

DAVID LIPTAK

(b. 1949)

1 Broken Cries (2001) (10:20)

cello octet

Tarab Cello Ensemble; Florent Renard-Payen, lead soloist; Elizabeth Brown, soloist

Ancient Songs (1992) (21:26)

baritone, flute, clarinet, violin, cello, piano, percussion

- 2** I. The Stars (5:38)
- 3** II. Aiken Drum (2:26)
- 4** III. Ghosts & Shadows (1:56)
- 5** IV. Death Song (4:37)
- 6** V. The Wreckage of the Moon (6:49)

William Sharp, baritone; Dinosaur Annex Music Ensemble

Sue-Ellen Hershman-Tcherepnin, flute/piccolo; Katherine Matasy, clarinet/bass clarinet

Cyrus Stevens, violin; Michael Curry, cello; Donald Berman, piano; Craig McNutt, percussion

Scott Wheeler, conductor

7 Forlane (1998) (3:04)

guitar

David Starobin, guitar

Serenade for alto saxophone and strings (2001) (22:51)

- 8** I. A Backward Glance (7:42)
- 9** II. Sankt Hans Fire (2:51)
- 10** III. A Midsummer's Night Fairy Tale (4:03)
- 11** IV. Stella's Dance (2:29)
- 12** V. Evensong (5:46)

Chien-Kwan Lin, alto saxophone; Eastman Philharmonia; Bradley Lubman, conductor

When I first encountered David Liptak's music I was immediately struck by the composer's ability to build large, detailed structures from small and simple means. A simple rhythmic gesture would generate an entire movement, and a melodic figure would slowly transform itself, becoming a flower from a seed. In all of the works I have gotten to know, Liptak's overriding musicality produces compositions of immediate coherence, and striking physicality.

Broken Cries, the most recent work on this CD, was composed during the summer of 2001, and was composed for the Tarab Cello Ensemble, which plays it here. The composer provides the following note:

"When I began to think about *Broken Cries* for eight cellos, I imagined a kind of music that was filled with hesitation. Pauses and silences break the flow of sounds, as a voiced cry is sometimes broken by a breath, or, perhaps, a sudden thought. The music is in one movement with three sections. The first, called *Breathing...*, is slow and deliberate, with many breaks of sound. The second, called *Singing...*, moves in a more continuous way. Two lead cellos alternate melodic figures in a "call and response," as the rest of the ensemble divides into a support for one or the other. In the third section, *Letting Go...*, the hesitations are nearly gone, and the music dances. A brief, reflective coda concludes the piece."

Composed in 1992, *Ancient Songs* was written for baritone William Sharp and the 20th Century Consort, conducted by Christopher Kendall. It was premiered by those artists in Washington DC. The instrumentation of the ensemble is flute (doubling piccolo), clarinet (doubling bass clarinet), violin, cello, piano, and percussion. *Ancient Songs* sets its texts in a continuous music arc, without any pause between the poems.

The composer provides the following note:

"In choosing texts for *Ancient Songs*, I was drawn toward the idea of using poetry from the ancient oral traditions of a selection of cultures. Four of the five texts are drawn from sources that are oral; of these, The Stars and Death Song are from Native American sources. The Stars is from the Passamaquoddy Indian tribe of Maine, and the poetry is filled with allusion and ritual. Death Song is from the Papago Indian culture of the American southwest. The ethnomusicologist Frances Densmore collected the text, which is described in this way:

The song was used for curing and was given to the poet (Owl Woman, called Juana Manwell) by a dead man named Jose Gomez. This was her ordinary way of receiving songs – from the “disturbing spirits” of dead Papagos “who follow the old customs and go at night to the spirit-land.” (from *Technicians of the Sacred*, edited by Jerome Rothenberg, University of California Press, 1968. Pages 504-505.)

Ghosts & Shadows is from the African Gabon Pygmy culture, and this text, like that of Death Song, speaks of elusive spirits or souls. Aiken Drum is a traditional nursery rhyme, probably of Scottish origin. In setting Aiken Drum, I borrowed and transformed some of the traditional music of the song. The final text is modern, by the American poet James Wright. This poem, *Having Lost My Sons, I Confront the Wreckage of the Moon*, Christmas, 1960, suggests a way of understanding that I believe is in touch with the ancient texts that are used in the rest of the cycle. "

Liptak's hypnotic *Forlane* (1998) is a mesmerizing take on the old dance form, once popular in both Italy and France. The piece was composed at my request for a recording of short dance pieces. One source claims that the forlane was popular with Venetian gondoliers, who would dance the forlane in pairs, using arm movements that suggested rowing. Liptak's *Forlane* makes use of a repetitive rocking rhythm, and striking silences to form a short but effective guitar solo.

Liptak's *Serenade* was written for the Danish conductor Uffe Most and the string ensemble Den Fynske Sinfonietta, who, with saxophonist Carsten Sindvald, gave the premiere performance in Odense, Denmark, in 2001. The composer provides the following note:

"My *Serenade* for alto saxophone and strings was begun during the summer months of 1999, during the time my family spends at a home we keep in Denmark. The composition reflects time spent in that place and, in particular, the warmth and ease of a Danish summer evening. There are five movements to the *Serenade*, each with a descriptive title. The first of these, *A Backward Glance*, is reflective and quietly rhapsodic. *Sankt Hans Fire* is faster and energetic, taking its name from the bonfire celebrations that take place in Denmark and other northern European countries at the summer solstice. The third movement, *A Midsummer's Night Fairy Tale*, meditates upon the elusive night sounds of summer. *A cat* is the 'Stella' of *Stella's Dance*. The final movement is *Evensong*, and the music concludes quietly and with simplicity."

~ DAVID STAROBIN

The Stars - Passamaquoddy Indian

For we are the stars. For we sing,
For we sing with out light.
For we are birds made of fire.
For we spread our wings over the sky.
Our light is a voice.
We cut a road for the soul
for its journey through death.
For three of our number are hunters.
For these three hunt a bear.
For there never yet was a time
when these three didn't hunt.
For we face the hills with disdain.
This is the song of the stars.

Aiken Drum - Traditional

There was a man lived in the moon, lived in the moon, lived in the moon,
There was a man lived in the moon,
And his name was Aiken Drum;
And he played upon a ladle, a ladle, a ladle,
And he played upon a ladle,
And his name was Aiken Drum.
And his hat was made of good cream cheese...
And his coat was made of good roast beef...
And his buttons were made of penny loaves...
His waistcoat was made of crust of pies...
His breeches were made of haggis bags...
There was a man in another town, another town, another town,

There was a man in another town,
And his name was Willie Wood;
And he played upon a razor, a razor, a razor,
And he played upon a razor,
And his name was Willie Wood.
And he ate up all the good cream cheese...
And he ate up all the good roast beef...
And he ate up all the penny loaves...
And he ate up all the good pie crust...
But he choked upon the haggis bags, the haggis bags, the haggis bags,
But he choked upon the haggis bags,
And there was an end of Willie Wood.

Ghosts & Shadows - Gabon Pygmy

Ghosts in this forest, shadows
thrown back by the night
Or in daylight
like bats that drink from our veins
& hang from moist walls in deep caves
Behind this green moss, those awful white stones
Shadows thrown back by the night
We pray to know who has seen them

Death Song - Papago Indian

In the great night my heart will go out
Toward me the darkness comes rattling
In the great night my heart will go out

The Wreckage of the Moon - James Wright

After dark
Near the South Dakota border,
The moon is out hunting, everywhere,
Delivering fire,
And walking down highways
Of a diamond.
Behind a tree
It lights on the ruins
of a white city:
Frost, frost.
Where are they gone,
Who lived there?
Bundled away under wings
And dark faces.
I am sick

Of it, and I go on,
Living, alone, alone,
Past the charred silos, past the hidden
graves
Of Chippewas and Norwegians.
This cold winter
Moon spills the inhuman fire
Of jewels
Into my hands.
Dead riches, dead hands, the moon
Darkens,
And I am lost in the beautiful white ruins
Of America.

(All texts used with permission.)

David Liptak was born in 1949 in Pittsburgh, Pennsylvania. His music has been performed by ensembles that include the San Francisco Symphony, the Montreal Symphony, the St. Paul Chamber Orchestra, the Rochester Philharmonic Orchestra, the Chamber Music Society of Lincoln Center, the Youngstown Symphony, the Sinfonia da Camera of Illinois, the New England Philharmonic, the National Orchestral Association, the Group for Contemporary Music, EARPLAY, the Ying and Cassatt String Quartets, the Dinosaur Annex Ensemble, the New York New Music Ensemble, the 20th Century Consort, and by many other soloists and chamber ensembles. His composition awards include prizes in the 1986 Georges Enesco International Composition Competition and the 1978 Minnesota Orchestra 75th Anniversary Composers Competition, and he was a finalist in the 1982 St. Paul Chamber Orchestra Composition Competition and the 1989 Sudler International Competition for Wind Ensemble Composition. In 1994, he received a commission from the Fromm Music Foundation for a trumpet concerto for the Rochester Philharmonic Orchestra, which was premiered in 1996 with soloist Paul Merkelo. Among his recent work is *The Passing of Memory* for composer Steven Stucky and Ensemble X, a chamber opera for children titled *The Moon Singer*, which was premiered at the Brevard Music Festival in the summer of 1998, and his *String Quartet No. 2*, written for the Cassatt Quartet and premiered by the ensemble in Philadelphia in 2003. In 1995 David Liptak was awarded the Elise L. Stoeger Prize, given by the Chamber Music Society of Lincoln Center in recognition of distinguished achievement in the field of chamber music composition. Other recent honors include awards from the American Academy of Arts and Letters and the Barlow Endowment for Music Composition, both in 2002. David Liptak is Professor of Composition at the Eastman School of Music in Rochester, NY.

Recognized for its artistic creativity, the **Tarab Cello Ensemble** is dedicated to the commissioning and performance of new works written for eight cellos with an emphasis on American composers, with the overall goal of establishing a vital contemporary repertoire for this richly deserving instrumentation. Since its inception in 2000, the ensemble has commissioned works from Larry Bell, Garrett Byrnes, Dennis DeSantis, David Liptak, Brad Lubman, Gregory Mertl, Joe Michaels, Sam Pellman, Martin Scherzinger, Aaron Travers, and Dan Trueman; the ensemble's repertoire also includes such works as Pierre Boulez' *Messagesquise*, Arvo Pärt's *Fratres* and Luciano Berio's *Korot*. Tarab Cello Ensemble has performed concerts in New England, New Jersey, New York, Florida and France; their broadcast performances have included those for public radio stations WXXI (Rochester, NY), WCNY (Syracuse, NY) and WGDR (Plainfield, VT). In 2003, the ensemble was invited to participate in the Boston Conservatory New Music Festival.

Recently, Tarab Cello Ensemble was a guest ensemble in residency at Princeton University and at the University of South Florida, Tampa. The Tarab Cello Ensemble was



awarded grants from the Howard Hanson Institute for American Music for its accomplishments in the performance and creation of contemporary American music and the Foreman Institute for the Creative and Performing Arts. The members of the Tarab Cello Ensemble are Annie Barley, Elizabeth Brown, Adam Carter, Susie Kelly, Caroline Kang, Kevin McFarland, Florent Renard-Payen (founder), and Ben Wensel.

Founded in 1975, **Dinosaur Annex Music Ensemble** is a leading presenter of new music. The group has established an international reputation from its brilliant performances of newly commissioned pieces, established twentieth-century masters, and a large repertoire of contemporary compositions. Dinosaur Annex presents world premieres from around the world as well as works by emerging composers of the Boston area. Members of the ensemble perform regularly with Boston's best - including the Boston Symphony, Boston Pops, Boston Lyric Opera, Boston Ballet, Handel & Haydn, Pro Arte Chamber Orchestra, and in Boston's Broadway theater productions. They are passionately dedicated to bringing cutting edge music of living composers to the public and maintaining an outlet for much music that is otherwise unheard. The group works cooperatively to this end with Co-Artistic Directors Scott Wheeler and Sue-Ellen Hershman-Tcherepnin. Dinosaur Annex also frequently features individual members of the ensemble and engages prominent guest conductors from around the country.

William Sharp's recordings have included other important works of David Liptak: *Seven Songs*, for voice and piano, texts by James Wright, and *Under the Resurrection Palm*, for voice and violin, texts by Linda Pastan and Rita Dove. His recital disc of American Songs was nominated for a Grammy Award for best classical solo vocal performance, and his world-premiere recording of Leonard Bernstein's final major work,



Arias and Barcarolles, won a Grammy in 1990. Among other premiere recordings are Nicholas Maw's *Roman Canticle* and John Deak's *The Passion of Scrooge*. He can be heard on the only complete recording of The Songs of Charles Ives, discs of Miriam Gideon, Marc Blitzstein, and Ernst Bacon, along with important additions to the recorded repertoire of Bach, Mozart and Gershwin. Sharp has won the Carnegie Hall American Music Competition, the Young Concert Artists International Auditions (including the Kathleen Ferrier Memorial Prize) and the Geneva International Competition. He serves on the faculty at Peabody Conservatory of Music.

Scott Wheeler's music has been commissioned and performed by the orchestras of Minnesota, Houston, Toledo and Indianapolis, as well as by New York City Opera, soprano Renée Fleming, the Chamber Music Society of Lincoln Center, the Pro Arte Chamber Orchestra of Boston, and the Newport Music Festival. His opera *Democracy: An American Comedy*, on a libretto of Romulus Linney, was commissioned by the Washington National Opera, who premiered the work in January 2005.

His music can be heard on GM Recordings, Northeastern Records, Palexa, Koch International and Newport Classic. He teaches at Emerson College in Boston, and is a founding member as well as Co-Artistic Director of the new-music ensemble Dinosaur Annex.



Cyrus Stevens is a graduate of the Hartt School of Music where he studied with Renato Bonacini and Charles Treger, and of New England Conservatory, where he studied with Eric Rosenblith. He is a former member of both the Scholarship String Quartet of NEC and the Graduate String Quartet of the Hartt School. He has taught at Hartt and is currently violinist with the Hartford Symphony Orchestra. As a contemporary music performer, Mr. Stevens is a member of Parnassus and of the League/ISCM chamber players in New York. Since 1981 he has been on the performing staff of the



Wellesley College Composers' Conference and Chamber Music Center, and since 1994 he has been violinist with Dinosaur Annex. He has often appeared as soloist in the Berg *Violin Concerto* with the New York City Ballet's production of *In Memory of...*

Sue-Ellen Hershman-Tcherepnin first appeared with the Boston Symphony Orchestra as flute soloist at the age of 16, and has subsequently performed throughout Europe, Mexico, South America, Russia, and the United States as both soloist and recitalist. With pianist David Witten, she frequently performs as a member of Duo Clasico. Since 1986 the Duo has represented the US on State Department-sponsored foreign tours.

Hershman-Tcherepnin is both founding member and flutist of Pro Arte Chamber Orchestra of Boston. Other local activities include performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Lyric Opera Company, New England Ragtime Ensemble, Portland (Maine) and Springfield (Mass.) Symphonies, and Broadway productions in the musical theaters of Boston. Since 1985 she has been flutist with Dinosaur Annex Contemporary Music Ensemble. Her principal teachers were Phillip Kaplan, Jean-Pierre Rampal and Samuel Baron.



One of Boston's most versatile musicians, **Katherine Matasy** has been described by The Boston Globe as "a musician of depth and refinement" with "technique to burn" and her playing praised as "riveting," "ravishing," "brilliant" and "a rare feat." Most frequently heard as a clarinetist and bass clarinetist in chamber music and orchestra settings, she has performed with most of the region's major musical organizations. Highly regarded as an interpreter of new music, she is a founding member of Dinosaur Annex and a frequent performer with Boston's many new-music groups. In addition to "doubling" on flute, piccolo and saxophone in musical theater, she is highly reputed as an accordionist, and has appeared in that capacity with the Boston Symphony Orchestra, Boston Pops, Mark Morris Dance Group, and in many other classical music venues. After training at the New England Conservatory of Music (BM, MM in clarinet), she now teaches at Wellesley College, the New England Conservatory Preparatory School, and the Community Music Center of Boston (where she chairs the wind department). She has recorded for CRI, Newport Classic, Centaur, Northeastern, Erato and RCA.



Michael Curry, cellist, was trained at Juilliard, Harvard, and New England Conservatory; his major teachers were David Finckel and Laurence Lesser. He was awarded two fellowships to study at the Tanglewood Music Center, where he won the Albert Spalding prize for outstanding string playing. A long-time member of Dinosaur Annex, he has also performed with groups such as the Boston Pops, Boston Lyric Opera, Boston Ballet, and Emmanuel Music (including their Brahms and Schubert chamber music series, and performances in New York and Europe with Lorraine Hunt Lieberson and Mark Morris Dance Group). He has also appeared at Weill Hall, the United Nations, Dumbarton Oaks, and Monadnock Music, and is frequent solo cellist at various Boston theaters. He has recorded for Albany, New World, and Nonesuch, in addition to recordings with Dinosaur Annex.



Donald Berman has been described as "thorough, exciting, and persuasive" (New York Times)" and "essential (Boston Globe)." His recording The Unknown Ives (CRI, 1999) was named among the best CDs of the year by Fanfare magazine. His work has ranged from Mozart concertos with the Columbus Symphony to American Music retrospectives, to recitals linking Haydn and Schubert with new music called "thrillingly clear (NYTimes)." He is artistic director Music of the American Academy of Rome series at Weill Recital Hall at Carnegie Hall in Fall 2002. Prizewinner of the 1991 Schubert International Competition and member of Dinosaur Annex Music Ensemble since 1987, he received a Visiting Artist Fellowship at the American Academy in Rome in 1998. Mr. Berman studied with Leonard Shure at the New England Conservatory, John Kirkpatrick, George Barth at Wesleyan University, and Mildred Victor in White Plains, NY.

Craig McNutt serves as Principal Timpanist of the Rhode Island Philharmonic Orchestra, the Boston Modern Orchestra Project, and Emmanuel Music. He performs extensively throughout New England with the Boston Symphony Orchestra, Boston Pops and Pops Esplanade Orchestras, the Boston Ballet, Boston Lyric Opera, Pro Arte Chamber Orchestra, Cantata Singers, Boston Baroque and Handel and Haydn Society. An advocate of contemporary music, Mr. McNutt also performs with Collage New Music, Dinosaur Annex, and ALEA III, ensembles dedicated to the performance of new music.

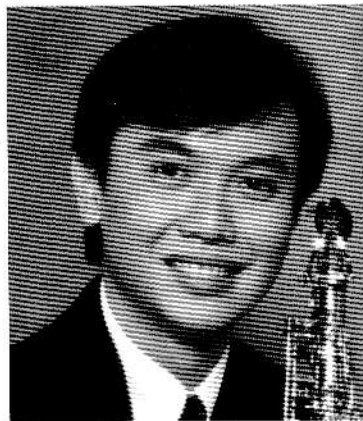


Chien-Kwan Lin (b. 1972, Singapore) has appeared as soloist and guest artist with the Boston and Rochester Philharmonic Orchestras, the Boston Modern Orchestra Project, Tanglewood Music Center Festival Orchestra, New World Symphony, as well as the New England Conservatory and Eastman Wind Ensembles.

Recent appearances have included recitals at the International Saxophone Symposium, World Saxophone Congress, and Eastman's Faculty Artists Series. Other performances included invitations by the Fromm Foundation at Harvard University, and the Virginia Arts Festival, where he presented the world premiere of Michael Colgrass' *Dream Dancer* with the United States Continental Army Band. One of the premiere saxophonists of his generation, Mr. Lin made his Carnegie Hall debut in a recital sponsored by the Formosa Chamber Music Society.

Chien-Kwan Lin is currently Assistant Professor of Saxophone at the Eastman School of Music. His teachers have included Ken Radnofsky and Ramon Ricker. Mr. Lin resides with his wife, pianist Pi-Lin Ni in Rochester, New York.

For more information, visit:
www.chienkwan.com



The Eastman School of Music has three orchestras, regularly performing repertoire representative of all musical style periods. Third and fourth year undergraduates and graduate students play in the Eastman Philharmonia and the Philharmonia Chamber Orchestra. In addition to performing standard orchestral repertoire, members of Philharmonia comprise the orchestra for operas, as well as playing major works written for choral/orchestral collaboration.

Conductor/composer **Bradley Lubman** has played a vital role in modern music for two decades. He has worked with a great variety of illustrious musical figures including John Adams, Luciano Berio, Pierre Boulez, Elliott Carter, Elvis Costello, Oliver Knussen, Steve Reich, Michael Tilson Thomas, Charles Wuorinen, and John Zorn.

Mr. Lubman has appeared with the Los Angeles Philharmonic New Music Group, Brooklyn Philharmonic, Ensemble Modern, Steve Reich Ensemble, Saarbrücken Radio Orchestra, Deutsches-Symphonie-Orchester Berlin, New World Symphony, Frankfurt Radio Symphony, Finnish Radio Symphony, ASKO Ensemble, and the New Millennium Ensemble amongst others. He has recorded for Auvidis Montaigne, BMG/RCA, Bridge, col legno, CRI, Centaur, Koch, and Nonesuch. Lubman is Associate Professor of Conducting and Ensembles at the Eastman School of Music in Rochester, NY.

More information at:
www.esm.rochester.edu/lubman





David Starobin's performances and recordings have earned the native New Yorker prominence in the world of classical music. Composers including Elliott Carter, George Crumb, Poul Ruders, Gunther Schuller and Milton Babbitt have dedicated new works to him, producing a repertoire of more than three hundred new pieces. Starobin has performed these works as a soloist and with ensembles including The New York Philharmonic, National Symphony, Houston Symphony, San Francisco Symphony, St. Louis Symphony, Chamber Music Society of Lincoln Center, Emerson Quartet, and Guarneri Quartet. David Starobin's CD, "Newdance", received a Grammy nomination as "Best Classical Solo Recording", and won the Association for Independent Music's "Indie Award" for best classical CD of 1999. In 1981, David Starobin founded Bridge Records, Inc.. Starobin's work for Bridge as guitarist, producer and executive producer has earned Mr. Starobin five Indie Awards and eleven Grammy nominations. Among Starobin's many honors are a Lincoln Center Avery Fisher Grant; and Peabody Conservatory's "Distinguished Alumni Award". Between 1993 and 2004, Starobin was the chairman of the guitar department at the Manhattan School of Music, where he holds the school's "Andres Segovia Chair".

Ancient Songs: recorded October 2nd, 2004; Sonic Temple Studio, Roslindale, MA

David Starobin, producer; Frank Cunningham, engineer

Serenade: recorded April 17th, 2004; Kilbourn Hall, Eastman School of Music

Adam Abeshouse, producer and engineer

Broken Cries: recorded April 16th, 2004; Kilbourn Hall, Eastman School of Music

Adam Abeshouse, producer and engineer

Fortune: recorded July, 2001 at KAS Studios, Astoria, New York; Becky Starobin, producer

David Merrill, engineer; released previously on Bridge 9144

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