

# Mario Davidovsky

(b. 1934)

## *Shulamit's Dream* (1993) (14:31)

*Soprano and Orchestra*

- 1 Part One Song of Songs (Chapter V) (8:34)
- 2 Part Two Song of Songs (Chapter III) (5:57)  
Susan Narucki, soprano  
Riverside Symphony  
George Rothman, conductor

## *Shir ha-Shirim* (1975) (27:21)

(Song of Songs)

*Soprano, 2 Tenors, Bass Soli and Chamber Ensemble*

- 3 I. (1:1-17) The Sublime Song of Solomon (13:23)
- 4 II. (2:1-17) (10:25)
- 5 III. (3:1-3) (3:33)  
Susan Narucki, soprano Mark Bleeke, tenor I  
Mukund Marathe, tenor II Wilbur Pauley, bass  
Parnassus  
Anthony Korf, conductor

## *Biblical Songs* (1990) (14:20)

*Soprano, Flute, Clarinet, Violin, Cello and Piano*

- 6 I. From the Song of Songs (3:48)
- 7 II. And Samson said (2:33)
- 8 III. Psalm 137 (5:08)
- 9 IV. Isaac's Blessing (2:51)

Susan Narucki, soprano  
Parnassus  
Anthony Korf, conductor

Members of Parnassus: Keith Underwood, flute, piccolo, alto flute\*\* Marcia Butler, oboe, oboe d'amore\* Alan R. Kay, clarinet, bass clarinet \*\* Christopher Oldfather, piano\* Cyrus Stevens, violin\*\* Sarah Adams, viola\* Chris Finckel, cello\*\* Gail Kravand, contrabass\* James Preiss, percussion\*

\*Scenes from *Shir ha-Shirim* \*\*Scenes from *Shir ha-Shirim & Biblical Songs*

## Like One Single Continuous Voice

"Nothing I know counts."

Thus did Mario Davidovsky sum up his attitude toward entering what was for him the uncharted territory of electronic music, a world that would bring him not only his first significant recognition as a composer but, eventually, a Pulitzer Prize. For a period of about five years, from roughly 1960 through 1965, he embarked on a self-imposed exile of sorts, at a place then known as the Columbia-Princeton Electronic Music Center, for which his prior musical and cultural experiences could have hardly prepared him, or so it might have seemed. Not a period of exile in a total sense, for he was surrounded by the stimulating presence of colleagues who, like him, were at the forefront of some of the most exciting developments in contemporary composition. Furthermore, he was creating stunningly beautiful and highly original music such as the three *Electronic Studies* and the first three of the pathbreaking *Synchronisms*, in which he combined prerecorded electronic sounds with live performers. He did, however, see clearly that his trek through this new terrain would be a solitary and challenging one, on the surface difficult to connect with the traditions and training he had brought with him from his native Argentina.

What did he know that needed to be, if not jettisoned, put in abeyance as he stepped into this new sonic universe? He certainly had been steeped in the Viennese classical tradition of Haydn, Mozart and Beethoven, whose chamber music he played as a young violinist. His body of knowledge also included a thorough grounding in the venerable contrapuntal disciplines, particularly the polyphonic vocal style of such Renaissance masters

as Palestrina, Victoria and Lassus. Davidovsky has often recounted visiting his family years after having left home to settle in the United States and finding stacks of motets and mass movements that he had composed in this idiom while a student. These compositional studies received practical reinforcement in a chorus in which he sang as a young man, inspiring in him a lifelong delight in and love for what is now commonly referred to as "early music," particularly the bracingly edgy sonorities of the Middle Ages. This intimacy with musical traditions born of Christianity, inescapable for a young musician growing up in a Latin American Catholic culture, were complemented by a strong Jewish intellectual heritage and a deep and abiding preoccupation with the ethical responsibilities of the artist. In addition, as a young composer attending concerts in Buenos Aires, he discovered and found himself enthralled with the music of the masters of the Second Viennese School, Schoenberg, Berg and Webern. Indeed, he has described his early, "pre-Opus 1" music as having indulged in an intensely Bergian lyricism.

All of the music that affected Davidovsky so profoundly is dependent upon traditional Western European notions of directed, linear motion, often in a way that emulates narrative, dramatic and rhetorical models, and upon the artful combination of beautifully shaped lines into elegant contrapuntal structures. It is also highly dependent on precise and complex pitch relationships. Davidovsky now confronted an electronic studio severely limited in terms of this last concern, as keeping the oscillators that produced the raw sound material in tune to any reasonable degree was almost impossible. Once produced, this material had to be committed to audio tape and molded, subjected to the various manipulations that would yield a satisfactory aesthetic result; many tiny pieces of tape would be spliced together to

this end. One had to conceive and create not only the music, but all aspects of the musical tone itself. These included its overtone structure; its attack, or the degree of sharpness or imperceptibility of the sound's initiation; its duration; the manner in which it is sustained (vibrato, changes of tone color, etc.); and the slowness or rapidity of its decay. Defining these characteristics was not only difficult, particularly given the studio technology available in the early 1960s, but was tantamount to constructing the musical instrument itself, for these very aspects enable the ear to differentiate between, for example, the timbre of an oboe and that of a clarinet. The new medium also demanded attention to and was able to take advantage of the space in which the music was to be experienced, as sounds could now be passed rapidly back and forth between loudspeakers and made to surround the audience.

Davidovsky and other composers exploring the tape medium tended to emphasize those things that could be exploited in it that were impossible for—or at least much less congenial to—conventional instruments. Among these was a rapidity of articulation hitherto unknown to human performers as well as the ability to make precipitous and precise changes of volume and timbre. Such newfound capabilities had to be carefully balanced with the desire to build into the sound to the greatest degree possible the warmth that comes from the limitations and unique expressive sensibilities brought to bear by the human executant. This was all the more challenging because of the difficulty of creating a long, sustained, beautifully tuned electronic tone that could hold a listener's interest.

Ultimately for Davidovsky the best reconciliation of these contradictions, given the constraints imposed by the technology of the time, would prove to be the combination of one or more live performers with pre-

recorded sounds meticulously shaped by the mind, ears and hands of the composer. The performer(s) could lend human expressivity and, partly due to the added visual element, a sense of drama to the unvarying and potentially sterile experience of taped sound. For their part the electronic sounds could extend the physical limits of the instrument, altering its timbre and allowing it to do things that it, literally, physically could *not* do, creating, for example, in *Synchronisms* No. 6, the illusion of an isolated piano tone that could swell in volume.

An interesting by-product of this conjoining of live instrument and tape was the emergence of younger performers who increasingly were able to replicate to an amazing degree the quicksilver changes and extremes of velocity and volume associated with the electronic medium. Composers then began to demand this additional level of human virtuosity. The stage was now set for Davidovsky's return to writing for purely acoustic instruments, this time employing techniques learned in the electronic studio, such as the creation of hybrid instruments. For example, a sharp, loud attack on the piano, played on the keys but with the hand stopping the strings, masks an imperceptibly soft entrance on the same pitch by the clarinet. The clarinet in turn makes a crescendo as a violin enters, *senza vibrato*, once again on the same pitch, and so on. Thus is created a constantly evolving composite instrument. This imparts to many of Davidovsky's scores the sense of a continuously changing single line, which periodically thickens or thins out, sometimes blossoming into polyphony before contracting once again; it is also a line that is frequently interrupted, often in a very brusque manner, before being allowed to proceed. This sense of line is of course central to all the music that Davidovsky knew before his electronic sojourn, but it is a sense of line that has been transformed, expanded and enriched by his

experiences in the tape studio. And this renewed and reconstructed sense of line is critical to understanding how what he knew could once again count in a more direct way in his music. It is also crucial to understanding the first vocal work of his compositional maturity, the cantata *Scenes from Shir ha-Shirim* (1975), as well as the vocal works that followed it. Fittingly, Davidovsky's first verbal instruction in this cantata to the singers and the strings that are doubling their unison line reads as follows: "like one single continuous voice."

At age 17, Davidovsky read the *Song of Songs* (known in Hebrew as Shir ha-Shirim) for the first time, and its impact on him was immediate, powerful and lasting. As a sensitive and impressionable adolescent, he was simultaneously exhilarated and dispirited by, on the one hand, the poetry's representation of the ideal of pure love, and on the other, the impossibility of attaining that ideal. Thus the *Song of Songs* became for him a lifelong obsession, one that went hand in hand with an equal and ongoing fascination with questions of religion and the nature and meaning of existence—not to mention the nature and meaning of music itself. While he has often jested about the advantages of circumventing copyright issues by using public domain sources such as Biblical texts for vocal setting, it is clear from the white-hot intensity of his musical responses to them just how compellingly they speak to him.

The poem that Davidovsky had found so overpowering in his youth provided the perfect opportunity for him to return to composing for the human voice, an instrument he had always loved and whose greatest traditions he revered. While it can be argued that the fundamental impulse behind all of his music, electronic or otherwise, is a linear and lyrical one, he had for years refrained from writing vocal music, partly fearful that the

musical language he had crafted for himself would prove unidiomatic for singers. Now the ancient biblical canticle would serve as a framework within which the composer could begin to effect the reintegration of his natural expressive tendencies with the new idiom he had had to create by, in part, denying those very tendencies, and the music would be further enriched.

In a sense, the desert atmosphere of the *Song of Songs* provides a perfect analog for Davidovsky's music in general: oases of sensuous beauty and passionate, if at times restrained, lyricism, surrounded and often threatened by a barren, harsh, potentially and often actually brutal landscape. Conjuring up such a landscape in *Scenes from Shir ha-Shirim* was complicated by the instrumentation specified by its commissioners, the New York Chamber Soloists. With its four solo strings, piano, percussion and woodwind trio, the composer frankly described this ensemble as being more redolent of "a Viennese café orchestra" than evocative of the sun-drenched, parched terrain he wished to suggest. His first task, therefore, was, in his words, to "destroy the ensemble," i.e., force it to function in ways that ran counter to its natural inclinations. For example, the piano is used exclusively as a provider or reinforcer of sharp attacks and as a resonator, eschewing its conventional role as soloist and chamber music partner. Similarly, the strings are rarely employed in their customary *espressivo* fashion; as often as not, they are neutralized, playing *senza vibrato*, muted, combining with the voices or other instruments to form composite timbres. They are used percussively as well, as is evident in the various degrees of *pizzicato* required, and the use of special effects such as striking the strings with the wooden part of the bow.

One of the first things from Davidovsky's musical past to resurface in this work is his love of the medieval and Renaissance music he had dis-

covered years earlier as a chorister. Tangy sonorities, such as the nasal, shawm-like quality of the oboe, handheld percussion instruments, such as tambourine, finger cymbals, triangle, that the singers are asked to play, and the use of two tenors in extreme falsetto, in a manner that often makes them sound like countertenors, are only some of the more obvious manifestations of this affinity. Many of these characteristics are also found in Middle Eastern music, which also seems to be strongly evoked here. The metallic sonorities Davidovsky synthesizes from this band of instruments also recall those he learned to create in the electronic studio.

The unison D at the work's outset acts as a pitch anchor that will recur in this movement and at the beginning of the last and initiates the *exordium*. This term refers to the practice common in settings of, among other texts, the Lamentations of Jeremiah, from medieval chant through Renaissance masters such as Lassus, in which the title of the work is itself set to music, often fairly elaborately, before the main text commences. With the upper three vocal parts and muted strings, all without vibrato, and the two tenors in falsetto, Davidovsky alchemizes an otherworldly, sexless yet oddly sensuous choral sonority for his introit, out of which the solo soprano is gradually allowed to emerge to begin the poem proper. During this ensemble *incipit*, the voices indulge in yet another medievalism, a springing, short-long triplet rhythmic figure that lends an almost dance-like quality to the passage. Throughout the work the vocal lines are preeminent, the instruments acting upon them in much the same way that electronic sounds act upon instrumental ones in the *Synchronisms*: amplifying, modifying, shading and extending. In keeping with Davidovsky's youthful realization, gleaned from his initial encounter with the poem, that "love is impossible,"-- at least in this ideal state---the listener may throughout the course of the

three movements detect a gradual darkening in the overall tone of the setting. And, in the final movement, added later and dedicated to the memory of the composer's sister Clara, the music is pared down to absolute essentials. After striking the same unison D that initiated the first movement, the instruments immediately drop out to reveal the soprano soloist, who sings the poignant opening words of the third chapter, to a melodic line that is motivically similar to that of her first solo appearance in the entire work. Instrumental support is kept to a bare minimum---gone are the bright shards of percussion and the restless manipulation of constantly mutating timbres. The cantata's culmination is reached in its extraordinarily moving final bars, in which Davidovsky's vocal counterpoint is as pure, elegant and unimpeded as the sixteenth century polyphony that exerted such a profound influence on him as a student.

Davidovsky's next vocal work, *Romancero* (1983, Bridge 9097) took its texts from early anonymous Spanish poetry. In the *Biblical Songs* (1990) and *Shulamit's Dream* (1993) he has chosen English for his settings. In contrast to *Scenes from Shir ha-Shirim*, in which the singers alternate between articulating the voices of the lovers and making commentary, never settling into rigidly defined roles, the two English-language pieces on this recording have more of a sense of being dramatic monologues. This is especially true of his second major *Song of Songs* setting, *Shulamit's Dream*. Davidovsky has referred to the piece, dedicated to the memory of his mother, Perla Bulanska Davidovsky, as a kind of "mini-opera." Commissioned by the San Francisco Symphony, which premiered it with soprano Susan Narucki under the direction of Herbert Blomstedt, this work shows the composer reconnecting with another part of his musical heritage, his affinity with the lyrical modernist tradition of such composers as Berg

and Dallapiccola. *Scenes from Shir ha-Shirim*, with its use of the ancient Hebrew language, spare textures and evocation of ancient music, now strikes Davidovsky as perhaps embodying a purer, more innocent vision of the poem. *Shulamit's Dream*, on the other hand, with its luminous orchestral brilliance, greater harmonic opulence, and at times more languorous sensuality, projects a more knowing, if no less impassioned, approach. One need only compare the restrained, chaste beauty of the final movement of the earlier cantata with the setting of the very same text in movement two of *Shulamit's Dream*. In the latter the anxiety of the lover ("I sought him, the one I love") is made palpable in the nervous repetitions of the vocal line and the relentlessly agitated orchestral writing, in contradistinction to the understated grief of the former. The difference between the two settings is in many ways as great as that between treatments of the same words by a Renaissance composer and a late Romantic composer, and yet both belong unmistakably to Davidovsky. The radically abrupt, vividly dramatic changes of color, texture and dynamics are orchestral descendants of many similar gestures in his electronic pieces, but in a new expressive context. Even the lush, almost Wagnerian harmony in the first movement, just before "his hands like rods of gold set with beryl," is handled in masterful, Davidovskian fashion. Articulated first by the full string orchestra and horns, it is rudely interrupted by low piano, trombones and percussion, only to return abruptly, this time scored for a quartet of solo strings. In common with *Scenes from Shir ha-Shirim*, the entire work ends with the unaccompanied solo voice (as indeed do all three works on this disk), and the soprano's final statement of the main motive of the piece concludes with the same E-flat (here spelled D-sharp) as did the earlier work.

The *Biblical Songs*, composed with the aid of a Meet the Composer

-Reader's Digest commission for a consortium headed by the Dallas-based ensemble Voices of Change, begins with still another, more intimate setting of a passage from the *Song of Songs*, this time dedicated to the composer's wife Elaine. Opening with a constantly mutating composite instrumental sonority initiated by a middle C struck quietly on the piano, a first highpoint is reached at the words "there I will give you my love," accompanied by the two strings, who at the peak of their crescendo suddenly add vibrato. This climax does not really subside, but is immediately replaced by the coolly sensuous, exotic roudades of alto flute and clarinet, reminiscent of the quasi-medieval figuration of portions of *Scenes from Shir ha-Shirim*, as the soprano sings of the fragrance of mandrakes and all manner of "pleasant fruits." Anxious *tremolandi* and trills in strings and woodwinds reinforce the exhortation for the beloved to "make haste, swift as a gazelle," before the return of the calm lyricism of the beginning.

The second song, "And Samson said..." bears a dedication to Davidovsky's daughter Adriana, and is by far the most straightforward song from a rhythmic standpoint. That quality, along with playful reiterations of words and syllables ("with with the the jaw bone bone") and the optional repeat of the main body of the piece, recall a hallowed tradition of children's songs based on rather grim, bloody events, in this case Samson's dispatch of "a thousand men." Oddly, even this relatively innocent piece cannot, for this listener at least, completely escape its composer's tape studio heritage: the syllabic repetitions mentioned above recall, at least slightly, the use of electronic reverb.

*Psalm 137*, the apotheosis of lament in exile, is the dramatic core of the *Biblical Songs*. The unaccompanied vocal line that begins the song ends with a crescendo, and the players, instructed to match each other, again "like

one single instrument," continue the line, which they periodically shade and highlight as the piece progresses. After its outburst at "How shall we sing the Lord's song in a strange land?" the vocal part reverts to Hebrew for the passage that begins "If I forget you, O Jerusalem, let my right hand wither away." It is a withdrawal into the comfort of the ancient tongue, as if the anguish is too much to express otherwise. The final cry for God's vengeance against the Babylonian captors is the climax of the entire cycle, and is no less hair-raising for the extraordinary instrumental economy with which it is achieved.

— Hayes Biggs

## Shulamit's Dream

### Part I Song of Songs Chapter V

I charge you, O daughters of Jerusalem!  
If you meet my beloved, tell him  
That I am sick with love.

My beloved is white and ruddy,  
Towering among ten thousand.  
His head is as finest gold,  
His locks are swirled and  
black as raven.

His eyes are like doves  
By the rivers of waters,  
Washed in milk and  
placed with perfection.

His cheeks are beds of spices.  
His lips, banks of perfume, are like  
lilies flowing with myrrh.  
His hands like rods of gold,  
set with beryl.

His belly, a tablet of bright ivory,  
embellished with sapphires.

His legs are pillars of marble  
Set in sockets of fine gold.  
He is as splendid as Lebanon,  
Majestic as the cedars,  
And all of him is delightful.

Such is my beloved,  
Such is my friend,  
O daughters of Jerusalem!

### Part II Song of Songs Chapter III

By night as in a dream  
I sought him, the one I love.  
I sought him, but found him not.  
I will rise now and roam the city,  
Through the streets and through the squares.  
I must seek him, the one I love.  
I sought him but found him not.  
The watchman met me.  
Have you seen him, the one I love?

## Scenes from Shir Ha-Shirim (Song of Songs)

### I. (1:1-17) The Sublime Song of Solomon

Let him kiss me with the kisses of his mouth!  
For truly thy love is sweeter than wine,  
Than the smell of your precious oil.  
Turaq oil is your name.  
Therefore do the maidens love you.  
Draw me after you, let us run!  
The king brought me to his chambers.  
We will delight and joy in you.  
We will savor your love above wine.  
Like new wine do they love you.

I am dark, but comely,  
O daughters of Jerusalem.  
Like the tents of Qedar,  
Like the pavilions of Salmah.  
Stare not at me that I am swart,  
Because the sun has gazed upon me.  
My mother's sons were incensed at me,  
They made me guard the vineyard;  
My own vineyard I did not guard



Tell me, my true love,  
Where do you pasture your sheep?  
Where do you rest them at noon?  
Lest I be as one veiled  
Among your comrades' flocks.

If you do not know  
O fairest of women,  
Go follow the tracks of the sheep,  
And graze your kids  
Close to the camps of the shepherds.

To a mare among the Pharoah's cavalry  
Would I compare you, my darling.  
Your cheeks adorned with plaited wreaths,  
Your neck with strings of jewels.  
Bangles of gold we will add  
To your spangles of silver.

While the king was on his couch,  
my nard gave forth its fragrance.  
A bundle of myrrh is my love to me,  
Between my breasts he lodges.  
A cluster of henna flowers is my love to me,  
From the vineyards of En Gedi.

Indeed you are fair, my darling,  
Indeed you are fair.  
Your eyes are doves.  
Indeed you are handsome, my love,  
Yea beautiful indeed.  
Our couch is luxuriant.  
Our bower's beams are cedars.  
Our rafters cypresses.

## II. (2:1-17)

I am a rose of Sharon  
A lily of the valleys.

Like a lily among thorns,  
So is my beloved among the young girls.

Like the apple tree among the trees of the forest,  
So is my love among the youths.  
Under this shade I delight to sit,  
And his fruit is sweet to my mouth.

He brought me into the wine house,  
His intent toward me Love.  
"Sustain me with raisin cakes,  
Refresh me with apples,  
For faint from love am I."

His left hand was under my head,  
His right hand caressed me.  
I adjure you, O daughters of Jerusalem,  
By the gazelles or by hinds of the field,  
That you neither wake nor rouse  
Love until it please!

Hark my beloved!  
There he comes,  
Leaping over mountains,  
Bounding over hills.  
My love resembles a gazelle,  
Or a young stag.  
Lo, there he stands behind our wall,  
Gazing through the window,  
Peering through the lattice,  
My love spoke and said to me,  
"Arise, my darling,  
My fair one, and come away!  
For, lo, the winter is over,  
The rain is over and gone  
Blossoms have appeared in our land;  
The time of pruning has come.  
The song of the turtledove  
Is heard in our land.  
The fig ripens her fruits.  
The vines in bloom give forth fragrance.  
Arise, my darling,  
My fair one, and come away!"

My dove in the cranny of the rocks,  
Hidden by the cliff,  
Let me see thy form,  
Let me hear thy voice;  
For thy voice is pleasant,  
Thy form fair,  
Catch us the foxes,  
The little foxes  
Vineyard spoilers—  
For our vineyard is in blossom.

My love is mine  
And I am his  
Who browses among the lilies.  
Until the day breathes  
And the shadows flee,  
Turn and be, my love,  
Swift as a gazelle,  
Or a young stag,  
On the cleft mountain.

### III. (3:1-3)

Upon my bed at night  
I sought the one I love.  
I sought, but found him not.  
I must rise and roam the city,  
Through the streets and through the square;  
I must seek the one I love.  
I sought, but found him not.

I met the watchmen  
Who patrol the city.  
"Have you seen the one I love?"

## Biblical Songs

### I. From the Song of Songs

Come my beloved  
Let us go into the field  
Let us lodge in the villages.

Let us get up early to the vineyards  
Let us see if the vine has flowered  
whether the tender grape appear  
if the pomegranates are in bloom.  
There I will give my love to you.

The mandrakes yield a fragrance  
and at our gates are all manner  
of pleasant fruits, new and old,  
which I have kept, my beloved, for you.  
Make haste  
Swift as a gazelle  
or a young hart  
to the hills of spices.

### II. And Samson said

With the jaw bone of an ass  
heaps upon heaps  
with the jawbone of an ass  
have I slain a thousand men.

### III. Psalm 137

By the rivers of Babylon  
There we sat and wept  
when we remembered Zion.

On the willows  
we hanged our harps  
For there they that carried us away captive  
Asked us for song,  
Our tormentors, for amusement.

How shall we sing the Lord's song  
in a strange land,

IM ESHKAJEJ IERUSHALAIM  
TISHKAJ IEMINI  
TIDBAK LESHONI LEJIKI IM LO EZKEREJI  
IM LO AALE ET IERUSHALAIM AL ROSH SIMJATI

Remember O Lord the Children of Edom,  
the day of Jerusalem's fall  
how they cried. Raze it Raze it to her very foundation.  
O daughter of Babylon, who has to be destroyed.  
Happy shall he be, that rewards you, as you have served us,  
Blessed shall he be,  
that takes and dashes your children  
against the rocks.

### IV. Isaac's Blessing

See...Ah.. The smell of my son  
is like the smell of the fields  
which the Lord has blessed.

Therefore,  
God give you of the dew of heaven  
and the fatness of the earth,  
and plenty of corn and wine!

Let the people serve you  
and Nations bow down to you  
Be the Lord over your brothers  
and let your mother's sons  
bow down to you.

Cursed be they who curse you  
and blessed be they who bless you  
Ah ... the smell of my son  
is like the smell of the fields...

Described by the San Francisco Chronicle as "a composer's best friend - a new music interpreter of such intelligence, commitment and technical prowess that anything she sings takes on a radiant light," soprano **Susan Narucki** has become one of the most sought-after soloists today. In recent seasons she has appeared as soloist with The Colorado Symphony, The Los Angeles Philharmonic, The New World Symphony, The New York Philharmonic, The Pittsburgh Symphony and The San Francisco Symphony. American chamber music appearances have included engagements with The Chamber Music Society of Lincoln Center, Da Camera of Houston, Parnassus and Speculum Musicae, and in Europe with Concentus Musicus Wien, Ensemble Modern, Schoenberg/Asko Ensembles, the London Sinfonietta and The Netherlands Philharmonic Orchestra. Ms. Narucki's artistry is featured on many recordings including works by Elliott Carter (BRIDGE 9111), George Crumb (BRIDGE 9069, BRIDGE 9095), and Mario Davidovsky (BRIDGE 9097).



**Riverside Symphony**, co-founded in 1981 by George Rothman and Anthony Korf, is unique in its focus on discovery - discovery of young artists, unfamiliar works by the great masters, and important new pieces by living composers from around the world. Acclaimed for its annual concert series at Alice Tully Hall, Lincoln Center, Riverside Symphony counts this city's finest instrumentalists among its membership. Riverside Symphony has released six compact discs, the most recent of which (Music of Andrew Imbrie, BRIDGE 9091) received a 2000 Grammy Nomination.

**George Rothman**, the music director of the Riverside Symphony since its inception, is in increasing demand as a guest conductor, making recent appearances in Shanghai, Brazil, and throughout the United States. In 1998 he made his Japanese conducting debut with the new Century Orchestra (Osaka) and his European debut conducting Denmark's South Jutland Symphony Orchestra in Denmark and Germany. His passion for discovery is reflected in his premiere performances of more than 100 new orchestral compositions. He has introduced to New York audiences seldom heard works by composers as diverse as Biber, Haydn and Sibelius, and has led local premieres of works by Prokofiev and Ravel. A native New Yorker, Rothman trained at the Manhattan School of Music, The Juilliard School, and as a scholarship student at Tanglewood Music Center, where he studied with Leonard Bernstein and Seiji Ozawa.





**Parnassus** was formed in 1974 by Anthony Korf. Comprised of New York's freelance musical elite, the group has provided an important forum for contemporary music through its highly acclaimed New York City concert series. To date, Parnassus has presented over 150 new works and toured many of the U.S.'s most prestigious universities and

concert halls. The ensemble has maintained an active commissioning program since its inception, and has recorded for CRI, Koch International and New World Records.

**Anthony Korf** is regarded as a leading interpreter of modern music. From seminal pieces of the twentieth century to new works, Korf has assembled a rich and varied repertory. The conductor of Parnassus, he is also Artistic Director of New York's Riverside Symphony. As a composer, Korf's honors include a Koussevitsky commission and a Goddard Lieberon Fellowship from the American Composers Orchestra and San Francisco Symphony. His music has been recorded for CRI, New World Records and Summit Records.

Tenor **Mark Bleeke's** career spans a vast array of musical styles and idioms, ranging from medieval and Renaissance to jazz and contemporary. Known for his interpretation of Mozart roles such as Tamino, Ottavio, and Ferrando, he enjoys performing contemporary music as well, and has worked closely with composers Gian-Carlo Menotti, John Harbison and John Corigliano. Mr. Bleeke performs regularly with many leading symphony orchestras including The New York Philharmonic, The Philadelphia Orchestra and The San Francisco Symphony.

Tenor **Mukund Marathe** has performed with the Manhattan Chamber Orchestra and has recorded Kurt Weill's *Berlin Requiem* and *Mahagonny Songspiel*. He recently appeared in the "Great Music for a Great Space" series in Rachmaninoff's *Liturgy of St. John* and in recital, performing Schubert's *Winterreise*. His recordings include music of Robert Beaser, Miriam Gideon and Gretchaninoff's *Liturgia Domestica*.

**Wilbur Pauley's** work includes opera, oratorio, and theater pieces from the Baroque to the present day. He has participated in the premieres of Corigliano's *The Ghosts of Versailles* at the Metropolitan Opera, D'Hasse's *Red Rubber* at the Antwerp Festival, and in the title role in the German premiere of Andrew Toovey's *Ubu* at Hamburg's Opera Stabile. Mr. Pauley is the founder and music director of the six-man vocal group Hudson Shad, which has appeared on Broadway in "Band in Berlin", a new musical based on the true story of Germany's Comedian Harmonists.

Producers: Adam Abeshouse (*Shulamit's Dream*), Jonathan Schultz  
(*Shir ha-Shirim*), David Starobin (*Biblical Songs*)

Recording Engineers: Adam Abeshouse (*Shulamit's Dream*),  
David Merrill (*Shir ha-Shirim*), David Merrill (*Biblical Songs*)

Mastering Engineer: Adam Abeshouse

Editors: Silas Brown, Adam Abeshouse

*Shulamit's Dream* was recorded at SUNY Purchase Theater A  
*Shir ha-Shirim* and *Biblical Songs* were recorded at Master Sound Studios,  
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Adam Cohen (Anthony Korf, George Rothman)

Executive Producers: Becky and David Starobin (Bridge Records)

For Bridge Records: David Starobin, Becky Starobin, Robert Starobin,  
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