

Peter Lieberson

(b. 1946)

Rilke Songs (1997-2001) (17:49)

- 1 O ihr Zärtlichen (3:14)
- 2 Atmen, du unsichtbares Gedicht (3:27)
- 3 Wolle die Wandlung (3:18)
- 4 Blumenmuskel... (3:27)
- 5 Stiller Freund (4:23)

Lorraine Hunt Lieberson, mezzo-soprano; Peter Serkin, piano

The Six Realms (1999-2000) (27:01)

(Amplified Violoncello and Orchestra)

- 6 I The Sorrow of the World (4:01)
- 7 II The Hell Realm (4:20)
- 8 III The Hungry Ghost Realm (6:10)
- 9 IV The Animal Realm (3:02)
- 10 V The Human Realm (3:54)
- 11 VI The God Realm and the Jealous God Realm (5:34)

Michaela Fukacova, violoncello

The Odense Symphony Orchestra; Justin Brown, conductor

Horn Concerto (1998-99) (17:44)

- 12 I ♩ = 108 (8:31)
- 13 II ♩ = 96 (9:13)

William Purvis, horn

The Odense Symphony Orchestra; Donald Palma, conductor

The three pieces on this recording were composed between 1997 and 2001. The *Horn Concerto* was written during 1998-1999, *The Six Realms* during 1999-2000, while the *Rilke Songs* were written during the entire four year period.

I have been fortunate to know and work with many great musicians during my life. In 1997 my life, and my composing life, changed completely when I met my wife, Lorraine Hunt Lieberson. I can't adequately express how much her intuitive and profoundly musical approach to performance has affected me. Her instincts are fiery and definite in terms of what needs to be done to elicit the best performance, whether it concerns how a phrase is shaped, for example, or what needs to be done in terms of the accompaniment. Rarely is there an emphasis on vocal technique—the musical outcome is the focus of attention. This has led many to admire her, and for me, admiration has been accompanied by a deep gratitude for lessons learned.

In 1997 my opera, *Ashoka's Dream*, was given its first performances. Lorraine sang one of the title roles, Triraksha, the second wife of Ashoka Maharaja. We had many conversations about the role and the opera itself. Hearing her perform I became more and more aware of the significance of melodic line and what a great performer can do to invest it with meaning and integrity. I think it is important to remember that for many composers in the 1960's and 1970's, melody was simply regarded as one dimension of the musical space. Vocal lines themselves were generally treated as an instrumental line, without overdue attention to how the words were articulated, or to the placement of consonants and vowels in particular registers, or even to the complexity of the vocal instrument itself. When I heard Lorraine sing one of her arias in *Ashoka's Dream*, the power of the melodic line truly dawned on me, and began to gain supremacy in my musical thinking.

The Rilke Songs were composed for and dedicated to Lorraine. The cycle was commissioned by the Santa Fe Chamber Music Society.

When I was growing up, my mother would often quote lines from her

favorite poet, Rilke. I have been drawn to his poetry ever since. Rilke seems to evoke feelings and states of being that are at the edge of awareness, mysterious but close to the heart. One can't always understand exactly what he means. I believe this is a deliberate elusiveness in order to provoke our intuition.

I think of my *Rilke Songs* as love songs even though they are not overtly about love. They are, for example, about being child-like and open in "O ihr Zärtlichen"; about the breath being a complete exchange of our own essence with the universe in "Atmen du unsichtbares Gedicht"; about the mysterious ways in which we might transform ourselves in "Stiller Freund" ("If experience is bitter, turn yourself into wine"). To me, these Rilkean insights are gifts of love.

Yo Yo Ma's Silk Road Project involved working with musicians of many different nationalities that were located on the ancient Silk Route between east and west. In my case, Yo Yo asked me to contribute a piece that reflected my long standing practice of Tibetan Buddhism.

The Six Realms is scored for 3 flutes (all alternating on piccolo), 2 oboes, English horn, 2 clarinets, e-flat clarinet, bass clarinet (alternating on contrabass clarinet), 2 bassoons, contrabassoon, 4 horns, piccolo trumpet, 2 trumpets in C, 2 trombones, bass trombone, tuba, timpani, percussion, piano, celeste, harp, solo amplified cello and strings. *The Six Realms* was commissioned for Yo Yo Ma by the Toronto Symphony, with the support of the Fleck Family, and was premiered by Yo Yo Ma and the Toronto Symphony conducted by Jukka-Pekka Saraste.

My first thought was to compose a piece that reflected principles of Tibetan Buddhism rather than build a piece based on quotations of Tibetan folk music or something of that nature. The six realms described in Buddhism are a highly detailed portrait of our human consciousness. These are the God realm, the jealous God realm, the human realm, the animal realm, the hungry ghost realm, and the hell realm. In some explanations these realms are actual places, inhabited by beings not seen by the human eye. These two viewpoints need not be seen as one more literal

and the other more fanciful, because when a realm is fully manifest within our consciousness, whether it exists as an actual place or not is somewhat irrelevant. Each of the realms is associated with a particular emotion: anger with the hell realm, immense neediness with the hungry ghost realm, willful ignorance with the animal realm, passion with the human realm, jealousy with the jealous God realm, and ignorance with the God realm, but a different kind of ignorance than found in the animal realm, a blissful kind of ignorance and smug self-satisfaction.

In my concerto the portrait of the six realms is initiated and guided by the solo cello. I wanted to give the cello a variety of music, while always emphasizing a lyric quality and the melodic line. The piece opens with an introduction called *The Sorrow of the World*, a lament for the condition we find ourselves in again and again. A high G# in the piccolo and a low E in the contrabasses are the first notes that are sounded. Other instruments playing the same notes are added until the entrance of the cello, as if to suggest that everything in this world gives birth within that space and returns to it. The cello enters with an expressive motive, A-flat to G-flat to G natural which revolves around itself and gradually expands, climbing in register until the full orchestra plays the motive, further expanded into a long melodic line.



Justin Brown and Peter Lieberson

At the conclusion of this section, the cello has a solo which initiates the portrayal of the hell realm. It is reflective at first but soon there is a build-up of angry energy. This provokes a reaction from the orchestra, that is at times "hot", and then abruptly "cold," or frozen, typical of our responses when we are angry. After a final orchestral tutti, the energy of the hell realm slowly dissolves, and the movement ends with the cello playing the opening sorrowful motive, now transformed into a "folksy" tune, as if to say, this was all a dream. I should add that this cello motive, transformed, precedes each of the next movements as a kind of passport to the next realm.

The hungry ghost realm is predominantly for cello and strings and begins without pause. The hungry ghost is an image of one who is unfulfilled, never having enough, always needing more. There is a feeling too of sadness. At the end of this movement the motive appears, again somewhat light and folksy, first in the solo horn, then in the cello.

The animal realm opens with a tuba solo. This movement is a scherzo, with a plodding quality, but also with a sense of innocence and exuberance. The music fades away and the solo cello leads us into the human realm.

The human realm can be characterized not only by its passion but also by a sense of loneliness—a sense of separation from others and which intensifies our longing to communicate and unite with others. I composed this movement principally for solo cello with a very little accompaniment.

The God realm and the jealous God realm are combined in the final movement. I have portrayed these realms not in a linear fashion but simultaneously. The jealous Gods who are highly involved with envy try constantly "enter" the realm of the Gods, who are involved in their self-absorption. The movement opens with a sustained chord—like the Gods, it stubbornly holds its own no matter what else is going on. Underneath, the cello enters in a brusque and feisty manner, and begins a long passionate solo. This movement is very directed, like envy itself—the jealous

God realm is a very "windy" realm, always blowing in one direction, intent on proclaiming its point of view. Gradually the cello ignites an outburst from the orchestra which responds in a wild and furious way. The movement ends with a recapitulation of the very opening lament, but in a new light—we've come full circle. The piece ends quietly, a return perhaps to a more human realm—there is an openness, reflective of having "seen the nature of these realms," having gone through that whole experience.

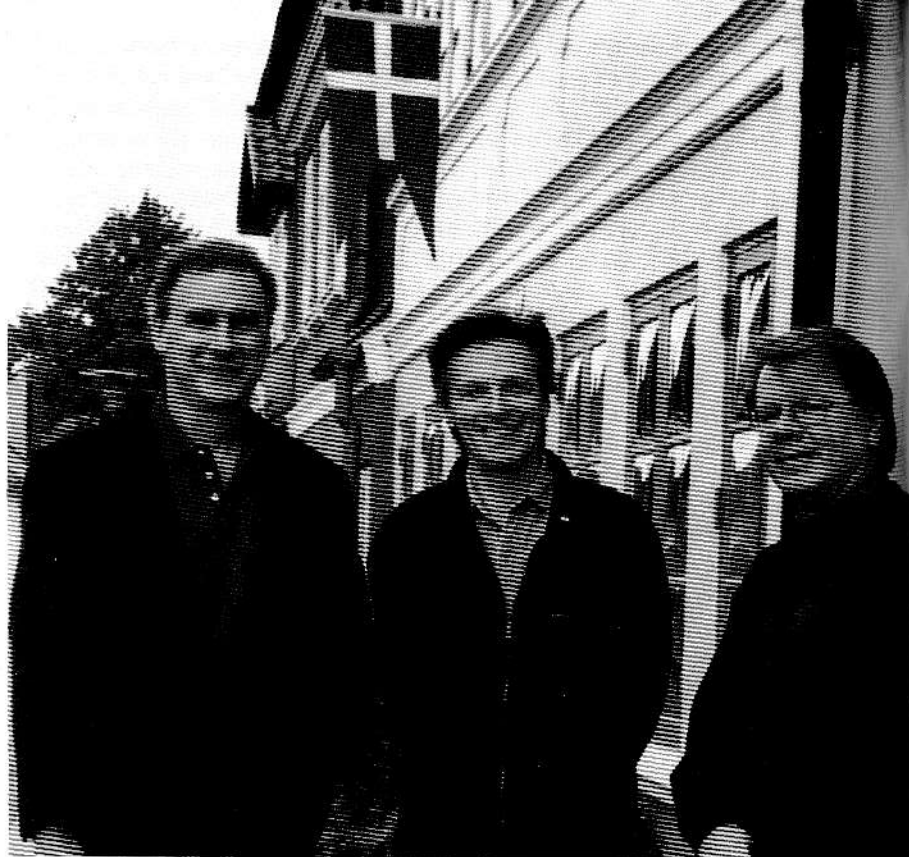
The *Horn Concerto* was commissioned by the Orpheus Chamber Orchestra for William Purvis with funding provided by the Serge Koussevitsky Music Foundation in the Library of Congress. The concerto was composed for the string size of the Orpheus Chamber Orchestra (five first violins, 4 second violins, three violas, three cellos and 1 doublebass), woodwinds in two's (2 flutes, oboe, English horn, 2 clarinets, 2 bassoons-2nd doubling contrabassoon), 1 orchestral horn, and horn solo. In this recording, the string size has been doubled to 10,8,6,6,3.

I have always loved the French horn. Like the viola, to me it is an instrument of the heart. In my concerto I emphasize the lyrical qualities of the horn, but there are other moods too, feisty, dance-like, and humorous.

The concerto is in two parts, but these really only provide a slight pause in the continuity. The piece opens with an orchestral tutti, with a characteristic rhythmic motive followed by a melody that the horn later elaborates in its first solo. These two musical signatures carry through the continuity of the entire piece.

The *Horn Concerto* was premiered by William Purvis and the Orpheus Chamber Orchestra in 1999, first on tour and then at Carnegie Hall.

—Peter Lieberson



Donald Palma, Peter Lieberon, William Purvis in Odense, Denmark

The Sonnets to Orpheus

Rainer Maria Rilke

I Erster teil: IV

*O ihr Zärtlichen, tretet zuweilen
in den Atem, der euch nicht meint,
lasst ihn an euren Wangen sich teilen,
hinter euch zittert er, wieder vereint.*

*O ihr Seligen, o ihr Heilen,
die ihr der Anfang der Herzen scheint.
Bogen der Pfeile und Ziele von Pfeilen,
ewiger glänzt euer Lächeln verweint.*

*Fürchtet euch nicht zu leiden, die Schwere
gebt sie zurück an der Erde Gewicht;
schwer sind die Berge, schwer sind die Meere.*

*Selbst die als Kinder ihr pflanztet, die Bäume,
wurden zu schwer längst; ihr trüget sie nicht.
Aber die Lüfte...aber die Räume...*

II Zweiter teil: I

*Atmen, du unsichtbares Gedicht!
Immerfort um das eigne
Sein rein eingetauschter Weltraum. Gegengewicht,
in dem ich mich rhythmisch ereigne.*

*Einzig Welle, deren
allmähliches Meer ich bin;
sparsamstes du von allen möglichen Meeren.–
Raumgewinn.*

I Part one: IV

O you tender ones, walk now and then
into the breath that blows coldly past.
Upon your cheeks let it tremble and part;
behind you it will tremble together again.

O you blessed ones, you who are whole,
you who seem the beginning of hearts,
bows for the arrows and arrows' targets–
tear-bright, your lips more eternally smile.

Don't be afraid to suffer; return
that heaviness to the earth's own weight:
heavy are the mountains, heavy the seas.

Even the small trees you planted as children
have long since become too heavy; you could not
carry them now. But the winds...But the spaces...

II Part two: I

Breathing: you invisible poem! Complete
interchange of our own
essence with world space. You counterweight
in which I rhythmically happen.

Single wave-motion whose
gradual sea I am;
you, most inclusive of all our possible seas–
space grown warm.

Wieviele von diesen Stellen der Räume waren schon
innen in mir. Manche Winde
sind wie mein Sohn.

Erkennst du mich, Luft, du, voll noch
einst meiniger Orte?
Du, einmal glatte Rinde,
Rundung und Blatt meiner Worte.

III Zweiter teil: XII

Wolle die Wandlung. O sei für die Flamme
begeistert,
drin sich ein Ding dir entzieht, das mit
Verwandlungen prunkt;
jener entwerfende Geist, welcher das Irdische
meister,
liebt in dem Schwung der Figur nichts wie den
wendenden Punkt.

Was sich ins Bleiben verschliesst, schon ists das
Erstarrte;
wähnt es sich sicher im Schutz des unscheinbaren
Grau's?
Warte ein Härtestes warnt aus der Ferne das Harte.
Wehe-: abwesender Hammer holt aus!

Wer sich als Quelle ergießt, den erkennt
die Erkennung;
und sie führt ihn entzückt durch das heiter
Geschaffne,
das mit Anfang oft schliesst und mit Ende beginnt.

Jeder glückliche Raum ist Kind oder Enkel von

How many regions in space have already been
inside me. There are winds that seem like
my wandering son.

Do you recognize me, air, full of
places I once Absorbed?
You who were the smooth bark,
roundness, and leaf of my words.

III Part two: XII

Will transformation. Oh be inspired for the
flame,
in which a Thing disappears and bursts into
something else;
the spirit of re-creation which masters this
earthly form,
loves most the pivoting point where you are no
longer yourself.

What tightens into survival is already inert;
how safe is it really in its inconspicuous
gray?
From far off a far greater hardness warns what is hard,
and the absent hammer is lifted high!

He who pours himself out like a stream is
acknowledged at last by Knowledge;
and she leads him enchanted through the
harmonious country
that finishes often with starting, and with ending begins.

Every fortunate space that the two of them pass

Trennung,
den sie staunend durchgehn. Und die
verwandelte Daphne
will, seit sie lorbeern fühlt, dass du dich wandelst
in Wind.

IV Zweiter teil: V

Blumenmuskel, der der Anemone
Wiesenmorgen nach und nach erschliesst,
bis in ihren Schooss das polyphone
Licht der lauten Himmel sich ergießt,

in den stillen Blütenstern gespannter,
Muskel des unendlichen Empfangs,
manchmal so von Fülle übermannter,
dass der Ruhewink des Untergangs

kaum vermag die weitzurückgeschnelten
Blätterränder dir zurückzugeben:
du, Entschluss und Kraft von wieviel Welten!

Wir, Gewaltsamen, wir wahren länger.
Aber wann, in welchem aller Leben,
sind wir endlich offen und Empfänger?

V Zweiter teil: XXIX

Stiller Freund der vielen Fernen, fühle,
wie dein Atem noch den Raum vermehrt.
Im Gebälk der finstern Glockenstühle
lass dich läuten. Das, was an dir zehrt,

through, astonished,
is a child or grandchild of parting. And the
transfigured Daphne,
as she feels herself become laurel, wants you to change
into wind.

IV Part two: V

Flower-muscle that slowly opens back
the anemone to another meadow-dawn,
until her womb can feel the polyphonic
light of the sonorous heavens pouring down;

muscle of an infinite acceptance,
Stretched within the silent blossom-star,
at times so overpowered with abundance
that sunset's signal for repose is barely

able to return your too far hurled-
back petals for the darkness to revive:
you, strength and purpose of how many worlds!

We violent ones remain a little longer.
Ah but when, in which of all our lives,
shall we at last be open and receivers?

V Part two: XXIX

Silent friend of many distances, feel
how your breath enlarges all of space.
Let your presence ring out like a bell
into the night. What feeds upon your face

wird ein Starkes über dieser Nahrung,
Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?
Ist der Trinken bitter, werde Wein.

Sei in dieser Nacht aus Übermass
Zauberkraft am Kreuzweg deiner Sinne,
ihrer seltsamen Begegnung Sinn.

Und wenn dich das Irdische vergass,
zu der stillen Erde sag: Ich rinne.
Zu dem raschen Wasser sprich: Ich bin.

grows mighty from the nourishment thus offered.
Move through transformation, out and in.
What is the deepest loss that you have suffered?
If drinking is bitter, change yourself to wine.

In this immeasurable darkness, be the power
that rounds your senses in their magic ring,
the sense of their mysterious encounter.

And if the earthly no longer knows your name,
whisper to the silent earth: I'm flowing.
To the flashing water say: I am

English translations © Stephen Mitchell

A composer of international stature since the mid-1980s, **Peter Lieberson** has produced an important catalog of works as notable for their craft as for their beauty and passionate intensity. He regularly writes pieces for and fulfills commissions from such friends and colleagues as Peter Serkin and Yo-Yo Ma, his wife, mezzo-soprano Lorraine Hunt Lieberson, and major organizations including the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Toronto Symphony, and the Santa Fe Opera (to name just a few). For nearly 30 years, he has been involved in the practice of Tibetan Vajrayana Buddhism; for a time he was international director of Shambhala Training. Nearly all of his major works since the late 1970s are tied to his practice of Buddhism, either directly through reference to its mythology or indirectly as expressions of its philosophy. Since 1994 he has devoted his professional life to composition.

Although he had grown up in a musical environment, Lieberson turned to a career in music only after earning an undergraduate degree in English Literature at New York University. Later, he took a job as an engineer at New York's classical music station WNCN, where he met Milton Babbitt. He discussed his music frequently but informally with Babbitt, and then decided to enroll in the graduate program in composition at Columbia University, where he worked with Charles Wuorinen.

Lieberson's earliest works are restless and notably virtuosic, taking advantage of the pool of extraordinary musicians in New York City in the early 1970s. His first publicly performed work, the *Flute Variations* (1971), was given its premiere by composer-flutist Harvey Sollberger, co-founder with Wuorinen of the Group for Contemporary Music and one of the city's most important figures in new music. In 1972-73 he wrote his first ensemble piece, the intense, texturally active *Concerto for Four Groups of Instruments* for the New York ensemble

Speculum Musicae. This was followed by the *Concerto for Violoncello with Accompanying Trios* and *Accordance*, a mixed instrumental octet. Beyond their precisely notated, spiky contrapuntal lines, these works are notable for an intricate interplay among the musicians that resembles the flexible ensemble presence of a jazz quartet. This vibrant fluidity carries forward into all of Lieberson's later works.

In the mid-1970s, Lieberson undertook intense practice of Buddhism, moving in 1976 to Colorado to study Tibetan Vajrayana Buddhism with Chögyam Trungpa, Rinpoche. He temporarily stopped composing, but before his first year of training was complete he began working on a new piece for the quartet TASHI, whose pianist was Peter Serkin. While writing the piece, the *Tashi Quartet*, he realized that intensive study of meditation practices had changed his compositional approach, engendering a new willingness to let the materials find their own space and unfold at their own rate. The half-hour *Tashi Quartet*, completed in 1979, was by far the composer's most expansive work to date.

The next big step in Lieberson's career came when he was the youngest of twelve composers commissioned by the Boston Symphony Orchestra to mark its centenary season of 1982-83. The result was his first piece for orchestra, the three-movement, 45-minute *Piano Concerto*, written for the BSO and soloist Peter Serkin, who premiered it in April 1983 with Seiji Ozawa conducting. This impressive orchestral debut and a subsequent recording brought international attention and led immediately to a second commission from the BSO, to which the composer responded with *Drala* (1986). Also in the early 1980s, Lieberson attended Brandeis University for doctoral studies with Martin Boykin and Donald Martino with the thought of becoming a teacher of composition. (His first, and only, full-time faculty position was at Harvard University, where he taught from 1984 to 1988.)

Along with *Drala*, a condensed, single-movement, four-section "symphony,"

Lieberson's pieces of the middle and late 1980s include the large chamber-ensemble piece *Lalita* (1984), the mixed-timbre quartet *Feast Day* and the related *Bagatelles* for piano (both 1985), the brief and masterful chamber works *Ziji* and *Raising the Gaze*, and the orchestral work *The Gesar Legend*. The titles of most of his 1980s pieces reveal extramusical associations to Buddhism and to Shambhala. *The Gesar Legend*, for example, is based on the life of one of the central figures in Tibetan lore, Gesar of Ling. Lieberson turned to the Gesar legend again for *King Gesar*, a work for narrator with a mixed ensemble whose core was three close colleagues: the pianists Peter Serkin and Emanuel Ax and cellist Yo-Yo Ma. Lieberson called on an old friend, Douglas Penick, to write a libretto based on Alexandra David-Neel's book *The Superhuman Life of Gesar of Ling*. The hour-long "campfire opera" *King Gesar* was premiered in Munich in 1992. Other works of this period include the large orchestral work *World's Turning* (1991), commissioned and premiered by the San Francisco Symphony, and the *Viola Concerto* (1992).

Even while finishing the concerto, Lieberson embarked on the biggest project of his career to date, the opera *Ashoka's Dream*, commissioned by the Santa Fe Opera. Douglas Penick was again the librettist for this story of a warlike third-century Indian leader whose enlightenment transforms him into a model of generosity and his kingdom into one governed by the example of Buddhist principles. In *Ashoka*, Lieberson reinvents for himself that operatic necessity, the pure and singable lyric line, which is a constant presence in *Ashoka* and is essential to the two later song cycles written for his wife, mezzo-soprano Lorraine Hunt Lieberson: *Rilke Songs* for voice and piano (2001) and *Neruda Songs* for voice and orchestra (2005). In reference to the *Rilke Songs* in particular, the composer speaks of "the abandonment of technique as reference," and of the text's ability to support musical development based largely on intuitively composed melodic ideas.

Lieberson extended and adapted this philosophy for his instrumental concertos of the same time period. In the piano concerto *Red Garuda* (1999), a further Boston Symphony Orchestra commission for Peter Serkin, the composer allied his new use of melodic-motivic gestures with an organic theme-and-variations form based loosely on a programmatic landscape depicting the fundamental elements, fire, water, earth, and air. Similar in approach are the *Horn Concerto* (1999), written for William Purvis; *The Six Realms* for amplified cello and orchestra, for Yo-Yo Ma, and the *Piano Concerto No. 3*, again written for Peter Serkin. Like his song cycles, Lieberson's concertos are a product of great mutual respect between the composer and the musicians for whom he wrote them. In addition to these works for soloist with orchestra, other works of the late 1990s and early 2000s include the orchestra work *Ah* (2002), commissioned for the Cleveland Orchestra in honor of Oliver Knussen's 50th birthday, and the substantial, even Brahmsian, *Piano Quintet* (2001) written for Peter Serkin and the Orion String Quartet, premiered during the first season of Carnegie Hall's Zankel Hall in 2003. His *Neruda Songs* were premiered to acclaim in May 2005 by Lorraine Hunt Lieberson and the Los Angeles Philharmonic, who commissioned the work jointly with the Boston Symphony; Ms. Hunt Lieberson and the latter orchestra introduced the songs on the East Coast, performing them in Boston and at Carnegie Hall in November 2005. Lieberson's next substantial premiere will be a cantata written for the New York Philharmonic for spring 2006.

—Robert Kirzinger

Lorraine Hunt Lieberson is a consummate recitalist and concert singer and a riveting operatic performer. Her repertoire ranges from the Baroque to the contemporary.

Recognized by *Musical America* as the '2001 Vocalist of the Year', and as 'Outstanding Artist of the Year 2003' by the London *Guardian* newspaper, Lorraine Hunt Lieberson appears regularly in opera and concert with the world's major opera companies, orchestras and conductors. Operatic highlights have included Didon in *Les Troyens* at the Metropolitan Opera; Irene in *Theodora* at the Glyndebourne Festival; Sesto in *La Clemenza di Tito* and the title-role in *Xerxes* at New York City Opera; Ottavia in *L'incoronazione di Poppea* at the Aix Festival; Triraksha in Peter Lieberson's *Ashoka's Dream*; and the world premiere of John Adams's *El Niño*. Her many concert appearances have included the world premiere of Peter Lieberson's *Neruda Songs* with the Los Angeles Philharmonic Orchestra and Esa-Pekka Salonen, Jocasta in *Oedipus Rex* and *Phaedra* at the BBC Proms; with the Boston Symphony Orchestra the role of Melisande under Bernard Haitink and the Berlioz *Romeo & Juliet* under James Levine, a North American recital tour with Peter Serkin and performances and a recording of Mahler's *Symphony No. 2* with the San Francisco Symphony Orchestra under Michael Tilson Thomas. Other highlights include the Peter Sellars staging of Bach Cantatas in New York, Boston and Europe, Mahler's *Symphony No. 3* with the Boston Symphony Orchestra and James Levine and with the Philadelphia Orchestra and Christoph Eschenbach; Berg's *Seven Early Songs* with the Berlin Philharmonic and Kent Nagano; Mahler's *Lieder eines fahrenden Gesellen* with the Los Angeles Philharmonic and Esa-Pekka Salonen; Berlioz's *Les Nuits d'été* in Paris with Roger Norrington and in the San Francisco Bay Area with the Philharmonia

Lorraine Hunt Lieberson



Baroque Orchestra and Nicholas McGegan; and *L'Enfance du Christ* at Carnegie Hall with the Orchestra of St. Luke's and Sir Charles Mackerras.

Lorraine Hunt Lieberson's extensive discography includes Bach *Cantatas Nos. 82 and 199* on the Nonesuch Label, her Grammy Award nominated recording of Handel *Arias* with the Orchestra of the Age of Enlightenment under Harry Bicket on the Avie label, and Mahler's *Symphony No. 2* with the San Francisco Symphony under Michael Tilson Thomas on the Symphony's own label. She appeared in the international television broadcasts and subsequent video releases of Peter Sellars's productions of *Don Giovanni*, *Giulio Cesare*, *Theodora*, and of John Adams's *El Niño*.

Peter Serkin



Recognized as an artist of passion and integrity, American pianist **Peter Serkin** is one of the most thoughtful and individualistic musicians appearing before the public today. Peter Serkin's rich musical heritage extends back several generations: his grandfather was violinist and composer Adolf Busch and his father pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia where he was a student of Lee Luvisi, Mieczyslaw Horszowski and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse and Karl Ulrich Schnabel. In 1959, Mr. Serkin made his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider and invitations to perform with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall soon followed. He has since performed with the world's major symphony orchestras with such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, James Levine, Herbert Blomstedt and Christoph Eschenbach. A dedicated chamber musician, Mr. Serkin has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, and the Budapest, Guarneri and Orion string quartets and TASHI, of which he was a founding member.

An avid proponent of the music of many of the 20th and 21st century's most distinguished composers, Mr. Serkin has been instrumental in bringing the music of Schoenberg, Webern, Berg, Stravinsky, Wolpe, Messiaen, Takemitsu, Henze, Berio, Wuorinen, Goehr, Knussen and Lieberson, among others, to audiences around the world. He has performed many important world premieres, in particular numerous works by Toru Takemitsu, Peter Lieberson, Oliver Knussen and Alexander Goehr, all of which were written for him. Peter Serkin's recordings

also reflect his distinctive musical vision. *The Ocean that has no West and no East*, released by Koch Records in 2000, features compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson and Wuorinen. That same year, BMG released his recording of three Beethoven *Sonatas*. Additional recordings include the Brahms *Violin Sonatas* with Pamela Frank, Dvorak's *Piano Quintet* with the Orion String Quartet, quintets by Henze and Brahms with the Guarneri String Quartet, the Bach double and triple concerti with Andras Schiff and Bruno Canino and Takemitsu's *Quotation of Dream* with Oliver Knussen and the London Sinfonietta. His most recent recording is the complete works for piano by Arnold Schoenberg for Arcana.

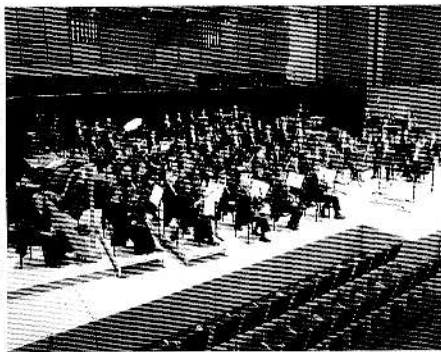
Peter Serkin was the recipient of an Honorary Doctoral Degree from the New England Conservatory of Music in Boston. He was also the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin resides in Massachusetts with his wife, Regina, and is the father of five children.

Michaela Fukacova took up the cello at fourteen winning the Beethoven Cello Competition (Czechoslovakia) only two years later. Among Ms. Fukacova's many honors is a prize in the Tchaikovsky International Competition (Moscow). Michaela Fukacova studied at the Brno Conservatory, the Music Academy in Prague, the Royal Danish Conservatory in Copenhagen, and with André Navarra, Paul Tortelier and Mstislav Rostropovich. She has performed widely throughout Europe, USA and Canada, and regularly tours Japan. Ms. Fukacova is a frequent concerto soloist and has played concertos with the Czech Philharmonic, the Berlin and the Danish National Radio Symphonies, the Orchestre Philharmonique de Radio France, the NHK Japan, the Orquestra Sinfónica de Radiotelevision Espanola, and the BBC Scottish. Ms. Fukacova played many recitals and concertos with her renowned duo partner, the now-retired Czech violinist, Joseph Suk. Ms. Fukacova's extensive discography includes Poul Ruders's *Anima (Cello Concerto No. 2)* conducted by Jan Wagner (BRIDGE 9122); the Elgar Concerto and Tchaikovsky *Variations on a Rocooco Theme* conducted by Libor Pesek (Supraphon 11 0390-2); the Martinu *Cello Concertos* (Kontrapunkt 32256); and the Dvorák Concerto with Jiri Belohlavek (Panton 81 0706-2). She has made broadcasts for radio and TV in the UK (BBC), Spain, France, Holland, Germany, Scandinavia and Japan. In 1994 Michaela Fukacova was awarded the Czech Grammy Classic for "Best Soloist of the Year" (*Cello Concerto* by Myslivecek, Clara 57010-2). To learn more about Michaela Fukacova, visit: www.Fukacova.com.



The Odense Symphony Orchestra, located in Odense, Denmark, was formally established in 1946, but its roots go back to the year 1800. The orchestra began existence as a theatre orchestra that also played symphonic music. Today, the Odense Symphony Orchestra is a continuously developing and expanding modern orchestra with a high level of activity, subsidised by the municipality of Odense and the Danish state. When the Odense Symphony Orchestra was established it had 22 musicians, but over the years has grown steadily to its present size of 74 permanent players. The orchestra gives approximately 100 concerts each season and is based in the Odense Concert Hall, which was inaugurated in 1982. Most of the orchestra's concerts are given in the acoustically superb Carl Nielsen Hall—the hall where the present recording was made.

The Odense Symphony Orchestra frequently tours abroad including recent tours to the USA, China, Austria, Belgium, Germany, Greece, Holland, the Baltic countries, Russia Spain and Sweden. The Odense Symphony Orchestra has recorded prolifically for labels in Denmark and abroad including Unicorn-Kanchana, Kontrapunkt, DaCapo (Marco Polo) and Classico. The Odense Symphony Orchestra's recordings for Bridge include the Nielsen *Violin Concerto*, (BRIDGE 9100); music by Poul Ruders (BRIDGE 9122); music by Heitor Villa-Lobos (BRIDGE 9129); music by Alberto Ginastera (BRIDGE 9130); Stephen Jaffe's *Violin Concerto* (BRIDGE 9141) and music by Elliott Carter (BRIDGE 9177).



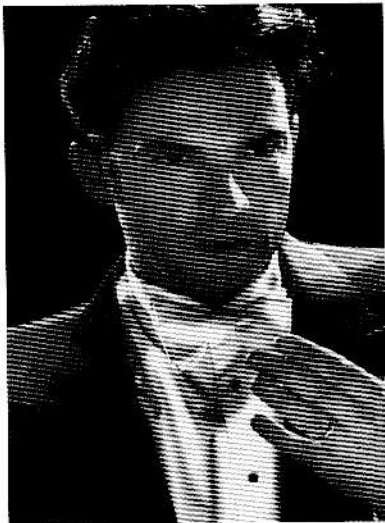
Donald Palma has an active career as conductor, performer and educator. Born in New York City, he attended the Juilliard School. In 1973 he won the Naumburg Chamber Music Award as a member of Speculum Musicae, one of New York's pre-eminent contemporary music ensembles. With Speculum, he has conducted at the Miami Festival, the Geneva Festival, the Warsaw Autumn Festival, New York Philharmonic Horizons Festival and has made critically acclaimed recordings of works by Carter, Ruders, Davidovsky, Wuorinen and Crumb.

Mr. Palma was Music Director of the San Francisco Contemporary Music Players and received two Chamber Music America/ASCAP Awards for Adventurous Programming during his directorship. As the double bassist of the Orpheus Chamber Orchestra, he was also an Artistic Director for many years and oversaw the programming of hundreds of national and international concerts, recording over fifty compact discs for Deutsche Grammophon. Recent appearances include conducting at the Casals Festival in a broadcast production of Stravinsky's *L'Histoire du Soldat* for Puerto Rican Television. He has been on the faculty of the Manhattan School of Music and is presently on the faculties of Yale University and the New England Conservatory where he is Director of Orchestras.



Established as one of Britain's leading young conductors, **Justin Brown** has worked with most of the country's top orchestras including the BBC Symphony, the Royal Philharmonic, Bournemouth Symphony and the London Symphony Orchestra. His frequent engagements in Scandinavia include the Malmö, Norrköping and Trondheim orchestras, as well as the Finnish Radio SO, Bergen SO, Lahti SO and Danish Radio Sinfonietta. Since his debut with the St Petersburg Philharmonic in 1996, he has returned several times, most recently to introduce Tavener's *Akhmatova Requiem*. Brown has also conducted extensively in Europe including concerts with the Berlin Symphoniker, RTL Luxembourg, Winterthur Orchestra and the Orchestre du Capitole de Toulouse. A recent highlight was a performance of the *Missa Solemnis* with the Dresden Philharmonic to mark the 55th anniversary of the allied bombing of Dresden. Further afield he has also conducted in Israel, Singapore, Taipei, Perth, Melbourne and Sydney.

Justin Brown studied at Cambridge University and subsequently at Tanglewood with Seiji Ozawa and Leonard Bernstein. He made his conducting debut with the celebrated British stage première of Bernstein's *Mass*. Following that, he became widely renowned for his work in the world of opera, joining the staff of English National Opera, and later



Scottish Opera and conducting a varied repertoire including *Così fan Tutte*, *The Marriage of Figaro*, *Madame Butterfly*, *La Bohème*, *Macbeth*, *Falstaff* and *The Cunning Little Vixen*, alongside contemporary works such as Berg's *Wozzeck* and Judith Weir's *The Vanishing Bridegroom*. While in Glasgow, Brown also founded the St. Bride's Chamber Orchestra, performing a wide range of repertoire with soloists such as Evelyn Glennie and Jane Eaglen. Recent engagements include concerts with the Oslo Philharmonic, Bergen Philharmonic, Lahti Orchestra and a collaboration with the City of Birmingham Symphony Orchestra recording the Elgar and Barber cello concertos with French cellist Anne Gastinel. In 2006, Justin Brown was appointed the Music Director of the Alabama Symphony Orchestra.

William Purvis, pursues a multifaceted career both in the U.S. and abroad as French horn soloist, chamber musician, conductor and educator. A passionate advocate of new music, Mr. Purvis has recently given premieres of horn concerti by Peter Lieberson and Bayan Northcott, a trio for violin, horn and piano by Poul Ruders, the U.S. premiere of the revised version of the Ligeti *Horn Concerto*, the world premiere of Richard Wernick's *Quintet for Horn and String Quartet*, and the world premiere of Steven Stucky's *Trio for Oboe, Horn, and Harpsichord*. Other recent premieres include *Etudes and Parodies* for Horn Trio by Paul Lansky and *Consider...* for Baritone and Horn by Roger Reynolds.

A dedicated chamber musician, Mr. Purvis is a member of the New York Woodwind Quintet, Orpheus, the Orchestra of St. Luke's, The Yale Brass Trio, The Triton Horn Trio and Mozzafiato, an original instrument wind sextet and is a frequent guest with the Chamber Music Society of Lincoln Center. He has collaborated with the Juilliard, Tokyo, Orion, Brentano, Mendelssohn, Sibelius and Fine Arts String Quartets, and has appeared as solo horn of the Chamber Orchestra of Europe with Nicholas Harnoncourt. His large number of recordings spans an unusually broad range from original instrument performance to standard solo and chamber music repertoire to contemporary solo and



chamber music works. Included in this list are Mozart Concerti and the *Sinfonia Concertante* KV 297b with Orpheus for Deutsche Grammophon and the *Horn Trios* of Brahms and Ligeti for Bridge. Formerly Professor at the Hochschule für Musik in Karlsruhe, he is currently a member of the horn faculties of the Yale School of Music where he is also Coordinator of Winds and Brass, The Juilliard School where he is also Coordinator for the New York Woodwind Quintet Wind Chamber Music Seminar and SUNY Stony Brook. Mr. Purvis graduated from Haverford College with a BA in Philosophy.

Producer: David Starobin
Executive Producer: Becky Starobin
Engineers: Andrzej Sasin (*The Six Realms, Horn Concerto*);
Hudson Fair (*Rilke Songs*)
Associate Engineer: Aleksandra Nagórko (*The Six Realms, Horn Concerto*)
Editor: Silas Brown
Mastering Engineer: Adam Abeshouse
Song Text Translations: © Stephen Mitchell
Cover photograph of Peter Lieberson and Lorraine Hunt Lieberson:
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Photograph of Donald Palma, Peter Lieberson, William Purvis: Becky Starobin
Graphic Design: Alexis Napoliello

The music of Peter Lieberson is published by Associated Music Publishers, Inc. (BMI).
Rilke Songs: live recording from the Ravinia Festival, 2004 season in the
Martin Theatre for air on 98.7 WFMT, Chicago, Illinois; *Horn Concerto*
recorded May, 2003; *The Six Realms* recorded February, 2005; Carl Nielsen
Hall, Odense, Denmark.

Special thanks to Stephen Mitchell, Per Holst, Marianne Granvig, Kirsten Strate, Asger
Bondo, Peter Sommerlund, Minna Jeppesen, Hanne Dreyer, Rasmus Frandsen, Hanne
Rystedt (Odense Symphony Orchestra); Susan Feder and Peggy Monastra (Music Sales,
Inc.); The American Music Center; Mary Six Ruppert, The New York Foundation for the
Arts; Don Mueller, Operations and Facility Manager WFMT, Chicago.

Bridge Records gratefully acknowledges the support of The Aaron Copland Fund for
Music, Inc.; The Alice M. Ditson Fund of Columbia University; The Edward T. Cone
Foundation; Joseph F. Manogue. This recording is a sponsored project of The New York
Foundation for the Arts.



**This recording is dedicated to the memory of Brigitta Lieberson-Wolfe
aka Vera Zorina (1917-2003)**



For Bridge Records: Ashley Arrington, Alexis Napoliello, Brad Napoliello and Robert Starobin

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Justin Brown & Donald Palma, conductors

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George Crumb, Paul Cesarczyk, bell ringers; Warsaw Philharmonic Orchestra

Thomas Conlin, conductor

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Concerto for Violin and Orchestra

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Stephen Taylor, oboe; Speculum Musicae; William Purvis, conductor

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Poul Ruders: Concertos

Paganini Variations (Guitar Concerto No. 2)

City in the Sea; Anima (Cello Concerto No. 2)

David Starobin, guitar; Mette Ejsing, contralto; Michaela Fukacova, cello

Odense Symphony Orchestra; Jan Wagner, conductor

BRIDGE 9122

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