<i>Caprices de la mer</i>	3:11
3-5.	<i>Guillaume</i>	<i>At the Sea: Shining Morning</i>	2:36
		<i>The Rocky Beach</i>	2:29
		<i>Rough Sea</i>	3:44
6.	<i>Rowley</i>	<i>Moonlight at Sea</i>	3:19
7.	<i>Sauer</i>	<i>Flammes de mer</i>	3:19
8.	<i>Blumenfeld</i>	<i>Sur mer</i>	4:37
9.	<i>Castelnuovo-Tedesco</i>	<i>Alge</i>	3:37
10-12.	<i>Bloch</i>	<i>Poems of the Sea: Waves</i>	4:15
		<i>Chanty</i>	2:44
		<i>At Sea</i>	4:11
13-15.	<i>Manziarly</i>	<i>Impressions de mer: La grève</i>	3:21
		<i>Par une journée grise</i>	2:34
		<i>Par une journée claire</i>	3:17
16.	<i>Farwell</i>	<i>Marine</i>	4:03
17.	<i>Sowerby</i>	<i>The Shining Big Sea-Water</i>	5:23
18.	<i>Scott</i>	<i>Sea-Marge</i>	3:20
19.	<i>Leschetizky</i>	<i>Jeu des Ondes</i>	1:51
20.	<i>Templeton</i>	<i>Skye Variations</i>	9:06

Total Time 1:15:55

## SEASCAPES

The piano's seven-plus octaves provide an ideal vessel for oceanic music, and many composers have risen to the occasion. I hope that this collection serves as gateway to a treasury of pieces inspired by the limitless moods and splendor of the sea.

**Bedřich Smetana** (1824–1884), now recognized as a seminal proponent of “Czech” music, struggled for years to establish himself as a composer and pianist. Disillusioned with Prague, reeling from the death of a third young daughter, he accepted a conducting position in the coastal town of Gothenburg, Sweden in 1856. Smetana remained there in isolation for almost a year, with warm encouragement from Franz Liszt sustaining him through that desolate time.

Composed in 1861, the concert etude *Am Seegestade* (On the Seashore) recalls Smetana's dark winter in Sweden. Tumultuous, jagged arpeggios sweep over the keyboard before ebbing to a calm close.

Born to a noble Polish family in Ukraine, **Sergei Bortkiewicz** (1877–1952) escaped to Constantinople alive but penniless following the Russian revolution. His existence between the first and second wars was a nightmare

of relocations to Sofia, Baden, Paris, Berlin, and Vienna. Despite extreme financial hardship, Bortkiewicz continued to write a great number of piano pieces, two symphonies, violin and cello concertos, chamber works, and ballet music. Modest recognition came to him late in life and has continued to grow posthumously.

*Caprices de la mer* is from “Esquisses de Crimée” (Crimean Sketches) of 1908. Traces of Liszt, Wagner, and Liadov (his piano teacher in St. Petersburg) infuse Bortkiewicz’s glistening evocation of the Black Sea.

Little is known of **Eugène Guillaume** but that he was born in 1882 and was still alive in the late 1940’s, when his last works were published in Belgium. His sympathetic approach to keyboard geography suggests he was also a pianist of considerable skill.

“At the Sea, Suite for Piano” (1921) owes much to impressionism. *Shining Morning* depicts a calmly undulating ocean. Playful waves crash upon *The Rocky Beach*; and a storm surges in *Rough Sea* before rumbling toward the horizon.

**Alec Rowley** (1892–1958) attended the Royal Academy of Music and later taught composition at Trinity College in London. His long tenure as organist at St. Alban’s Church, Teddington, inspired many choral compositions. Though most of his keyboard compositions are of intermediate difficulty, Rowley’s larger works include a piano concerto and two organ symphonies.

*Moonlight at Sea* (1926), dedicated to Rowley’s duo-piano partner Edgar Moy, is a nocturne welling with silvery chromaticism and a palpable tenderness.

Though now known as one of Liszt’s most illustrious pupils, **Emil von Sauer** (1862–1942) considered Nikolai Rubinstein at Moscow Conservatory to be his true mentor. Sauer performed well into his seventies and was able to leave recordings for posterity. An indefatigable editor of Liszt, Brahms, and Chopin, Sauer also composed two concertos, two sonatas, dozens of etudes, and a host of salon pieces.

The 1899 concert etude *Flammes de mer* (*Meeresleuchten*) deploys cavalcades of *staccato* to depict marine luminescence, the phenomenon of millions of tiny organisms phosphorescing the surf with flashes of blue and green.

After his studies at St. Petersburg Conservatory, **Felix Blumenfeld** (1863–1931) went on to a superb career as a conductor, teacher, pianist and composer. Among his many accomplishments, Blumenfeld conducted the Russian premiere of *Tristan und Isolde* and nurtured a new generation of pupils (including Vladimir Horowitz and Simon Barere). Though his *Etude for Left Hand Alone, Op. 35*, is heard regularly, Blumenfeld’s other compositions are finally “experiencing rediscovery.”

The brooding etude *Sur mer* (1889) captures the relentless roar of the sea— and perhaps the insignificance of the poet on the beach. The work is dedicated to Blumenfeld’s brother-in-law, Heinrich Neuhaus.

**Mario Castelnuovo-Tedesco** (1895–1968) was born into a prominent Jewish family in Florence and graduated from the Liceo Musicale de Bologna with degrees in piano and composition. At the peak of his career as

leader of the Italian avant-garde, Castelnuovo-Tedesco had to flee Europe at the outbreak of World War II. Settling in Hollywood, he composed over two hundred film scores and collaborated with Henry Mancini, Nelson Riddle, Herman Stein, André Previn, Jerry Goldsmith, and John Williams – to name but a few. His friendship with Andrés Segovia inspired nearly one hundred pieces for guitar.

*Alge* (1919), one of his few works for piano, presents rather unusual subject matter, but Castelnuovo-Tedesco charms with a *semplice* yet sophisticated ebb and flow. The second of three “Sea Pieces,” the work is dedicated to Florentine sculptor Romano Romanelli (1882–1969).

**Ernest Bloch** (1880–1959) studied violin and composition in his native Geneva and in Brussels. Following the 1917 Boston Symphony Orchestra premiere of *Trois Poèmes Juifs*, Bloch emigrated to the United States. He was director of the Cleveland Institute of Music and San Francisco Conservatory before finally settling in Portland, Oregon. Though many of his works are based on ancient Jewish themes, Bloch’s idiom is twentieth century and his mysticism remains timeless.

In *Creative Spirit*, a biography of her father, Suzanne Bloch writes that in the summer of 1921, Bloch took his family for a vacation to Percé, a small Canadian fishing village near the Gaspé Peninsula:

During his solitary walks on the Percé beaches, Bloch began to think of music, which he jotted down in a little book. The following year in Cleveland, he composed these three pieces, which he generally called

*The Sea Pieces: Waves, Chanty, At Sea*. He was able to give a special tang in them, of these colder northern seas, for the music surely doesn’t bring to mind a type of tropical ocean. It is the sea of a Brittany, an Ireland, of the old-time sailors who settled the American Eastern Coast.

A quotation from Walt Whitman prefaces *Poems of the Sea* (1923):

In cabin’d ships at sea,  
The boundless blue on every side expanding,  
With whistling winds and music of the waves, the large imperious  
waves,  
Or some lone bark buoy’d on the dense marine.  
  
Where joyous, full of faith, spreading white sails,  
She cleaves the ether ‘mid the sparkle and the foam of day, or under  
many a star at night,  
By sailors young and old haply will I, a reminiscence of the land, be  
read,  
In full rapport at last.

Born of French parents in Russia, **Marcelle de Manziarly** (1899–1989) studied composition with Nadia Boulanger in Paris, conducting with Felix Weingartner in Basel, and piano with Isabella Vengerova in New York. Her teaching and performing career centered around Paris and New York. Manziarly’s lifelong correspondence with Aaron Copland details her struggle for greater recognition, which never materialized before she died in Ojai, California at a ripe old age.

A youthful work, *Impressions de mer* (1922) owes much to Debussy, yet displays a brilliant sense of pianistic sonority. Gigantic waves rise and fall in *La grève* (The Beach); *Par une journée grise* (On a Gray Day) captures endless, oceanic tedium. Happily, light and life return on a clear day (*Par une journée claire*).

Following graduation from MIT in 1893, **Arthur Farwell** (1872–1952) abandoned engineering and embarked upon a uniquely significant career in American music. He studied with Engelbert Humperdinck in Berlin, lectured on music at Cornell, conducted gigantic choral concerts on both coasts, taught at Michigan State College, directed music schools at the University of California, Berkeley and New York City, and founded the Wa-Wan Press, dedicated to the music of Native Americans. Though he composed a vast amount of orchestral, chamber, and choral music, Farwell is most remembered for his Indianist efforts.

The handwritten score of *Marine* (1937) was sent to me years ago by Bryce Farwell, the composer's son. The second of "Two Tone-Pictures for Piano, Op. 104," its languid swells and elusive harmonies evoke the grandeur and mystery of the deep.

Born in Grand Rapids, Michigan, **Leo Sowerby** (1895–1968) was barely eighteen when the Chicago Symphony premiered his violin concerto. He became the first composer to win the Rome Prize in 1913 and won the Pulitzer Prize in 1946 for his cantata *Canticle of the Sun*. Though renown as the "Dean of American choral music", Sowerby also composed for orchestra, organ, piano, and chamber ensemble, leaving nearly five hundred

works. He died in Port Clinton, Ohio during a visit to Wa-Li-Ro, a choir camp on the shores of Lake Erie.

*The Shining Big Sea-Water* closes the suite "From the Northland" (1922). Sowerby's preface to his finale reads:

The blinding light of the summer sun beats down upon the ever-restless Great Lake. The waves hurl themselves with a monotonous never-ceasing rhythm upon the rocky wall of the shore. O my lake! In your every mood, pensive or fearful, you, of all nature, tell me most of joy, of youth, of power, of infinity!

Once described as "the English Debussy," **Cyril Scott** (1879–1970) was a gifted pianist, author, and poet, with deep interests in metaphysics and alternative medicine. Born in Cheshire, he left England at age twelve to study at the Frankfurt Conservatory. His first symphony was performed when he was twenty. Over a long lifetime, he wrote nearly four hundred works for orchestra, chorus, ballet, opera, and keyboard, as well as five volumes of poetry and forty-one books on a staggering variety of topics (among them *Autobiography: My Years of Indiscretion*; *Outline of Modern Occultism*; and *Constipation and Commonsense*). Currently, Scott is best known for *Lotus Land*, an aromatic piano piece composed in his youth.

He directs *Sea-Marge: Meditation for Piano* (1914) to be performed "Rather quickly – like the falling of a wave on a calm sea." Recurrent motifs and enigmatic pauses lull the listener into a contemplative trance. The piece is dedicated to Sir Edgar and Lady Speyer, a prominent



philanthropist (he) and violinist (she), coincidentally the owners of Sea Marge, a palatial summer home in Norfolk.

Polish pedagogue **Theodor Leschetizky** (1830–1915) was a pupil of Viennese pedagogue Carl Czerny, who was a pupil of Ludwig van Beethoven. In 1852 the eminently-pedigreed Leschetizky moved to St. Petersburg to teach at the royal court. He helped found the St. Petersburg Conservatory before returning to Vienna twenty-five years later. His private studio attracted not only a flock of American damsels but Ignaz Friedman, Ossip Gabrilowitsch, Mieczyslaw Horszowski, Elly Ney, Ignacy Jan Paderewski, Paul Wittgenstein, Artur Schnabel, and a host of pianists eager to experience the legendary “Leschetizky method.”

Despite a herculean teaching schedule, Leschetizky composed two operas, a piano concerto, and nearly one hundred characteristic piano works. The etude *Jeu des Ondes* (Play of Waves), Op. 40 No. 1 is from “À la Campagne” (1891), a set of five engaging salon pieces.

Blind from birth, Welsh pianist and composer **Alec Templeton** (1909/10–1963) studied at the Royal Academy of Music in London. In America for a 1936 tour with Jack Hylton’s Jazz Band, Templeton quickly made a name for himself with radio broadcasts on *The Rudy Vallée Show*, *The Chase and Sanborn Hour*, and *Kraft Music Hall*. One of the first huge crossover artists, Templeton recorded dozens of bestselling albums for RCA Victor and Decca, with titles such as “Mendelssohn Mows ‘em Down” and “An Amateur Performance of Gilbert and Sullivan.” His career hit a new height with *Alex Templeton Time*, a nationwide radio broadcast featuring his own

improvisations and guests such as Pearl Bailey. Templeton continued to perform and record until his untimely demise.

*Skye Variations* is based on “The Skye Boat Song,” a Scottish folk tune describing the flight of Bonnie Prince Charles to the Isle of Skye following his defeat at the Battle of Culloden in 1746. Sir Harold Edwin Boulton (1859–1935) wrote the original lyrics:

Speed, bonnie boat, like a bird on the wing,  
Onward! the sailors cry;  
Carry the lad that’s born to be King  
Over the sea to Skye...

Many modern renditions use lyrics from a poem by Robert Louis Stevenson:

Sing me a song of a lad that is gone,  
Say, could that lad be I?  
Merry of soul he sailed on a day  
Over the sea to Skye...

Templeton’s variations include a medley of canons, feathery arpeggios, a woo-woo chorus, a Rachmaninoff-like cadenza, and a toccata preceding a peaceful Finale.

Janice Weber

*“...awesome dexterity,  
unshakeable concentration,  
and a delightful way with a  
rubato...”*

–The Washington Post





# JANICE WEBER

Janice Weber's New York recital debut, performed under the pseudonym Lily von Ballmoos, was an early indication of the eclecticism and fluency for which she has become known.

A summa cum laude graduate of the Eastman School of Music, Miss Weber has performed at the White House, Carnegie Hall, Wigmore Hall, National Gallery of Art, and Boston's Symphony Hall. She has appeared with the Boston Pops, Chautauqua Symphony, New Jersey Symphony, Hilton Head Orchestra, Sarajevo Philharmonic, and Syracuse Symphony in concertos of Hanson, Sowerby, Stenhammar, Bernstein, and Leroy Anderson as well as the standard repertoire. She has performed at the Bard, Newport, La Gesse, Husum, and Monadnock summer festivals and has twice toured China under the auspices of the American Liszt Society.

Her interest in the uncommon avenues of the piano literature led to a world premiere recording of Liszt's 1838 "Transcendental Etudes." Time Magazine noted, "Liszt later simplified these pieces into the still ferociously difficult Transcendental Etudes (1852 version) for fear that no one else could play them. There may now be several fire-eating piano virtuosos who can execute the original notes, but few can liberate the prophetic music they contain as masterfully as Janice Weber does here."

Her recordings include Rachmaninoff's complete transcriptions; with the Lydian Quartet, Leo Ornstein's vast Piano Quintet; flute and piano works of Sigfrid Karg-Elert; and waltz transcriptions of Godowsky, Rosenthal, and Friedman. Miss Weber recorded Liszt's last Hungarian Rhapsody, one of only two living pianists to be included in a compendium of historic performances by nineteen legendary artists. This disc subsequently won the International Liszt Prize. Her Naxos recording of Leo Ornstein's radical works introduced the charismatic composer to a worldwide audience. She is heard in Messiaen's Quartet for the End of Time on Ongaku Records and her newest disc, "Cascade of Roses: A Piano Bouquet" (DSL-92102), features works of twenty-one composers from Adolf Jensen to Billy Mayerl.

Weber has served on juries for the National Endowment for the Arts, the Gilmore Foundation, American Piano Association, Boston and Washington DC Amateur Pianists Competitions, and the Hilton Head International Competition. She has given master classes and recitals throughout China, and is Artistic Director of South Coast Chamber Music, an ensemble based in New Bedford. She is a member of the piano faculty at Boston Conservatory and Tabor Academy. Weber is the author of eight novels. Her third, *Frost the Fiddler*, was a New York Times *Notable Book of the Year*.

She is a Steinway artist.

[janiceweber.com](http://janiceweber.com)

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Janice Weber

Janice Weber  
SEASCAPES  
DSL-92188

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**Recording, Mixing & Mastering Engineer:** Daniel Shores  
**Editing Engineers:** Daniel Shores, Dan Merceruio  
**A & R Direction:** Victor Ledin and Marina A. Ledin,  
Encore Consultants, LLC  
**Piano Technician:** John Veitch  
**Piano:** Steinway Model D #590904 (New York)  
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