

# Elliott Carter

(b.1908)

**1** *Steep Steps* (2001) (2:57)

Virgil Blackwell, bass clarinet

*Two Diversions* (1999) (8:20)

**2** I  $\text{♩} = 80$  (4:40)

**3** II  $\text{♩} = 72$  (3:40)

Charles Rosen, piano

**4** *Oboe Quartet* (2001) (14:45)

Speculum Musicae

Stephen Taylor, oboe

Curtis Macomber, violin

Maureen Gallagher, viola

Eric Bartlett, cello

**5** *Figment No. 2 (Remembering Mr. Ives)* (2001) (3:30)

Fred Sherry, cello

**6** *Au Quai* (2002) (2:53)

Maureen Gallagher, viola

Peter Kolkay, bassoon

*Of Challenge and of Love* (1994) (20:15)

**7** I High on Our Tower (2:37)

**8** II Under the Dome (4:47)

**9** III Am Klavier (at the Piano) (2:48)

**10** IV Quatrains from Harp Lake (8:47)

**11** V End of a Chapter (1:16)

Tony Arnold, soprano

Jacob Greenberg, piano

**12** *Figment No. 1* (1994) (5:19)

Fred Sherry, cello

**13** *Retrouvailles* (2000) (1:57)

Charles Rosen, piano

**14** *Hiyoku* (2001) (4:18)

Charles Neidich, clarinet

Ayako Oshima, clarinet

# The Music of Elliott Carter

## Volume Five

The various pieces on this disc, most of them written within the past three years, vividly illustrate the sheer fecundity, the undimmed imagination and constant creative impulse of veteran composer Elliott Carter, now well launched on his tenth decade. True, most of the works here are comparative miniatures. Carter has elevated the short instrumental tribute piece, for an unaccompanied solo instrument or a select few, to a new and significant branch of his art, creating a virtual production-line of dialogues or soliloquies of considerable expressive force which further explore or amplify the issues marked out by his larger works. But those larger works continue to emerge as well, and here the *Oboe Quartet* and the slightly earlier song-cycle *Of Challenge and of Love* typify his perennial gifts for sustained argument and expression on an ample scale.

Carter's miniatures have generally been for standard instruments, but *Steep Steps* makes an unexpected addition to the very small repertoire of solo pieces for the bass clarinet. The work was written in the summer of 2001 for the composer's friend, the clarinetist Virgil Blackwell, who gave the first performance in the Weill Recital Hall, Carnegie Hall, New York on 17 October that year. Carter has explained that the title *Steep Steps* refers to the fact that the bass clarinet, 'unlike other woodwind instruments ... overblows at the twelfth, a large interval that forms the basis of much of this composition'.

If there is any received image of the bass clarinet and the music it plays, it is probably of a rather sedate supporting member of orchestras and ensembles, though its potential for agility is pretty much as great as its smaller clarinet cousins. *Steep*

*Steps*, ranging restlessly – and with some giant leaps – over the entire tessitura of the instrument, is on the whole a fast, bravura piece, a virtuoso motion study rising to a vehement marcatissimo close that takes it up to its highest pitch of all.

The *Two Diversions* for piano were Carter's contribution to The Carnegie Hall Millennium Piano Book, a collection of specially-written works by ten composers making up a volume of contemporary piano music designed to be within the reach and capabilities of a broad spectrum of pianists. In the spirit of the fact that the pieces were hoped to appeal to young players, the world premiere of the entire collection was given by Ursula Oppens and four students in the Weill Recital Hall on 2 March 2000; the *Diversions* were played by Kirill Gerstein from the Manhattan School of Music. Carter's own notes for the *Diversions* describe the pieces as 'musical ideas about diverging materials' which he hopes has enabled him to write 'diverting' music. The two movements deal, he states, 'with a growing contrast between simultaneous musical ideas. The first ... presents a line of paired notes, musical intervals, that maintain a single speed throughout, while the other very changeable material uses many different speeds and characters. The second ... contrasts two musical lines one of which, on the whole, grows slower and slower while the other grows faster and faster.'

In fact *Diversion I* might be likened to a contemporary spin on the idea of passacaglia or chorale variations, since Carter's 'line of paired notes' – which does have a kind of 'chorale' character – is a constant and apparently 'fixed' presence (though like everything else in this piece it is actually subject to continual metamorphosis) while all manner of prestidigital pyrotechnics take place around it. The walking, ambling, flowing and scurrying lines of *Diversion II*, which often give the impression of proceeding not merely at different speeds but in contrary directions,

make for a demanding rhythmic study. More than most of Carter's music this piece recalls the remarkable polyrhythmic and poly-time pianola studies of Conlon Nancarrow, whose music Carter has admired since the 1930s.

Carter's *Oboe Quartet*, for oboe, violin, viola and cello, was composed in 2001 to a commission from the Lucerne Festival, and is the latest of a number of oboe works Carter has dedicated to and designed for the oboist-composer Heinz Holliger (the others include the *Oboe Concerto* of 1986-7 and the *Trilogy* for oboe and harp composed in 1991-2 for Holliger and his wife Ursula). Holliger gave the first performance on 2 September 2001 at the Matthäuskirche, Lucerne with Thomas Zehetmair (violin), Ruth Kilius (viola) and the dedicatee of *Figment No. 1*, Thomas Demenga (cello). Unlike the other instrumental pieces on this disc the *Oboe Quartet* is a substantial work in the line of Carter's string quartets and piano quintets, but is crafted from very much the same harmonic vocabulary of six-note and four-note chords. Mr. Carter studied the oboe himself in his youth. Though mindful of the great precedent of Mozart's *Oboe Quartet*, he has indicated more recent works for this combination - such as Benjamin Britten's *Phantasy Quartet* and Oliver Knussen's *Cantata* for oboe and string trio - as, if not models, at least comparable essays that aroused his interest in the possibilities of the medium.

Carter confesses himself less interested nowadays than he once was in questions of form per se; and the *Oboe Quartet*, like the *Asko Concerto* of 1999-2000, is in a single large movement made up of several strongly-characterized episodes which display the four instruments together, individually and in duet. It is in the perfect balance of these episodes, and the fluidity with which the music moves between them, that the formal achievement of the work resides. There are eight such episodes in the Quartet, distinguished by expression marks, though most of those

bear the qualification '(stesso tempo)' - ie the same tempo, even though longer or shorter note-values at the start of each episode may suggest a slower or a faster pace. On the other hand the real metrical adjustments, to the metronomic value of the underlying crotchet beat, tend to be made within the episodes by Carter's well known technique of 'metric modulation'.

In the Quartet, though Carter keeps a four-voice texture in play for much of the time, and although there are many moments of 'chamber-musical' equality of interest among the four instruments, the music's argument is driven forward most substantially by a series of duets. The four instruments allow a total of six possible two-instrument duos, and the composer makes use of all of them in the course of the piece. These are linked by passages for the full ensemble - often chordally based, with a momentary freezing or at least abatement of harmonic change - that function somewhat as ritornelli or choric frames.

A pugnacious Moderato introduction introduces the four instruments, all of whom receive solo spots - the oboe (rapidly growing from a single snatched staccato note to extended, excitable song) having the lion's share along with the more lyrical violin. In the ensuing Maestoso the foreground is occupied by a complex duet between violin and viola, often in sonorous wide-spanned double-stopping. The next episode is a playfully busy, scherzo-like Moderato leggiero which starts as a flickering, virtuosic duet between oboe and viola, and then, in slower note-values, recalls the work's introduction while developing into a more lyric duet between oboe and cello. This continues and gains in intensity through a succeeding, extended Andante appassionato episode.

A ritornello-like Tranquillo of overlapping entries on oboe, violin and viola leads to a furious Allegro agitato duet for cello and viola, with abrupt chordal exclamations

from violin. The oboe eventually joins in, its solos framing a more rugged chordal 'ritornello', and it then takes the lead, tremulous and hesitant, into a transparent, gossamer-delicate Andante for all four instruments, with a sustained duet of violin and cello emerging from this temporary equality of the four. A final (and 'finale-like') Allegro fantastico is then dominated by a scurrying, athletic duet of oboe and violin, which merges into a more chordally-based music that recalls, without in any way mimicking, the start of the work.

*Figment No. 2* was written in 2001 for the distinguished American cellist and champion of new music, Fred Sherry – who gave the world premiere in Alice Tully Hall, New York, on 2 December of the same year. A successor to *Figment No. 1* – also to be heard on this disc – it bears the subtitle (*Remembering Mr. Ives*), and therefore belongs to the group of memorials to Carter's elder composing contemporaries that already included the solo violin compositions *Statement* and *Fantasy* of 1999 (which 'remember' Aaron Copland and Roger Sessions respectively). Carter first encountered the music of Charles Ives as early as 1924 and benefitted greatly from the encouragement, friendship and long correspondence of this unique American master. *Figment No. 2*, which is briefer than the earlier *Figment No. 1* and assumes certain 'majestic' and 'hymnic' characters more characteristic of Ives than of Carter, incorporates fragments of two favourite Ives works – from the 'Thoreau' movement of the *Concord Piano Sonata* and the chamber piece *Hallowe'en*.

In 1998 Fred Sherry had been the dedicatee and first performer of a solo cello work by the well-known British composer-conductor Oliver Knussen, *An Endless Melody*, written in honour of Carter's 90<sup>th</sup> birthday. Returning the compliment, Carter composed *Au Quai*, a short duo for viola and bassoon, in early

2002 as a tribute for Knussen's 50<sup>th</sup> birthday and first performed on 12 June of that year at the Queen Elizabeth Hall, London, by members of the London Sinfonietta conducted by George Benjamin. Carter's title is a pun that works in two directions. On the one hand *Au Quai* represents Knussen's initials, O.K. – on the other it alludes to a short story by Arnold Schoenberg, 'To the Wharfs' which formed an envoi to the first edition (1950) of Schoenberg's influential essay-collection *Style and Idea*. (Inexplicably, the story is omitted from the much expanded second edition of *Style and Idea* published in 1975.) Schoenberg enjoyed puns and word-play – and his story sketches a scenario for the origin of 'OK' as an expression meaning 'all right'. Anxiety mounts in a French fishing village as the boats fail to return after a storm. Several days pass until they are sighted, whereupon the cry goes up 'to the wharfs, aux quais, O.K.'

The viola and bassoon share a large spectrum of their tessitura, and while Carter is often at pains to distinguish them through different types of activity he also emphasizes various kinds of unanimity between them, whether in rapid figuration or a harmony of sustained lines. While the general character of the piece is agitated, it reaches an expressive climax, after which a 'cry goes up' from near the bottom of the bassoon's register to near the top of the viola's.

*Of Challenge and of Love*, Carter's only song-cycle for voice and piano apart from the early *Three Poems of Robert Frost*, was written towards the end of 1994 at the request of the soprano Lucy Shelton and the Aldeburgh Festival (of which Oliver Knussen was, at that time, Artistic Co-Director). It was premiered on 23 June 1995 as part of that year's Festival in Snape Maltings Concert Hall, Suffolk, England by Lucy Shelton with John Constable at the piano. There are five songs, all settings of the distinguished US poet John Hollander (b.1926), for many years poetry editor of

Partisan Review and author of numerous volumes of poetry and criticism. Four of the texts are drawn from various publications from Hollander's long and productive career, while 'Quatrains from Harp Lake' was still in typescript when Carter set it. Carter has owned to a long fascination with Hollander's poetry 'because of its poetic skills, its awareness of our cultural past and its wide-ranging modern expressivity'.

The poems chosen for *Of Challenge and of Love* are at once pellucid in language and allusive in meaning, the finely-cadenced words and rich, strong imagery always suggesting, paradoxically, more than is directly stated. In a sense, all is metaphor. Such a situation is often an opportunity for music to embody the unspoken dimension or, by adding its own allusiveness, to enrich and deepen the expressive potential of the words. Carter's cycle – 'challenging' in its own right for both performers, for it demands a virtuoso technique from both of them – does not attempt (except maybe momentarily and contingently on his own compositional process) any onomatopoeic illustration of Hollander's imagery. But through motion, line, rhythm and tessitura it animates each poem into an absorbing musical discourse. The piano part, extremely complex in many places, very sparse or fragmentary in others, is never a mere accompaniment. The syllabic word-setting more or less respects the speech-rhythms of the poetry while assigning each word a specific place and weight, by means of pitch, register and note-length, within Carter's own rhythmic-harmonic scheme.

The wealth of detail in these songs can hardly be elucidated here, but they merit the attention of all concerned with the contemporary setting of English verse. On the broadest level, the largest formal and poetic sphere, it perhaps suffices to note the contrasted, individual characters of the five movements, each conceived in

a different tempo with as much strictness as an instrumental cycle. It opens with the headlong, ardent, scherzo-like Presto-molto impetuoso of 'High on our Tower', with its two broadenings of metre and lowerings of register towards the 'dark valleys' of this poem's erotic imagery. There follows the stark and sonorous Lento of 'Under the Dome', with its vocal and pianistic reverberations. The warm intimacy (Carter marks the song *Intimamente*) of 'Am Klavier', makes it a romantic intermezzo that is very much a piano piece with obbligato voice. It is from here that the cycle's overall title, 'of challenge and of love' derives - from the description of the action of the hammers on the strings. The centre of gravity of the entire cycle is however 'Quatrains from Harp Lake', the longest song by far: indeed a substantial slow movement marked *Adagio drammatico*. Within itself this movement juxtaposes many kinds of mood and motion, the voice ranging from a kind of *secco recitativo* to long, lyric, arching phrases. Despite meditative interludes and episodes of calm unanimity, much of the piano writing is jagged, severely stabbing. The song (and the cycle) rises to a dramatic climax in the question – which Carter marks *ff con intensità* and *rabbioso* (rabid) - 'What then must one have witnessed to divine / That death was just a side-effect of war?'. After this climax the passions subside to a calm close, the voice (in another display of unanimity) finally resonating the piano's quiet open fifth. There remains 'End of Chapter' – a sparse, fragmentary *Allegro* that subtly recalls elements of the opening song and stands as a brief, enigmatic epilogue to the cycle as a whole.

Though Carter had written many significant works featuring the cello, notably the *Sonata* for cello and piano and *Enchanted Preludes* for flute and cello, *Figment No. 1* (1994) was his first piece for unaccompanied cello. Many cellists had previously asked him for such a work, but it was Thomas Demenga, speaking to the composer after participating in his 85<sup>th</sup> birthday concert in Basel, who was successful

in requesting a solo piece for a concert he was to give in New York the following year, sponsored by the Naumberg Foundation. Carter concurred, and Demenga premiered *Figment No. 1* at the Merkin Hall, New York on 8 May 1995. The composer comments that the work 'presents a variety of contrasting, dramatic moments using material derived from a single musical idea': these contrasts are inherent in the very first bars with their abrupt succession of wide intervals, double, treble and quadruple stops, slap-pizzicato and tremolo-like flourishes leading to more sustained melodic material. All these different aspects are developed in a passionate soliloquy, with certain characteristic sonorities and harmonies acting as signposts and stabilizing influences, the last descent to the instrument's lowest C closing the discourse on a throwaway comment.

The piano piece *Retrouvailles* (literally, things recovered, but also with the sense of meeting up again) was composed early in 2000 as one of a number of works commissioned by the South Bank Centre in London for performance on 26 March, the 75<sup>th</sup> birthday of Pierre Boulez, who was concurrently directing a series of concerts there. On that occasion it was premiered by the pianist Rolf Hind. Carter, who has admired Boulez's musicianship for many years, had written two previous birthday tributes for the French composer – the flute/clarinet duo *Esprit Rude/Esprit Doux I* (for his 60<sup>th</sup> birthday in 1984) and the trio for flute, clarinet and marimba *Esprit Rude/Esprit Doux II* (for his 70<sup>th</sup> in 1994). *Retrouvailles* uses the same basic musical motto as these pieces, and directly alludes to the music of both of them, the end of the trio at the beginning, and the beginning of the duo at the end. Between these reminiscences the work emerges as a brief study – perhaps less texturally complex than Carter's other piano works - contrasting loud and soft, sustained or rapid figures, small or large intervals extending from the middle to the extreme ends of the keyboard.

*Hiyoku*, for two clarinets in B flat, was composed in the Autumn of 2001 for the clarinet duo of Ayako and Charles Neidich, whose performances had greatly impressed Carter. The title was supplied, at Carter's request, by Ayako, who chose *Hiyoku*, an old Japanese poetic word (used, for example, in Haiku) meaning two wings. She explained that it has 'the connotation of two birds flying together in the wind. It also has the connotation of two people traveling through life together'.

Carter has always been interested in the interaction of instruments while defining their individual identities. Duets for two identical instruments – identical in sound and range and agility – involve most of the same compositional strategies as duets for dissimilar instruments, but the need for differentiation will be more pressing in certain situations, just as the possibilities for homogeneity are greater. Differentiation will include having the instruments play at the opposite ends of their (shared) tessitura, or in consistently different rhythms, or in close-moving polyphony in the same register while nudging each other by dissonant 'passing notes', typically a semitone apart. They may also play music of contrasting character: as it might be, rapid, angular, staccato phrases in one while the other plays in long, smooth, *sostenu-to espressivo*. Homogeneity could involve the sharing of a single melodic line, the two instruments smoothly passing it between them phrase by phrase or note by note; or playing in close harmony; or inextricably entwined with one another in rapid bursts of liquid passagework, so that the two play essentially as one. All these strategies, and more, may be found in the short space of *Hiyoku*, where the elements of poetic fantasy produce a diverting discourse that rises eventually to a triumphant high-register climax with a palpable sense of freedom on the wing.

~ Notes © copyright Malcolm MacDonald

### HIGH ON OUR TOWER

High on our tower  
Where the winds were  
Did my head turning  
Turn yours,  
Or were we burning  
In the one wind?  
Our wide stares pinned  
To a spinning world,  
We burned; my head,  
Turning to yours  
On that white tower,  
Whirled high in fire.

All heights are our  
Towers of desire;  
All shaded spaces  
Our valleys, enclosing  
Now darkening places  
Of unequal repose.

How tower-high were  
Our whitest places  
Where my head widely  
Turned into yours  
In the spaces of spinning,  
In burning wind!

How dark and far  
Apart valleys are...

### UNDER THE DOME

That great, domed chamber, celebrated for its full choir  
Of echoes: high among its shadowed vaults they cower  
Until called out. What do echoes do when they reply?  
Lie, lie, lie about what we cried out, about their own  
Helplessness in the face of silence. What do they do  
To the clear call that they make reverberate? Berate,  
berate it for its faults, its frangible syllables.  
But in this dear cave we have discovered on our walks  
Even a broken call resounds in all, and wild tales  
We tell into the darkness return trimmed into truth.  
Our talk goes untaunted: these are the haunts of our hearts,  
Where I cry out your name. Hearing and overhearing  
My own voice, startled, appalled, instructed, I rejoice.

### AM KLAVIER (at the Piano)

The evening light dies down: all the old songs begin  
To crowd the soft air, choring confusedly.  
Then above that sea of immense complexities  
The clear tenor of memory I did not know  
I had enters; like a rod of text held out by  
A god of meaning, it governs the high, wayward  
Waves of what is always going on in the world.  
All that becomes accompaniment. And it is  
What we start out with now: this is no time  
To pluck or harp on antiquities of feeling.  
These soft hammers give gentle blows to all their strings,  
Blows that strike with a touch of challenge and of love.  
Thus what we are, being sung against what we come  
To be part of, rises like a kind of light.

## QUATRAINS FROM HARP LAKE

The thrumming waves of the lost lake had gone  
    Into some kind of hiding since the spring.  
His long yawn ceased to deafen, then switched on  
    The sixty-cycle hum of everything.

Once we plucked ripened fruit and blossoms all  
    Together from one branch, humming one note.  
Spring from the water, shining fish, then fall  
    In one unbroken motion into my boat!

The river whistled and the forest sang,  
    Surprised, then pleased, that something had gone wrong.  
The touches of your hands, your silence, rang  
    Changes on the dull, joyous bells of song.

They stood tall, loving in the shade; the sunny  
    Air withdrew from them in a sudden hush.  
The strong-arm tactics of the oak? The honey-  
    Dipped diplomacies of the lilac bush?

In from the cold, her reddened ears were burning  
    With what the firelight had been saying of her.  
This final urn is wordless now, concerning  
    Her ashes and the ashes of her lover.

Under their phrases meaningless churn'd;  
    Imprisoned in their whispers lay a yell.  
Down here we contemplate the deftly-turned  
    Newel-posts of the stairway up to hell.

High on the rocks some Ponderosa pine  
    Must overlook the jagged valley's floor.  
What then must one have witnessed to divine  
    That death was just a side-effect of war?

He'd long since put his feet into that part  
    Of life from which they could not be withdrawn.  
Late blossoms danced, then shook and took to heart  
    Summer's long shadows falling on the lawn.

Words of pure winter, yet not pinched nor mean:  
    Blue truth can handle a good deal of gray.  
... Dulled, but incontrovertibly still green,  
    The noble laurel holds the cold at bay.

## END OF A CHAPTER

But when true beauty does finally come crashing at us  
through the stretched paper of the picturesque, we can  
wonder how we had for so long been able to remain dis-  
tracted from its absence.



**Virgil Blackwell** has been devoted to the music of Elliott Carter since participating in the premiere performance and original recording of *A Mirror on Which to Dwell* in 1976. Since that time he has played in numerous other premieres and recordings of Carter's works; he also served as executive producer of the Virgin Classics recording "Three Orchestral Works" of Carter with the London Sinfonietta. *Steep Steps* was written for him, to celebrate this long musical and personal friendship. Mr. Blackwell was a founding member of *Speculum Musicae*, played for ten years with the Steve Reich Ensemble, and has performed with ensembles including the New York Philharmonic and the Philadelphia Orchestra, the NYC Opera and the Chamber Music Society of Lincoln Center.

**Charles Rosen** is internationally acclaimed for his performances and recordings of repertoire that ranges from Bach to works by this century's leading composers, many of whom have personally invited Mr. Rosen to record their work. Among them are Igor Stravinsky, Pierre Boulez, and Elliott Carter. Several of Mr. Rosen's recordings have been nominated for Grammy Awards, including Mr. Rosen's 1997 recording of Elliott Carter's 90+ (BRIDGE 9090). Charles Rosen has also been hailed as a writer of extraordinary perception. His books include *The Classical Style: Haydn, Mozart and Beethoven* and *The Romantic Generation: Music 1827-1850; Beethoven's Piano Sonatas: A Short Companion*; and *Piano Notes: The World of the Pianist*.

**Speculum Musicae** recently completed its 32nd season of concerts. One of the world's leading ensembles devoted to the music of our time, *Speculum Musicae* is in residence at Columbia University, where the group performs and teaches a series of master classes. This CD marks *Speculum's* twelfth recording for Bridge, a catalog which includes works by Elliott Carter, Stefan Wolpe, Charles Wuorinen, George Crumb, Mario Davidovsky, Poul Ruders, Karl Aage Rasmussen, Stephen Jaffe, Hans Abrahamsen, and Bent Sørensen.

**Stephen Taylor**, an Artist Member of the Chamber Music Society of Lincoln Center, plays as co-principal oboe with the Orpheus Chamber Orchestra and as solo chair with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble, the American Composers Orchestra, and the renowned contemporary music group *Speculum Musicae*. He has appeared as soloist and chamber musician at such major festivals as Spoleto, Caramoor International Music Festival, Aldeburgh, Bravo! Colorado, Music from Angel Fire, Bridgehampton, Chamber Music Northwest, Santa Fe Chamber Music Festival, and Schleswig-Holstein. Trained at the Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is a member of its faculty as well as of SUNY Stony Brook and the Manhattan School of Music. Mr. Taylor plays on a Caldwell model Loree oboe.

**Curtis Macomber** is one of the most versatile violinists also before the public today, equally at home in repertoire from Bach to Babbitt. As member of the New World String Quartet from 1982-93, he performed throughout the USA and abroad. Mr. Macomber is a founding member of the Apollo Trio. His most recent recordings include Sonatas of Amy Beach and John Corigliano (Koch International) and "Songs of Solitude" (CRI). Mr. Macomber is presently a member of the chamber music faculty of the Juilliard School, where he earned B.M., M.M., and D.M.A. degrees as a student of Joseph Fuchs. He is also on the violin faculty of the Manhattan School of Music, and has taught at Taos and Yellow Barn Music Festivals.

**Maureen Gallagher** is a member of *Speculum Musicae* and the Chamber Ensemble of St. Luke's. She is also co-principal violist of Orpheus Chamber Orchestra, Orchestra of St. Luke's, and Mito Chamber Orchestra of Mito, Japan. Ms. Gallagher has recorded over 100 CD's, including Mozart's *Symphonie Concertante* with violinist Todd Phillips and Orpheus Chamber Orchestra for Deutsche Grammophon. As a member of Orpheus she received a Grammy in 2001 for *Shadow Dances*, a recording of Stravinsky's chamber music.

**Eric Bartlett** was principal cellist of Lincoln Center's Mostly Mozart Festival Orchestra and co-principal of The Orpheus Chamber Orchestra, before joining the New York Philharmonic in 1997. He has appeared frequently as a member soloist with the Orpheus Chamber Orchestra, and is featured on several of their Deutsche Grammophon recordings. An active proponent of contemporary music, Mr. Bartlett has commissioned and performed the premieres of many new compositions, both in the US and abroad. Mr. Bartlett has served as either artist-president or vice-president of Speculum Musicae since 1990.

**Fred Sherry** has introduced audiences on five continents to the music of our time through his close association with composers including Babbitt, Berio, Carter, Foss, Knussen, Lieberson, and Takemitsu. Composers Mario Davidovsky, Steven Mackey, Somei Satoh and Charles Wuorinen have written concertos for Mr. Sherry, which he has performed with orchestras including the San Francisco Symphony, the Municipal Orchestra of Buenos Aires, the American Composers Orchestra, the Orchestra of St. Luke's and the New York City Ballet. Fred Sherry is a member of the cello and chamber music faculty of the Juilliard School and is a guest teacher at the Britten-Pears School Contemporary Music Course.

**Peter Kolkay** was awarded the First Prize at the 2002 Concert Artists Guild International Competition, making him the first solo bassoonist ever to win that award. At his New York debut recital, Kolkay gave the world premiere of Mr. Carter's *Retracing* for solo bassoon, as well as the New York premiere of *Au Quai*. Kolkay's principal teachers include Frank Morelli and John Hunt, and he holds degrees from Yale University, the Eastman School of Music, and Lawrence University. Currently, Kolkay is the Visiting Assistant Professor of Bassoon at West Virginia University.

**Tony Arnold** has gained international recognition for her interpretation of the contemporary repertoire. In 2001, Ms. Arnold became the first vocalist ever to be awarded first prize in the Gaudeamus International Interpreters Competition. Later that year, she claimed the top prize in the Louise D. McMahon International Music Competition. Ms. Arnold has received critical accolades for her performances with MusicNOW, New York New Music Ensemble, eighth blackbird, Boston Modern Orchestra Project, Fulcrum Point, Contemporary Chamber Players, and the June in Buffalo Festival. She has just been appointed to the faculty of the State University of New York at Buffalo.

**Jacob Greenberg** gave the U.S. premiere of Harrison Birtwistle's 1998 etudes called *Harrison's Clocks*. For three years Mr. Greenberg served as principal keyboardist with the Civic Orchestra of Chicago, and he has performed regularly with Chicago new music ensembles. He has recorded with the Amnon Wolman Ensemble for that composer's "The Marilyn Series" on Centaur Records. A graduate of Oberlin College, Mr. Greenberg recently completed a Doctor of Music degree at Northwestern University, where he studied with Ursula Oppens. He will begin teaching in fall 2003 at the State University of New York at Buffalo as an Assistant Professor of Piano.

**Charles Neidich** regularly appears as soloist and collaborator with leading ensembles including the Saint Louis Symphony, Minneapolis Symphony, Orpheus Chamber Orchestra, and the Juilliard and Guarneri String Quartets. Highlights of the past season include the Elliott Carter *Clarinet Concerto* with the Deutsches Sinfonie Orchestra in Berlin and the Mozart Concerto with the Royal Philharmonic at the BBC Proms. Mr. Neidich is a leading exponent of new music and has premiered works by Milton Babbitt, Elliott Carter, Edison Denisov, Helmut Lachenmann, William Schuman, and Ralph Shapey. He is a member of the New York Woodwind Quintet, the Orpheus Chamber Orchestra and the period instrument ensemble, Mozzafiato. Charles Neidich is on the faculties of the Juilliard School, Queens College, the Manhattan School of Music and the Mannes College of Music.

**Ayako Oshima** is the winner of international competitions including the 55<sup>th</sup> Japan Music Competition in Tokyo, and the 17th International Jeunesses Musicales Competition in Belgrade. A popular soloist in Japan, Ms. Oshima has made recital and concerto appearances in Osaka, Nagoya, Kobe, Tanuma, at the Casals Hall, Keoi Hall, and Bunka Kaikan in Tokyo, and with the Hiroshima and Osaka Symphony Orchestras. Ayako Oshima has recorded for Toshiba EMI, Victor Japan, Sony Vivarte, and Koch International. She is a member of the faculties of the Juilliard School and the State University of New York at Purchase. With her husband, Charles Neidich, she has written a book on the basics of clarinet technique for the publisher, Toa Ongaku Inc.

Producer: David Starobin  
Recording Engineer: David Merrill  
Editor: Silas Brown  
Mastering Engineer: Adam Abeshouse  
Liner Notes: Malcolm MacDonald  
Design: Alexis Napoliello  
Cover Photography: Jeffrey Herman

All compositions published by Hendon Music, Inc., a Boosey and Hawkes Company.

Recorded at KAS Studio, Astoria New York in 2001 and 2002

For Bridge Records: Becky Starobin, Executive Producer  
Robert Starobin, Ashley Arrington, Alexis Napoliello

This recording was made possible by generous support from The Aaron Copland Fund for Music and The Edward T. Cone Foundation.

Bridge Records wishes to thank Carole Archer; Virgil Blackwell  
Jeffrey Herman and Holly Mentzer of Boosey and Hawkes  
Allen Blustine and Ryun Schienbein of Speculum Musicae

[www.BridgeRecords.com](http://www.BridgeRecords.com)  
Robert Starobin, webmaster

Bridge Records, Inc. • 200 Clinton Avenue • New Rochelle, NY • 10801

# The Music of Elliott Carter

## Volume One

A Mirror on Which to Dwell (1975); In Sleep, In Thunder (1981)  
Syringa (1978); Three Poems of Robert Frost (1942, orchestrated 1980)  
Speculum Musicae with Christine Schadeberg, soprano  
Jon Garrison, tenor; Jan Opalach, bass-baritone; Patrick Mason, baritone

**BRIDGE 9014**

## Volume Two

Gra (1993); Enchanted Preludes (1988); Duo (1974); Changes (1983)  
Scrivo in Vento (1991); Con Leggerezza Pensosa (1990)  
Cello Sonata (1948); Riconoscenza per Goffredo Petrassi (1984)  
The Group for Contemporary Music

**BRIDGE 9044**

## Volume Three

Night Fantasies (1980); 90+ (1994) Piano Sonata (1945-46)  
Charles Rosen, piano  
Conversation with Elliott Carter and Charles Rosen

**BRIDGE 9090**

## Volume Four

Shard (1997); Luimen (1997); Tempo e Tempi (1999)  
Eight Pieces for Four Timpani (1950/1966)  
David Starobin, guitar; Speculum Musicae; Susan Narucki, soprano  
Daniel Druckman, timpani

**BRIDGE 9111**



[www.BridgeRecords.com](http://www.BridgeRecords.com)