

Jorge Liderman

b. 1957

WAKING DANCES

1 - 3 **Waking Dances** (1998) 13:39

guitar solo

David Tanenbaum, guitar

4 **Swirling Streams** (2003) 19:56

guitar, bass clarinet, and string trio

David Tanenbaum, guitar

Earplay

Peter Josheff, bass clarinet

Terrie Baune, violin

Ellen Ruth Rose, viola

Thalia Moore, cello

Mary Chun, conductor

5 - 7 **Open Strings** (2001) 12:18

guitar orchestra and electric bass

Jugend-Gitarrenorchester, Baden-Württemberg

Mandy Bahle*, Andreas Bittner, Julia Burr, Simone Busch

Mareike Fetzer, Pavel Gienger, Eva Hohlfeld, Ingrid Illmann

Elmar Kroner, Conny Lorenz, Sebastian Maurer (electric bass)

Thomas Mollenhauer, Steffi Müller, Christoph Rensch, Max Richter

Erik Rosenhäger, Martin Sadowski, Frank Schmierer, Christine Scholz

Ines Thomé, Christoph Weisbrod, Philippe Wolter, Michael Zeuner

* (assistant to the conductor)

Helmut Oesterreich, conductor

WAKING DANCES

Waking Dances is the result of a collaboration, which began six years ago, between guitarist David Tanenbaum and me. Though I was trained as a classical guitarist it was after many years of composing that I felt my musical language could be embodied by the guitar.

Once I decided to write for guitar I contacted David Tanenbaum and expressed my interest to compose a new work for him. In the fall of 1998, I began composing *Waking Dances*, the first work on this CD. Meeting with David and talking to him about the piece was an enriching experience. David was always full of enthusiasm and willing to try new and challenging passages for the instrument. His suggestions and his knowledge of the guitar repertoire and a wide range of contemporary works awoke my curiosity and gave me the incentive to explore styles and works beyond the repertoire I knew as a player in the 1970s. At some point David suggested that, given the polymeric and highly contrapuntal nature of my musical thinking, I should perhaps write for two guitars instead of just one. However, I preferred to limit and shape my ideas in a way that would be technically feasible for solo guitar. Little did I know that, in the summer 2001, I would be composing *Open Strings* for 9 guitars and electric bass.

As with many of my other works, *Waking Dances* (1998), for solo guitar, has a direct relationship with preexisting music. Though I do not quote other sources in a literal form, the name of the work refers to loose associations to such dances as flamenco in the first movement and chacarera (an Argentinean dance) in the second movement. The first movement opens with a slow and lyrical refrain, which serves as an introduction to the dance-like music that follows. The refrain returns through out the movement and marks the end or beginning of a new dance-

like section. The second movement is characterized by the juxtaposition of the 6/8 (top line) and 3/4 meters (bass line), which is characteristic of the Argentinean chacarera. The nature of the music is highly rhythmical and pulsating. The harmony presents sudden shifts and the melodic line unfolds gradually. The third movement presents a juxtaposition of very brief passages that explore the various timbers of the guitar as well as recall earlier events in the piece. The work ends with a brief melody in "harmonics", which evokes the opening refrain of the piece.

In Fall 2000, during the residency of composer Steve Reich at the University of California, Berkeley Music Department, I had the opportunity to hear a live performance of Reich's *Electric Counterpoint* in an arrangement for solo guitar and guitar ensemble by David Tanenbaum. The performers were David and the San Francisco Conservatory Guitar Ensemble. The sound of the large guitar ensemble and the sonic depth of the electric bass stimulated my musical thinking. I immediately knew I wanted to compose a piece for David's ensemble. With the financial support of the San Francisco Conservatory, I composed *Open Strings*, which I dedicated to Steve Reich.

Open Strings (2001), is framed in three movements and is scored for nine guitars and electric bass. This recording is performed by the 23 member Jugend-Gitarrenorchester, Baden-Württemberg directed by Helmut Oesterreich. Two or three players with the exception of the solo bass player double each part. The first movement is characterized by a perpetual motion, which is interrupted at times by distinctively contrasting musical events. Ascending scalar lines rising in register and intensity open the piece. Out of this texture, two other layers emerge: a gradually unfolding sequence of chords played by guitars 1, 2 and 3, which are supported by the bass, and repeated unison figures in the whole ensemble. These gradually unfolding processes are interrupted by the juxtaposition of brief musical state-

ments. These statements differ in register, harmony, articulation and timber. Eventually, the opening music returns leading to the climax of the movement. This climax is followed by a calmer and repetitive ending, which ascends to the highest register of the guitar.

The second movement has a meditative quality due to the sustained open string sounds and bell like sonorities of the guitars. The different length of the chord cycles, open strings sonorities, and the repeated Fs give the illusion of a mobile which is constantly shifting position in space through time. The marking "attacca", which means that there is no pause between movements, at the end of the second movement, allows the second and third movements to form a unit, which counterbalances the time proportions of the longer first movement. The third movement gracefully presents a superimposition of short musical statements over a continuously recurring chord sequence, which brings the piece to a close. Similar to the first movement, the end of the third movement is characterized by the repetition of a soft and slow pulsating chord.

David Tanenbaum's inspiring and contagious enthusiasm changed my relationship with the guitar: guitar has been part of the instrumentation of almost every other work I have composed since 1998. In 2002 I wanted to compose a piece for bass clarinetist Peter Josheff. However, the sound of the bass clarinet brought with it the similar in range but very different in quality sound of the guitar. When I finalized the instrumentation of the piece, (bass clarinet, guitar and string trio) I contacted David to tell him about the idea. When we spoke, we were both struck because David, at that same time, was thinking of giving the American premiere of *New Folk Songs and Pastorals* (1996) by Hans Werner Henze, scored for bassoon, guitar and string trio. The similarity of instrumentation immediately inspired us to want to present Henze's work and my new work, *Swirling Streams*,

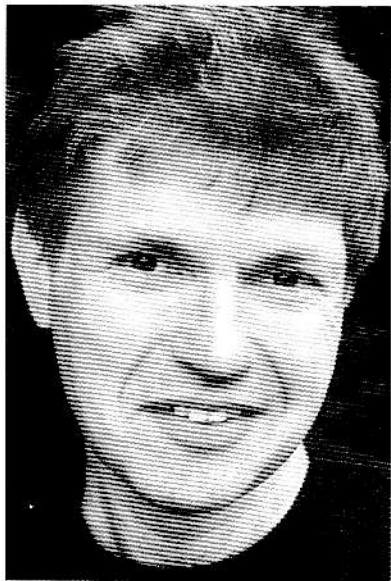
in the same concert. The San Francisco based new music ensemble, Earplay, with Peter Josheff, bass clarinet and David Tanenbaum, guitar, premiered and recorded my *Swirling Streams* in January 2004.

Swirling Streams (2003) is an uninterrupted one-movement work, however, it is internally subdivided in three large sections. Following a brief introduction in the strings, the guitar and bass clarinet mark the beginning of the first section while setting the pulsating rhythmic character of the entire work. The second large section begins after a brief pause, which marks the end of the first part of the work. This pause is followed by ascending scalar patterns in the violin and viola along with sustained lines in the bass clarinet and cello. Meanwhile, the guitar marks a steady pulse of changing chords. The third section of the work comes after a similar section to the one just described. This time, however, the guitar embodies the ascending scalar patterns, which lead to the highly climactic interlocking rhythmic repetitions in the strings. These repetitive figures in the strings, which are accompanied by strum cords in the guitar and the bass clarinet in its lowest register, mark the beginning of the third large section of the piece. Throughout the work, the pulsating music oscillates between gradually unfolding streams of sound and whirling successions of contrasting events. The ongoing pulse is interrupted twice through out the work by sustained chord progressions in the whole ensemble. Although the guitar and bass clarinet have a prominent role in the piece, the string trio actively interacts with the duo producing varied instrumental textures and combinations.

My relationship with the guitar is an ongoing one. Currently I am composing *Aires de Sefarad*, an hour-long cycle of vignettes, inspired by Sephardic songs, scored for violin and guitar.

~ Jorge Liderman

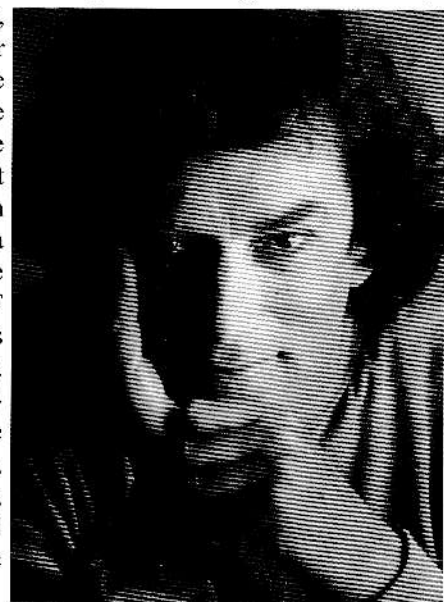
Born in Buenos Aires, **Jorge Liderman** began his musical studies at the Rubin Academy of Music in Jerusalem, under Mark Kopitman. In 1988 he received his doctorate in composition from the University of Chicago where he worked with



Ralph Shapey and Shulamit Ran. A year later, Liderman joined the composition faculty at the University of California, Berkeley. His works have been commissioned and performed by the London Sinfonietta, the American Composers Orchestra, the Los Angeles Philharmonic, the Tanglewood Orchestra, Radio France, the Netherlands Wind Ensemble, the Nieuw Ensemble, the Arditti String Quartet, Cuarteto Latinoamericano, Boston Musica Viva, Milan Divertimento Ensemble, Chicago Pro Musica, and the San Francisco Contemporary Music Players, as well as by individual artists like Oliver Knussen, Diego Masson, and Esa Pekka Salonen. Liderman's music has been featured at Darmstadt, Nuova Consonanza, Stuttgart's Neue Musik, Semaines Musicales Internationales d'Orleans, Mexico's

International Forum, London's Viva, Osaka's Expo 90, The International Rostrum of Composers, Paris, and Holland's Proms among others. Liderman's music can also be found on CRI and Albany Records.

Recognized internationally as an outstanding performing and recording artist, a charismatic educator, and a transcriber and editor of both taste and intelligence, **David Tanenbaum** is one of the most admired classical guitarists of his generation. He has performed throughout the United States, Canada, Europe, Australia, the former Soviet Union and Asia, and in 1988 he became the first American guitarist to be invited to perform in China by the Chinese government. He has been soloist with the Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, London Sinfonietta, the Oakland Symphony, Vienna's ORF orchestra, with such eminent conductors as Esa-Pekka Salonen and Kent Nagano. David Tanenbaum's two dozen recordings, which reflect his broad repertoire interests, can be found on New Albion, EMI, Ars Musici, Rhino, GSP, Albany, Audiofon, Green Linnet, Innova Digital Archive, Nonesuch, Bayer and Acoustic Music Records.



Through commissions, performances, and recordings, **Earplay** advances the creation and dissemination of new music compositions, and provides a forum for the presentation and exchange of musical ideas and aesthetics. Earplay celebrates its twentieth year in the 2004-05 season and has performed new compositions by over 140 different American composers of whom approximately half reside in the San Francisco Bay Area, including composers with international reputations like Pulitzer Prize winner Wayne Peterson, Andrew Imbrie, and Jonathan Harvey. Since Earplay's formation in 1985, it has been recognized by peers in the new music field for excellence in its synthesis of selecting and commissioning new works and its superb performances by outstanding musicians. Earplay was recognized in January 2004 by the national service organization, Chamber Music America, as the recipient of an ASCAP Award for Adventurous Programming.



Ellen Ruth Rose



Terri Baune



Thalia Moore



Based in the San Francisco Bay Area, **Peter Josheff** maintains a dual career as a composer and clarinetist. He is a founding member of Earplay, a member of the Emyrean Ensemble and of the Berkeley Contemporary Chamber Players. He has performed with most of the new music ensembles in the Bay Area, including the Paul Dresher Ensemble, the San Francisco Contemporary Music Players, Composers Inc., and the Left Coast Ensemble. His playing can be heard on recordings by Erling Wold, D'Arcy Reynolds, Hi Kyung Kim, Richard Festinger, the Emyrean Ensemble, the Club Foot Orchestra, Beth Custer, Earplay and others, on the Elektra, CRI, Centaur, Arhoolie, Spooky Pooch, and Rastascan record labels.

Particularly interested in opera as well as new music, **Mary Chun** conducted the Canadian and European premieres of John Adams's earthquake romance, *I was Looking at the Ceiling and then I saw the Sky* at the Festival de Theatre des Ameriques in Montreal, the Festival d'Automne in Paris, and the Thalia Theater in Hamburg, with the Finnish contemporary ensemble AVANTI. She was the Music Director for the Texas Shakespeare Festival 2000 and she has been a member of the conducting staffs of notable opera companies in the United States and France including the San Francisco Opera, the Los Angeles Music Center Opera, The Opera Theatre of Saint Louis, the Chatelet Theatre in Paris and the Opera de Lyon, where she was also the Director of Musical Studies for Music Director Kent Nagano.



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The **Jugend-Gitarrenorchester Baden -Württemberg** was founded in 1991 as the first orchestra of its type in Germany by the conductor Arnold Sesterheim, who has been its "spiritus rector" ever since. Most of the 25-30 year old players have won prizes in musical competitions at various levels- from regional to federal competitions. Since its foundation, the orchestra has developed an extensive repertoire with original works and transcriptions by John Jenkins, William Byrd, Francesco da Milano, Henry Purcell, J.S. Bach, Isaac Albeniz, Manuel de Falla, Claude Debussy, Benjamin Britten and others. Highlights of the ensemble's activities include concert tours to Spain, Russia, Thailand, Laos, the Czech Republic, Australia, Singapore and the Central-American countries of Guatemala, Honduras, Nicaragua and Costa Rica. In 1996 the JGO took part in the European Musical Festival in Copenhagen. The JGO won the 1st prize at the first "German Orchestra Competition" in 1998.



Helmut Oesterreich studied the guitar at the Academy of Music in Frankfurt with Prof. Heinz Teuchert (chamber music) and Prof. Michael Teuchert (artistic training in music). Since 1986 Helmut Oesterreich has lectured in guitar and educational methodology at the Frankfurt Academy of Music. He also teaches at the Youth School of Music in Heidelberg. In his solo concerts and performances of chamber music, he focuses on contemporary music for guitar. He has been awarded international prizes for his CD recordings. (NUNC, BAYER - RECORDS, CAD 800890, FOXFIRE, CAD 800875 and Ensemble NUNC, Signum, SIG X61-00) Since 1994 he has been a conductor of the Jugendgitarrenorchester of Baden - Württemberg. With his own Ensemble "GuitArt" he won the fourth German orchestra competition (1996). Since 2003 he has conducted the "World Guitar Ensemble."



Producer: Jorge Liderman

Editors: Glenn Canin 1-4 and Helmut Oesterreich 5-7

Recording Engineers: Robert Shumaker 1-4. Hanno Giuliani 5-7

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