

# Fred Ler Dahl

**Time After Time (18:35)**

**1** I ♩ = ca. 90 (7:48)

**2** II ♩ = ca. 70 (10:47)

## **Columbia Sinfonietta**

Erica Kiesewetter, violin; Wendy Sutter, cello  
Tara Helen O'Connor, flute; Meighan Stoops, clarinet  
Tom Kolor, percussion; Stephen Gosling, piano  
Jeffrey Milarsky, conductor

**3** **Marches (15:53)**

## **Antares**

Vesselin Gellev, violin; Rebecca Patterson, cello  
Garrick Zoeter, clarinet; Eric Huebner, piano

**4** **Oboe Quartet (12:43)**

## **La Fenice**

Peggy Pearson, oboe; Catherine Cho, violin  
Maria Lambros, viola; Marcy Rosen, cello

**5** **Waves (14:52)**

## **Orpheus Chamber Orchestra**

**Violins:** Ronnie Bauch, Martha Caplin, Guillermo Figueroa

Liang Ping How, Joanna Jenner, Adela Peña  
Todd Phillips, Eriko Sato, *Concertmaster*, Eric Wyrick,  
*Principal Second Violin*

**Violas:** Sarah Clarke, Maureen Gallagher  
Nardo Poy, *Principal*

**Cellos:** Eric Bartlett, *Principal*, Annabelle Hoffman,  
Alvin McCall

**Double Bass:** Donald Palma

**Flutes:** Elizabeth Mann, Susan Palma, *Principal*

**Oboes:** Matthew Dine, Peggy Pearson, *Principal*

**Clarinets:** Charles Neidich, *Principal*, David Singer

**Bassoons:** Steven Dibner, *Principal*, Frank Morelli

**Horns:** David Jolley, William Purvis, *Principal*

The deep, fresh, inspired music of Fred Lerdahl is a beacon for listeners making their way forward through the new millennium's strange and wonderful landscape of the imagination. His compositions achieve a happy balance between the abstract and the concrete by grounding the former in the latter.

This balance is immediately evident in *Waves* (1988) and *Marches* (1992). With familiar tonal and stylistic conventions as points of departure, these pieces move outward into ever more exciting arabesques of musical fantasy. In *Waves*, the foundations are baroque, romantic, and minimalist, while *Marches* takes off from the music of Sousa and Mahler, among others. These exuberant flights of fancy avoid the feeling of vertigo by their steady connection to what is intelligible from the outset. These compositions impress me as musical versions of T.S. Eliot's description from the *Four Quartets*: "An easy commerce of the old and the new,/The common word exact without vulgarity,/The formal word precise but not pedantic,/The complete consort dancing together."

*Time After Time* (2000) and the *Oboe Quartet* (2002) are less referential to other styles and periods. These works deal with the essence of musical time and experience. The second movement of *Time After Time*, for instance, with its steady piano/percussion ostinato surrounded by increasingly agitated gestures from the other instruments, conveys the inevitable tension, which energizes so much of Western art music, between clock time and biological time.

As diverse as these works are, they are bound by a common but flexible set of harmonic, voice-leading, and rhythmic procedures. Three of the four pieces (with the exception of *Marches*) are unified by a technique that Lerdahl calls expanding variations or spiral form: "A simple and stable musical idea proliferating, becoming longer and more complex with each cycle; the effect of a kernel growing

into ever larger and more varied material."

Organic images express the way in which Lerdahl's music seems so right as it unfolds in time, giving the impression of inexorability. Significantly, the spiral is a primary form in geometry, based on the golden ratio, and in nature it is evident in the structure of everything from DNA molecules to galaxies. Lerdahl's use of spirals is a manifestation of his involvement in the cognitive science of music and in music's biological origins. These concerns directly address the late 20th/early 21st Century crisis of communication.

It is in his role as teacher that Fred Lerdahl became an influence on my own musical world in my freshman year at Harvard, in 1975. As he led his charges through the challenges of counterpoint and took the extra time to look over my apprentice compositions, Fred seemed to me simply the smartest musician I ever met. And thirty-one years later, he still does. Our overspecialized contemporary world often does not quite know what to make of a single person mastering several disciplines so thoroughly. The idea of the Renaissance man seems as remote as its eponymous era. His integration of original theory with sovereign artistry proves all the more remarkable and rare.

—Paul Moravec

*Paul Moravec is a composer of orchestral, chamber, choral, and lyric compositions, film scores and electro-acoustic pieces. He is the recipient of the 2004 Pulitzer Prize in music.*

*Time after Time* (2000) was composed for the Washington Square Contemporary Music Society (in New York City) and Collage (in Boston). Here it is given an exemplary rendition by the Columbia Sinfonietta, Jeffrey Milarsky conducting. The instrumentation is for the familiar "Pierrot plus percussion" grouping: flute, clarinet, violin, cello, percussion, and piano. The main challenge in writing for this combination is its timbral heterogeneity. In an earlier piece for the same forces, *Fantasy Etudes* (1985), I found a solution through strategically placed sub-groupings. Here I sought a more homogeneous treatment, so that the bright sound of the total ensemble refracts in constantly shifting colors. Both movements employ a spiral form in which a simple and stable musical idea proliferates, becoming longer and more complex with each cycle. As an idea expands, new ideas emerge at the interstices. Gradually unity turns into multiplicity. This process is unbroken in the fast and often explosive first movement. In the more reflective second movement, the process unfolds in two streams: the piano generates an initially serene but insistent eighth-note pattern, supported at times by percussion, while the flute, clarinet, violin, and cello interject increasingly agitated gestures. The streams converge as the music sweeps downward in ever more powerful climactic curves. A short coda recollects in tranquility thematic fragments from both movements. The title refers, among other things, to the cyclic process of the spiral form.

*Marches* (1992) was commissioned and premiered by the Chamber Music Society of Lincoln Center. The brilliant performance on this CD is by the young group Antares. The instrumentation of clarinet, violin, cello, and piano inevitably recalls Messiaen's *Quartet for the End of Time*. I wanted to compose something as different as possible from that famous predecessor, using instrumental

forces that had nothing to do with the sound of a conventional march. The idea for the piece evolved from an earlier chamber work, a cycle of twelve waltzes called *Waltzes* (1981). *Marches*, however, is not a set of separate marches but a phantasmagoria of overlaid march-like ideas, some apparently familiar and others arising from an inexplicable inner source, creating an overall mood that veers unexpectedly between humor and fervor. Occasional references to marches by others integrate into my own extended tonal language. Beneath the seemingly free play of ideas, the music passes in an orderly way through all the tonal regions. Only near the end does the flow of invention yield to recapitulation, leading to a ferocious final climax.

The *Oboe Quartet* (2002), for oboe, violin, viola, and cello, was commissioned by the Winsor Music Consortium for the group La Fenice. I had worked before with the wonderful oboist Peggy Pearson and jumped at the opportunity to write a piece for her. A particular attraction was that in my early years I had been a moderately accomplished oboist. I wanted to compose an homage to this beautiful instrument that once gave me so much pleasure and frustration. Rather than write a quasi-chamber oboe concerto, I chose to integrate the oboe with the strings, sometimes pairing it with the violin, other times allowing it to emerge as the main melodic instrument. The spiral technique in this piece is rather free, so as to create a texture that is controlled yet improvisatory in character. The musical discourse alternates quick gestures and dissonant timbral modulations with arching melodic lines. The overall mood is playful with occasional dark undertones.

*Waves* (1988) was commissioned by the Orpheus, St. Paul, and Los Angeles Chamber Orchestras, with the support of a National Endowment for the Arts Consortium Commissioning Grant. John Adams conducted the premiere

performance with the St. Paul Chamber Orchestra. Later the Orpheus Chamber Orchestra, after many exemplary performances (without a conductor!), recorded it on the Deutsche Grammophon label. That out-of-print recording is re-released here. I sketched *Waves* while in residence at the American Academy in Rome. The instrumentation—double woodwinds, two horns, and a small string section—resembles that of a middle-period Haydn symphony. The title refers less to the sea than to shapes of musical energy. The special character of the piece arose from a wish to incorporate elements of minimalism into my anything but minimalist universe. Steady rhythms provide a grid against which complex patterns are projected; diatonic scales and consonant harmonies assume novel meaning when placed within a relentless formal process. The effect, on first listening, might seem traditional compared to my other music, but that impression would be misleading. Beneath the flowing surface, *Waves* employs the spiral technique with obsessive strictness. (The beginning of each cycle is signaled by four upbeat sixteenth notes.) The phrases surge at high speed in fluid, constantly varying patterns of sixteenth notes that break apart and merge in desperate gaiety, until at last the music reaches a point of exhaustion and repose.

—Fred Lerdahl

Composer **Fred Lerdahl** studied at Lawrence University, Princeton, and Tanglewood. He has taught at UC/Berkeley, Harvard, and Michigan, and since 1991 has been at Columbia University, where he is Fritz Reiner Professor of Music. He has received numerous honors for his music, including the Koussevitzky Composition Prize, two composer awards from the American Academy of Arts and Letters, and a Guggenheim Fellowship. His chamber work *Time after Time* was a finalist for the 2001 Pulitzer Prize in music. Commissions have come from the Fromm Foundation, the Koussevitzky Foundation, the Spoleto Festival, the National Endowment for the Arts, the Chamber Music Society of Lincoln Center, the Library of Congress, and others. Among the organizations that have performed his works are the New York Philharmonic, the Pittsburgh Symphony, the San Francisco Symphony, the Seattle Symphony, the Cincinnati Symphony, the Los Angeles Philharmonic, the American Composers Orchestra, the Orpheus Chamber Orchestra, the Boston Symphony Chamber Players, the Chamber Music Society of Lincoln Center, Eighth Blackbird, Speculum Musicae, Collage, Antares, the Juilliard Quartet, the Pro Arte Quartet, and the Venice Biennale. He has been in residence at the Marlboro Music Festival, IRCAM, the Wellesley Composers Conference, the American Academy in Rome, the Bowdoin Summer Music Festival, and the Center for Advanced Study in the Behavioral Sciences. Lerdahl is also prominent as a music theorist. He has written two books, *A Generative Theory of Tonal Music* (with linguist Ray Jackendoff) and *Tonal Pitch Space*, both of which model musical listening from the perspective of cognitive science.



The *Orpheus Chamber Orchestra* has been thrilling music lovers on four continents for 34 years. Founded in 1972, by cellist Julian Fifer and a group of fellow musicians who aspired to perform orchestral repertoire without a conductor, Orpheus is a self-governing organization. For the past twenty-six seasons, the centerpiece of each Orpheus season has been its concert series at New York's Carnegie Hall. Accompanying the critical acclaim for Orpheus' live appearances are numerous distinctions, including a 2001 Grammy for *"Shadow Dances: Stravinsky Miniatures,"* a 1998 Grammy nomination for its recording of Mozart piano concerti with Richard Goode, and the 1998 *"Ensemble of the Year"* award by Musical America.

Orpheus has collaborated with many of the great artists of our time including Isaac Stern, Gidon Kremer, Itzhak Perlman, Gil Shaham, Yo-Yo Ma, Mischa Maisky, Emanuel Ax, Richard Goode, Alica de Larrocha, Radu Lupu, Martha Argerich, Alfred Brendel, Murray Perahia, Peter Serkin, Mitsuko Uchida, Tatiana Troyanos, Maureen Forrester, Frederica von Stade, Peter Schreier, Anne Sophie von Otter, Dawn Upshaw, and Renee Fleming. Reflecting their commitment to expanding the chamber orchestra repertoire, Orpheus has premiered works by Elliott Carter, Jacob Druckman, Mario Davidovsky, Michael Gandolfi, William Bolcom, Osvaldo Golijov, Fred Lerdaahl, Gunther Schuller, Ellen Taaffe Zwilich, Susan Botti, David Rakowski, Bruce Adolphe, Peter Lieberon, Elizabeth Brown and Han Yong.

The Orpheus recording legacy consists of nearly 70 albums. Their extensive catalog for Deutsche Grammophon includes Baroque masterworks of Handel, Corelli and Vivaldi, Haydn symphonies, Mozart symphonies and serenades, the complete Mozart wind concerti with Orpheus members as soloists, Romantic works by Dvorak, Grieg and Tchaikovsky and a number of twentieth-century classics by Bartok, Prokofiev, Faure, Ravel, Schoenberg, Ives, Copland, and Stravinsky. Recent releases include a recording of English and America folk songs with countertenor Andreas Scholl (Decca); *Creation*, a collection the jazz-inspired music from 1920's Paris with saxophonist Branford Marsalis (SONY Classical); and a critically-acclaimed series of recordings of Mozart's greatest piano concerti with Richard Goode (Nonesuch). Morgan Stanley is the Global Sponsor of Orpheus.

Antares has "the gift of making whatever it's playing seem the most important piece in the world," declared The Gramophone in its rave review of the group's debut CD, "Eclipse" on the Innova label, adding that the "ensemble has two things going for it: its instrumentation and a fearlessly irrepressible energy." Comprised of four virtuoso instrumentalists, Antares draws from a vast and colorful repertoire for violin, cello, piano and clarinet, as well as its various trio and duo permutations. This versatility allows Antares to create programs which span the traditional eras of classical music from the 18th century through the music of today. Hailed by The Chicago Tribune as "powerful...striking...razor-sharp," Antares' high energy performance style and unique ensemble dynamic led to the quartet's selection as first prize winner of the 2002 Concert Artists Guild International Competition.

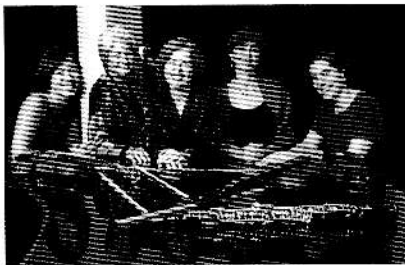
With two ASCAP/CMA Awards for Adventuresome Programming to its credit (2004 & 1999), a recent New York Times review accurately described Antares' approach to the music it performs: "The four musicians play with superb technical polish and, equally important, a sense that they not only are comfortable with this music but also understand its vocabulary and syntax." This sentiment was seconded in August 2005 when Antares' appearance on New York's River to River Festival was featured in Time Out New York as follows: "birthed by an intersection of adversity and necessity, the instrumentation of Messiaen's Quartet for the End of Time – clarinet, violin, cello and piano – has provided a valuable model for a small ensemble that affords color, flexibility and heft in one tiny package."

Antares has commissioned and/or premiered a substantial number of works by highly regarded composers including Ezra Laderman, Stefan Freund, Kevin Puts, members of



the Minimum Security Composers Collective, John Mackey (with the Parsons Dance Company at The Joyce in New York), Oliver Schneller (through a Meet the Composer grant), Dan Visconti (through a grant from BMI) and Carter Pann, whose work *Antares* was commissioned by CAG. *Antares* has also recorded Ned Rorem's "The End of Summer" (Newport Classics) and works by Ezra Laderman and David Schiff.

Drawing from their diverse experiences as soloists and chamber musicians, the members of the new quintet, **La Fenice**, are widely recognized as some of the most admired musicians performing before the public today. Catherine Cho, violin, Maria Lambros, viola, Peggy Pearson, oboe, Marcy Rosen, cello, and Diane Walsh, piano have all performed together for many years at summer festivals and under the umbrella of other organizations around the country, but they were moved to formalize their association after the terrible events of September 11, 2001. Their name, which means The Phoenix, was inspired by the image of the mythical bird which rises reborn from the ashes and symbolizes beauty and the immortality of art. La Fenice performs regularly at the Eastern Shore Music Festival in Maryland, the Skaneateles Festival in New York and the Winsor Music Chamber Series in Massachusetts.



The **Columbia Sinfonietta** was launched in 2004 with seed support from the Reiner and Ditson funds at Columbia University. Its membership, under the directorship of Jeffrey Milarsky, consists of some of the finest performers of contemporary music in New York City. The Sinfonietta is dedicated to performing progressive new music from America and abroad, with particular focus on works for 10-20 musicians, often with electronics. Several European ensembles fulfill this role, but there has been a need for

such a group on the American scene. By its activities and example, the Sinfonietta hopes to encourage a new American repertory for large chamber ensemble. *Time after Time* is the Columbia Sinfonietta's first recording.

**Jeffrey Milarsky** is a leading conductor of contemporary music in New York City. In the United States and abroad, he has premiered and recorded works by contemporary composers, including Charles Wuorinen, Milton Babbitt, Elliott Carter, Lasse Thoresen, Gerard Grisey, Jonathan Dawe, Tristan Murail, Ralph Shapey, Luigi Nono, Mario Davidovsky and Wolfgang Rihm. His wide ranging repertoire, which spans from Bach to Xenakis, has brought him to lead such accomplished groups as the American Composers Orchestra, the New York New Music Ensemble, the Chamber Music Society of Lincoln Center, Columbia Sinfonietta, Speculum Musicae, Cygnus Ensemble, The Fromm Players at Harvard University, The Composers' Ensemble at Princeton University, and the New York Philharmonic chamber music series. Most recently, he has joined the faculty of The Manhattan School of Music as Artistic Director and Conductor of the Percussion Ensemble.

A much-in-demand percussionist who has performed and recorded with the New York Philharmonic among many ensembles, Mr. Milarsky is Professor in Music at Columbia University, where he is the Music Director/Conductor of the Columbia University Orchestra. Mr. Milarsky is also the Music Director and Conductor of the Columbia Sinfonietta, which concentrates on 20th and 21st Century scores.



Producers: David Starobin (*Time After Time*, *Marches*, *Oboe Quartet*),  
Wolf Erichson (*Waves*)

Engineers: Adam Abeshouse (*Time After Time*), David Merrill (*Marches*, *Oboe Quartet*), Stephan Schellmann (*Waves*)

Assistant Engineer: Paul Cox (*Time After Time*)

Editor: Silas Brown (*Time After Time*, *Marches*, *Oboe Quartet*)

Mastering Engineer: Adam Abeshouse

*Time After Time* was recorded at the Academy of Arts and Letters,  
New York City, April 17 & 18, 2005

*Marches* was recorded at KAS Music & Sound, Queens, NY, February 20, 2004

*Oboe Quartet* was recorded at KAS Music & Sound, May 18, 2004

*Waves* was recorded at the Performing Arts Center, SUNY Purchase,  
Purchase, New York, 1992

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Photograph of Antares by Steve J. Sherman

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