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# Leo ORNSTEIN

*Ped. simile*

## Piano Music Volume One

Piano Sonata No. 4  
Cossack Impressions  
Four Impromptus  
In the Country

*Tempo I.*

Arsentiy Kharitonov, piano

INCLUDES FIRST RECORDINGS

# LEO ORNSTEIN: PIANO MUSIC, VOLUME ONE

by Malcolm MacDonald

Leo Ornstein was born and grew up in Russia, and it shows in his music, though he spent most of his life in the USA. He was born in Kremenchug, on the River Dnieper in the Poltava Oblast region of the Ukraine, on 11 (or maybe 2) December 1893 (or maybe 1892 or 1895): vagueness about dates reflects conflicting accounts of Ornstein's early years.<sup>1</sup> His father and first teacher in music was a synagogue cantor. Ornstein was recognised as a child-prodigy pianist and, after study in Kiev with the composer-pianist Vladimir Puchalsky, began studies at the St Petersburg Conservatoire at the age of nine (or maybe twelve). At the recommendation of Osip Gabrilovich, Ornstein auditioned for Alexander Glazunov and, reportedly, amazed everyone by realising that the piano was flat and serenely transposing his entire programme up a semitone.<sup>2</sup> After he had spent five (or so) years in St Petersburg as a student of Anna Essipova for piano and Glazunov for composition – as well as making money on the side as an accompanist and opera-coach – Ornstein's family, alarmed by anti-Jewish pogroms in Russia, decided to emigrate, and thus he arrived on New York's Lower East Side in February 1906 as a (probably) twelve-year-old immigrant. He trained at the Institute of Musical Art (now the Juilliard School) with the pianist Bertha Fiering Tapper, and within about four years was establishing himself as one of the most remarkable pianists of his time.

After a fairly conventional and well-received recital in 1911, Ornstein travelled in Europe, giving recitals in England, Scandinavia and Paris. Before long his programmes were introducing many works by Ravel, Scriabin, Busoni, Bartók and Schoenberg to America; his own pieces, some of them furiously dissonant and percussive, glorying in unremitting, machine-like

<sup>1</sup> Ornstein's family brought no official documentation with them to the USA and he himself was unsure of his precise date of birth, though he celebrated it on 2 December. Michael Broyles and Denise von Glahn have confirmed 1893 as the correct year in *Leo Ornstein: Modernist Dilemmas, Personal Choices*, Indiana University Press, Bloomington 2007, p. 3.

<sup>2</sup> This story is suspiciously reminiscent of the selfsame feat credited to the young Brahms, during his tour of North Germany with the violinist Reményi in early 1853; but untuned or mistuned pianos are an occasional hazard for pianists from time immemorial.

rhythms, tone-clusters (which he may have been the first to introduce to the concert hall), crushed seconds, gong effects and irregular metres, won glowing reviews from the more modern-minded critics. Paul Rosenfeld wrote of Ornstein's early works:

They are music young in all its excess, its violence, its sharp griefs and sharper joys, its unrelenting tumbling strength. The spring comes up hot and cruel in them. Always one senses the pavements stretching between steel buildings, the black hurrying tides of human beings; and through it all the oppressed figure of one searching out the meaning of all this convulsive activity into which he was born.<sup>3</sup>

Ornstein was widely dubbed a 'Futurist' musician on the strength of such works as *À la Chinoise* (perhaps composed as early as 1911, though not published until 1918), *Danse sauvage* (1913?), *Suicide in an Airplane* (1918?), and the brooding, proto-Messiaenic *Impressions de la Tamise* (1914). At this period he was perhaps the most visible and notorious of the 'immigrant' modernists such as Edgard Varèse and Dane Rudhyar whose impact on music in the USA compounded that of 'indigenous' Americans such as Charles Ives and Henry Cowell.

Precisely where Ornstein's aggressive modernist outpouring stemmed from is something of a mystery – seemingly also to the composer himself, who declared:

Having had a strictly conventional bringing up musically it is difficult to understand why, when in my teens and completely unaware of any contemporary trends, I should suddenly have heard anything like the *Impressions of Notre Dame* or the *Poems of 1917*. Essentially every person writing music is the victim or recipient of something 'way beyond' himself. It has little to do with training. It has little to do with consciousness or with theories. It is as incomprehensible as the fact of being alive.<sup>4</sup>

Clearly some of his pieces, such as the *Danse sauvage* (also known as *Wild Men's Dance*) and the *Three Moods* (1914), are related to the contemporary fascination with the sophisticated treatment of primitive emotion, enshrined most graphically in Stravinsky's *Le Sacre du printemps*. But Ornstein's

<sup>3</sup> Quoted by Michael Sellars in notes to *Danse Sauvage – The Early Piano Music of Leo Ornstein*, Orion ors 75194 (1975).

<sup>4</sup> Quoted by 'S. M. O.' (Severo Ornstein, the composer's son) in sleeve notes to Orion ors 76211 (1976), an LP of works by Ornstein for cello and piano performed by Bonnie Hampton and Nathan Schwartz. The reference to 'hearing' his works reflects Ornstein's conviction that in the act of composition he was simply transcribing music that was already present to his inner ear.

pieces in this vein sound quite individual. And although his name was associated with – and he made his early reputation by means of – this highly dissonant, ‘avant-garde’ style, there were always contrasting sides to his musical language. They included a sweeping and sustained melodic idiom, clearly indebted to the Russian nationalist schools of the late nineteenth and early twentieth centuries; a delicate and haunting adaptation of the language of French impressionism as perfected by Debussy and Ravel; and a pastoral vein that delighted in evocations of landscape and the natural world.

In Ornstein’s later music these perhaps more traditional elements came more to the fore, sometimes giving rise to accusations of nostalgia. Typical in this regard is the large-scale Fifth Piano Sonata of 1973–74 which he entitled *A Biography in Sonata Form*. Subsequent works like the Seventh and Eighth Sonatas (1988 and 1990 respectively: No. 8, written at the age of 97 or 98, was his last completed work) show plenty of the old fire and dissonant assertiveness, though these characteristics are perhaps more clearly subsumed into a more kaleidoscopic ‘late style’. Stylistic ‘purity’, the exclusive cultivation of a particularly radical or revolutionary approach, was never Ornstein’s aim; in fact, he distrusted it. ‘That he composes in varied styles is deliberate’, wrote the piano-music authority Donald Garvelman, ‘for he believes that no composer should adhere to a single style because he would only begin to imitate himself’.<sup>5</sup> Ornstein himself put it thus:

Whatever I have had to sacrifice, including lack of uniformity of style, the primary motivation has always been that the music should be spontaneous and thoroughly uninhibited. I feel that much of music today deals with so many personal refinements that in the end musical implications are altogether erased. I find it disturbing, this race to establish some personal style, which may almost be called an individual trademark, and the neglect or absence of substance.<sup>6</sup>

In 1918 Ornstein married another student of Bertha Tapper, Pauline Mallet-Provost. Though still at the peak of his powers, he began to feel burnt-out and started to withdraw from the concert platform in the 1920s, taking a position as head of the piano department of the Philadelphia Academy of Music. Later he established with his wife the Ornstein School of Music in the same city. (Two of its best-known students were the jazz musicians John Coltrane and Jimmy Smith.) By the

<sup>5</sup> Donald Garvelman, sleeve notes to *Piano Music of Leo Ornstein*, performed by Martha Anne Verbit, Genesis GS 1066 (1976).

<sup>6</sup> Quoted by ‘S. M. O.’ in the sleeve notes to *Orion* ORS 76211, *loc. cit.*

later 1930s, while he pursued a private teaching career, his music and influence was beginning to be forgotten. Ornstein retired from teaching in 1953, but in fact had nearly 40 years of creativity left to him. He died on 24 February 2002 in Green Bay, Wisconsin, at the probable age of 108.

In addition to his remarkable and very numerous piano works, Ornstein composed many orchestral and chamber pieces, including the Piano Concerto which he premiered with Leopold Stokowski in Philadelphia 1925, a (now lost) symphonic poem *The Fog*, sonatas for violin and for cello, the epic Piano Quintet of 1927, dedicated to Elizabeth Sprague Coolidge, which Ornstein performed with the Pro Arte and Stradivarius String Quartets, and three string quartets. There are also songs, choruses, and some striking incidental music to the *Lysistrata* of Aristophanes.

#### *Four Impromptus*

The *Four Impromptus*, according to the authoritative worklist published on the website run by the composer's son,<sup>7</sup> were completed in 1976, but their origins may go back to the early 1950s. In themselves the pieces are stylistically mixed, but they occasionally hark back to the passionate and exploratory phases of the composer's younger self.

Impromptu No. 1 (*Moderato*) [1], is in a chromatically much expanded C major (the harmony is rather reminiscent of Charles Koechlin). After a languorous, richly textured opening section with an orientally perfumed melody, the work passes through several related but distinct episodes: a sweeping romantic tune, a rapid, toccata-like dance, a frenetic, machine-like development of the toccata, and finally a reprise of the languorous music from the start of the work, and then a slower, grandiloquent coda based on the romantic tune that dissolves the opening tune in a few soft, exquisite bars marked *slower with feeling*.

Impromptu No. 2, subtitled 'Epitaph' [2], is more clearly in a ternary form. It begins with a sinuously winding theme that is in fact a clear derivative of the oriental-sounding melody from No. 1. The fundamental tonality here is D minor, but it is rendered practically weightless by the restless wanderings of the melody through the keys by sequences and side-slips. A central section brings a change of focus, and a passionate intensification of harmony. The wandering tune returns, and the music fades into a nocturnal suggestion of F sharp major.

Impromptu No. 3 [3] is termed 'An Interlude'. Its calmly plashing figuration, like droplets in a fountain, surround yet another form of the opening melody from the first Impromptu, which is then

<sup>7</sup> <http://www.LeoOrnstein.net>.

developed with increasing chromaticism, rising to an almost Scriabin-like sense of ecstatic flight. Then the music returns to the play of the waters: Debussy's *Reflets dans l'eau* and Ravel's *Jeux d'eau* come to mind.

Ornstein called *Impromptu No. 4* 'A Bit of Nostalgia' [4]. It is the only one of the four that seems to have nothing to do with the tune that was announced in the opening bars of *Impromptu No. 1*. Marked *with a touch of melancholy*, it is a haunting slow waltz that suddenly speeds up, continually increasing speed, to a feverish and dissonant climax. Almost at once thereafter the brakes are applied, and the nostalgic slow waltz returns, almost but not quite as if nothing had happened. The final bars – all four of these *Impromptus* have spellbinding little codas – sign off in a flash of colour.

### Piano Sonata No. 4, Op. 52

Owing to Ornstein's habit of carrying many of his compositions around in his head and not writing them down for several years (or even decades), some of the works he performed in his recitals have been lost for good. Among these were his first three piano sonatas, which he played from memory all over the USA on his concert tours. Apparently his busy schedule never allowed him enough time to write them down, and as new compositions crowded into his mind, the memory of earlier ones – the sonatas included – faded from his recollection.<sup>8</sup> Posterity therefore owes the existence of the Fourth Piano Sonata, Op. 52, of about 1918 to the fact that Pauline Ornstein meticulously wrote it down from her husband's playing, so that it could be published in 1924.

There is every reason to be grateful, for it is one of the most striking piano sonatas of its era. In its occasional oriental accents, dissonance and rhythmic bravura it shares common ground with its almost exact US contemporary, the masterly Piano Sonata by Charles Tomlinson Griffes, and indeed contemporary piano works (on a much smaller scale) by Prokofiev; but there is no question that Ornstein's compositional personality is entirely distinct. Though there are four separate movements, they all share to some extent in the same pool of ideas: themes and motifs recur from movement to movement, so much transformed in each as to give the impression of new material, imparting to the Sonata a striking degree of structural and expressive unity despite the strong individual characters of each movement. Throughout, there are Russian and Oriental tints to the ideas, but the work is not a study in exoticism: such echoes are merely the accent of Ornstein's musical speech.

<sup>8</sup> A similar fate overtook the second of George Enescu's three piano sonatas, which was never written down, although he performed all three in public and Sonatas Nos. 1 and 3 were eventually published.

The sonata opens flamboyantly *in medias res* in E minor [5] with an introductory bundle of themes over flowing arpeggios and decorated textures in several voices. It moves swiftly through a subsidiary, chant-like G minor theme (*Sostenuto, con melancolia*) to a declamatory C minor second subject (*Con moto e passione*) – a biting, highly rhythmic chordal fanfare over sustained bass harmonies. A brief development ensues in which the various ideas are swiftly varied and developed, merging with a recapitulatory section and a coda that evokes the second subject while closing in the E minor region in which the movement opened.

The second movement is a *Semplice* in F sharp minor [6], with a delightfully lyrical, exquisitely shaped tune in slow waltz-time that is first heard high up in the pianist's right hand and then brought into the middle register, shared between the hands in a typically aerated texture notated on three staves. Out of this melancholic calm suddenly arises in extreme contrast an urgent, passionate *Con fuoco* section in G minor, climaxing in *molto marcato* repetitions of its main rhythmic motif and then disappearing as swiftly as it has appeared. Instead, a broadly melodic *Largamente* transition leads back to a reprise of the slow waltz. Mysterious, Aeolian-harp arpeggios (appropriate, for the tonality is really F sharp minor Aeolian) murmur away in the *sostenuto* coda.

Ornstein once said that the *Lento* third movement [7] was meant to suggest a 'state of unreality or dreams':<sup>9</sup> it is certainly a mysterious, enigmatic invention in a much-expanded G minor, the key to which the Sonata keeps coming back. Gauzy, fluttering lines, *molto espress. e melancolico* or sometimes *languido*, weave together in an intensely chromatic web. Tonality seems suspended, and the late piano music of Scriabin would seem to be the only relevant stylistic parallel, but Ornstein's recurrent crushed semitones, creating jewel-like glints in the texture, are a wholly original element. The effect is both phantasmal and hypnotic. The quiet coda, notated on five staves, spans the heights and depths of the entire keyboard.

With its pounding rhythms and bounding, vivacious motion, the *Vivo* finale [8] is the most complex movement in its form and proves a satisfying – even sometimes stupefying – culmination to this sonata. It opens as a Dionysiac dance in B flat minor, the snapping accents and sometimes bitonal harmonies contrasting with the much freer and more flexible manner of the preceding movements. This dynamic main theme alternates with several other ideas: an excited E major tune (closely related to the *Con fuoco* music of the second movement) thus leads to a *Furioso* return of the

<sup>9</sup> Quoted by Donald Garvelman, sleeve notes to Genesis GS 1066, *loc. cit.*

main idea, the dance now underpinned by heavy, percussive octaves in the bass register, and thence to a heroic *Tempo di marcia* with obsessive left-hand drum-beats. A clipped, percussive transition collapses into perhaps the most beautiful pages in the entire sonata: a misty-textured, nostalgically lyrical *Andante con moto* over a deep pedal B flat (marked *il basso misterioso*) that ends with a minatory horn-call and moves on into a new transformation of the dance theme, this time as a calm, song-like variation seemingly redolent of the Steppes of Central Asia, over the soft breezes of an undulating accompaniment.

As the emotional temperature rises again, the accompanying figures and melodic decoration become ever more intricate, climaxing in a rhapsodic *Appassionato* idea that becomes a resonant chant in the tenor register of the keyboard; it mingles with a further development of the second-movement *Con fuoco* subject and culminates in insistent *fortissimo* parallel-fifth fanfares set within wide-spaced chords. They lead straight into a reprise of the Dionysiac dance and a recapitulation of its associated ideas – including the *Furioso* form, which works up to a dissonant, pulsing transition *in modo barbaro*. Finally the *Appassionato* music returns, now marked additionally *Tempestoso*, and drives on to a curt and imperious coda in B minor. The whole movement is a *tour de force* of imagination, pianistic devilry and (on the part of the performer) heroic stamina.

### *In the Country*

Ornstein's music often evokes memories of his childhood in Russia and the Ukraine, and *Cossack Impressions* (1918) and *In the Country* (1924) are both works of this type. *In the Country* seems more like a suite for children, in the vein of Schumann's *Kinderszenen* or Debussy's *Children's Corner* – but not necessarily for them to play. Tonality is freer here, the degree of dissonance much higher than in *Cossack Impressions*, and altogether the work requires a sophisticated performer. 'The Gypsy Lament' [9] puts a haunting, sinuous scrap of tune above an accompaniment of major seconds, introducing some Impressionistic whole-tone decoration in thirds. 'The Old Dungeon', in B flat minor [10], puts a chant-like theme in organum against a bell-like left-hand figure in fifths. 'A Fairy Dance' [11] is the tiniest wisp of a sardonic waltz spun over a persistent tritone, its sole motif like the cacchinnations of mocking elvish laughter. For 'The Cathedral Bells and the Choir' [12] Ornstein conjures up a brilliant miniaturised evocation of the dissonant clangour of Russian Orthodox church bells, within which a choir (male, to judge by its register) calmly and consonantly sings a profession of faith. The suite concludes with 'The Merry-Go-Round' [13], a cheerful, repetitive little dance that is also a bitonal

study full of pungent clashes between parallel fifths in the left hand and parallel fourths in the right.

### *Cossack Impressions*

Though composed at the same time as some of Ornstein's most radical pieces, the *Cossack Impressions* display his unabashed ability to write in a completely different vein. It seems like a series of swiftly penned vignettes for a nineteenth-century drawing room: as the titles of the various movements suggest, Ornstein seems also to be creating a gallery of the Romantic keyboard genres as cultivated by composers from Chopin to Fauré. Certainly the harmony is entirely that of a former age. Movements tend to be paired by the major and minor modes of the same key, or by relative major and minor, but Ornstein is not unduly systematic about this.

The opening 'Evening Song', in E flat minor [14], features wide-spread, 'harped' chordal writing, possibly a distant reminiscence of the balalaika, with the soulful melody picked out at the top of each chord by the left hand. The exquisite 'Maidens at the Fountain' [15] maintains the same key but now the motion is gently downward, in pellucid, plashing triplet figuration. The following 'Mazurka' [16], now in E flat major, sounds entirely nineteenth-century in its stylisation of the Polish dance but is danced by heavier-booted participants than in any Chopin mazurka. 'Moonlight in the Mountains' [17] remains in E flat major: a purely romantic nocturne, with a hushed tune that Rachmaninov might have been proud of, over a tender arpeggio accompaniment. The moonlight gleams most brightly when the right-hand melody is transposed up an octave into the higher regions.

'Grief' [18] moves to G minor: it begins as if within the conventions of nineteenth-century parlour music-making, but gathers gravity and conviction as it progresses. The C major 'The Waltz' [19] is just that: a delicious waltz-time study that seems to breathe the very air of Old Vienna, or at least Vienna as seen from the Ukraine. 'The Nocturne', in A minor [20], is an altogether more personal utterance, the tremulous bell-like patterns of the left-hand accompaniment bearing the weight of a haunting melody that eventually droops chromatically into despair. By sunny contrast the rushing, surging figures of 'At Dawn', a freshly minted, almost Rachmaninovian effusion in E and A [21], bring a sense of youthful passion to the proceedings. The music remains in A major for 'The Dance' [22] – a flamboyant waltz, with a chordal backbone like pealing bells, that is also an octave study.

'The Love Song' [23] – a single page of F major – is marked, appropriately, *Andante con sentimento*, which describes to perfection a melody as homespun and shyly devotional as a sentimental

nineteenth-century print. ‘The March’ [24] moves to F minor: with its strict tempo and rhythm and incisive drum and trumpet effects, it could be an *Esquisse* by Alkan. Marked *Languido*, the B flat minor ‘Méditation’ [25] has the character of a song without words, perhaps with a hint of the desolation of the Steppe. The whole sequence of movements ends with the sheer panache of ‘At the Festival’ [26], for the most part another brilliant octave study in B flat major marked *con fuoco brillante*, working up to a *ffff* final chord.

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*Malcolm MacDonald is the author of the volume on Brahms in the ‘Master Musicians’ series (Oxford University Press, Oxford and New York, 2002). He has also written The Symphonies of Havergal Brian (three vols., Kahn & Averill, London, 1974, 1978 and 1983) and edited the first two volumes of Havergal Brian on Music (Toccata Press, London, 1985 and 2009); further volumes are in preparation. His other writings include books on John Foulds, Schoenberg, Ronald Stevenson and Edgard Varèse.*

A prize-winner of numerous national and international competitions, including the 1991 Sergei Rachmaninov Competition (Russia), 2003 ‘Slavic Music’ Competition (Ukraine), Beethoven Piano Sonata Competition (Memphis, USA), and the Franz Liszt International Piano Competition (Los Angeles, USA), **Arsentiy Kharitonov** has been heard in solo recitals and with orchestras in Finland, Germany, Hungary, The Netherlands, Poland, Russia, Sweden, Ukraine and the United States.

He studied at the Rimsky-Korsakov College of Music of the famous St Petersburg Conservatoire in Russia, where his musical progress was immediate and astounding. Soon he was giving solo recitals, featuring his own compositions and brilliant improvisations in a variety of musical styles in addition to the standard piano repertoire. Arsentiy’s first orchestral appearances in Russia included solo performances with the St Petersburg Philharmonic and the Mariinsky Theatre Youth Philharmonic Orchestra. Upon graduating from the St Petersburg Conservatoire, he moved to the University of North Texas – the largest music school in the United States. His main teachers have been Igor Lebedev in St Petersburg and, in the United States, Nikita Fitenko and Joseph Banowetz.



Recorded on 20–22 December 2011 in the Margot and Bill Winspear Performance Hall, Murchison Performing Arts Center, University of North Texas, Denton, Texas  
Recording engineer: Blair Liikala

Booklet essay: Malcolm MacDonald  
Design and layout: Paul Brooks, Design and Print, Oxford

Executive Producer: Martin Anderson

TOCC 0141

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# LEO ORNSTEIN Piano Music, Volume One

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## *Four Impromptus, s300A\** (1950s–76)

16:57

- |   |       |                                     |      |
|---|-------|-------------------------------------|------|
| 1 | No. 1 | <i>Moderato</i>                     | 5:14 |
| 2 | No. 2 | Epitaph: <i>Moderato espressivo</i> | 3:48 |
| 3 | No. 3 | An Interlude: <i>Andante</i>        | 4:34 |
| 4 | No. 4 | A Bit of Nostalgia: <i>Moderato</i> | 3:21 |

## *Piano Sonata No. 4, s360* (c. 1918) 22:12

- |   |      |                          |      |
|---|------|--------------------------|------|
| 5 | I.   | <i>Moderato con moto</i> | 5:21 |
| 6 | II.  | <i>Semplice</i>          | 5:51 |
| 7 | III. | <i>Lento</i>             | 4:04 |
| 8 | IV.  | <i>Vivo</i>              | 6:56 |

## *In the Country, s63\** (1924) 6:56

- |    |       |   |      |
|----|-------|---|------|
| 9  | No. 1 | The Gypsy Lament:<br><i>Moderato con moto</i>                       | 1:28 |
| 10 | No. 2 | The Old Dungeon:<br><i>Andante misterioso</i>                       | 1:51 |
| 11 | No. 3 | A Fairy Dance: <i>Tempo rubato</i>                                  | 1:08 |
| 12 | No. 4 | The Cathedral Bells<br>and the Choir:<br><i>Moderato non troppo</i> | 1:46 |
| 13 | No. 5 | The Merry-Go-Round:<br><i>Vivo e ritmico</i>                        | 0:49 |

## *Cossack Impressions, s55\** (c. 1914)

25:26

- |    |        |  |      |
|----|--------|--|------|
| 14 | No. 1  | Evening Song: <i>Maestoso</i>                            | 3:11 |
| 15 | No. 2  | Maidens at the Fountain:<br><i>Andante comodo rubato</i> | 2:06 |
| 16 | No. 3  | Mazurka: <i>Con vivo</i>                                 | 1:03 |
| 17 | No. 4  | Moonlight in the Mountains:<br><i>Andante amabile</i>    | 2:04 |
| 18 | No. 5  | Grief: <i>Moderato con tristezza</i>                     | 2:12 |
| 19 | No. 6  | The Waltz: <i>Tempo di Valse</i>                         | 1:27 |
| 20 | No. 7  | The Nocturne: <i>Lento</i>                               | 1:40 |
| 21 | No. 8  | At Dawn: <i>Impazientemente</i>                          | 2:00 |
| 22 | No. 9  | The Dance:<br><i>Allegretto con spirito</i>              | 1:37 |
| 23 | No. 10 | The Love Song:<br><i>Andante con sentimento</i>          | 1:31 |
| 24 | No. 11 | The March:<br><i>Tempo alla marcia</i>                   | 1:35 |
| 24 | No. 12 | Méditation: <i>Languido</i>                              | 2:11 |
| 26 | No. 13 | At the Festival: <i>Allegro molto</i>                    | 2:39 |

TT 71:41

**Arsentiy Kharitonov, piano**

\*FIRST RECORDINGS



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The Russian-born American composer Leo Ornstein (1893–2002) lived long enough – an astonishing 109 years – to see his music both fall into and re-emerge from obscurity. His earliest surviving work dates from around 1905; his last was composed in 1990. Not surprisingly, his music embraces a range of styles, ranging on this first CD – in the first extended series devoted to his piano works – from the atmospheric impressionism of the *Four Impromptus* via the fiery virtuosity of the Fourth Piano Sonata to the Rachmaninov-like Romanticism of the *Cossack Impressions* and *In the Country*.

## LEO ORNSTEIN Piano Music, Volume One

1	<i>Four Impromptus</i> , s300A* (1950s–76)	16:57
5	<i>Piano Sonata No. 4</i> , s360 (c. 1918)	22:12
9	<i>In the Country</i> , s63* (1924)	6:56
14	<i>Cossack Impressions</i> , s55* (c. 1914)	25:26

TT 71:41

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