

STRING QUARTETS WITH SOPRANO

String Quartet No. 5 (1995) (22:09)

Richard Wernick
(b. 1934)

- 1 I At the Crossroads (7:53)
- 2 II Scherzo 1 (5:35)
- 3 III Scherzo 2 (3:20)
- 4 IV Blessed is the Match (5:21)

String Quartet No. 3, Op. 40 (1973) (25:49)

Alberto Ginastera
(1916-1983)

- 5 I Contemplativo (6:57)
- 6 II Fantastico (4:48)
- 7 III Amoroso (7:27)
- 8 IV Drammatico (2:29)
- 9 V Di nuovo Contemplativo (4:08)

The Rewaking (1991) (19:22)

John Harbison
(b. 1938)

- 10 I The Woodthrush (6:23)
- 11 II To a Woodpecker (3:50)
- 12 III The Lady Speaks (4:08)
- 13 IV The Rewaking (5:01)

Benita Valente, soprano

The Juilliard String Quartet

Joel Smirnoff, violin; Ronald Copes, violin

Samuel Rhodes, viola; Joel Krosnick, cello

String Quartets with Soprano by Wernick, Ginastera, and Harbison

Arnold Schoenberg's addition of a soprano to the four string players in his *Second String Quartet* (1907-8), in two movements which set poems by Stefan George and thus added a new vocal and poetic component to what had hitherto been a purely musical argument, proved a powerful model for later composers. The 'string quartet with voice' has become almost a genre of its own, with a repertoire encompassing composers as diverse as Webern, George Rochberg and Brian Ferneyhough. The three highly distinguished works on this disc illustrate the range of approaches that composers from North and South America have taken to adapting the genre to their own very individual expressive needs.

Born in Buenos Aires of a Catalan father and an Italian mother, Alberto Ginastera (1916-83) lived to become unquestionably the most significant figure in Argentine music during the 20th century. Combining deep interest in the authentic folk music of his country with the pursuit of steadily more radical musical techniques to embody his personal vision, he stands in relation to Argentina rather as Bartók and Kodály (composers whose example plainly inspired him) stood to Hungary. Initially trained as a pianist, Ginastera studied composition at the National Conservatoire of Buenos Aires, graduating in 1938 (by which time he had already scored his first public successes). Later he studied in the USA with Aaron Copland on a Guggenheim Foundation grant, and after his return to Argentina he was active in musical education and the promotion of new music, founding the League of Composers and also a Conservatory of music and drama in La Plata, becoming its first Director. In 1952 he was dismissed from this position by the Péron government, but reinstated after the dic-

tator's fall in 1955. During the following decades Ginastera's music became celebrated worldwide and he received many commissions from the USA and Europe. In 1970 he moved to Geneva, Switzerland, where he lived for the remainder of his life.

Ginastera recognized three periods in his creative output: one of 'subjective nationalism', drawing directly on Argentine folk music; then one of 'objective nationalism' in which elements derived from folk-music were subsumed into a broader and self-consistent personal language. The third and last period he typified as 'Neo-Expressionism': here he radically updated his language in the direction of more dramatic expression and a more 'international' appeal. It should also be said that this stylistic transformation flowed from Ginastera's adoption of post-Schoenbergian serial technique, something that is only hinted at in occasional 12-note formulations that occur in the music of the earlier periods.

His *Third String Quartet*, which was also his last, is a good example of the kind of music that Ginastera was writing in his last period – music that had travelled an immense distance from the folkloric inspiration of his first period and yet still, in various ways, continued to incorporate many aspects of tradition. The quartet was composed in Geneva during 1973 in response to a commission from the Dallas Public Library and the Dallas Chamber Music Society. Ginastera dedicated it to the memory of his friend John Rosenfeld, the music critic of the *Dallas Morning News*, who had died in 1966. The world premiere took place in Dallas, Texas on 4 February 1974; the performers were the Juilliard Quartet with the soprano Benita Valente. Ginastera testified that the example of Schoenberg's *Second String Quartet* had been much in his mind – that he was fascinated by the idea of using the soprano not as a soloist to whom

the string players were subordinate, but as an additional component of the instrumental texture. The work makes tremendous demands upon the performers, the string players using many advanced playing techniques including aleatoric textures where the parts are unsynchronized against each other, quarter-tones, and notes of indeterminate pitch. The soprano has to assume many dramatic roles and especially needs extremely good breath control.

The quartet has five movements; the soprano is present in four of them. These vocal movements set texts by important 20th-century Spanish writers: Juan Ramón Jiménez (1881-1958) in movements I and V, Federico García Lorca (1898-1936) in movement III, and Rafael Alberti (1902-99; Ginastera had known the poet in his exile in Buenos Aires after the Spanish Civil War) in movement IV. The first movement, *Contemplativo*, in fact uses parts of various poems by Jiménez from a sequence entitled *La Musica*. In this movement Ginastera alternates sections for the quartet without and then with the voice, giving the impression that the poems 'explain' the music that precedes them. The soprano is required to recite as well as sing, and the quartet music opens out from a single unison like a rainbow of intense colour.

The second movement, *Fantastico*, is a scherzo for the string players only. Here the bravura of Ginastera's string-writing is at its peak, with slap-pizzicato, note-clusters, harmonics, playing beyond the bridge, and many other unorthodox sonorities. The atmosphere is dreamlike, perhaps even nightmarish. The third movement, *Amoroso*, forms the central slow movement of the quartet and, as in many Classical quartets, is in a three-part ternary form. The soprano only enters – with a memorable ascending melisma – in the third and final part, which returns to the materials of the first part, fleshing out the instrumental lines with García Lorca's poem of sensual, nocturnal passion.

Alberto Ginastera



The short fourth movement, *Drammatico*, sets Alberti's tragic vision of a dead soldier. Ginastera evokes the scene with harsh dissonances and bell-sounds, while the soprano is exhorted to sing 'with madness' when the poem speaks of the dog howling for its master. The finale, marked *Di nuovo contemplativo*, returns to the poetry of Jiménez and to some extent to the mood of the opening movement, in a plangently elegiac epilogue that evokes music and silence, and the relation between time and timelessness, as sound lingers in the memory: appropriately, the soprano's final note seems almost endlessly sustained.

One of the foremost American composers of the latter half of the 20th century, Richard Wernick was born in Boston, Massachusetts and studied composition at Brandeis University with Irving Fine, Harold Shapero and Arthur Berger. He also attended Mills College as a pupil of Leon Kirchner, and studied with Ernst Toch, Boris Blacher and Leonard Bernstein. After a spell as composer in residence for the Royal Winnipeg Ballet, he moved to New York and subsequently taught at the State University of New York at Buffalo, and the University of Chicago. In 1968 he joined the faculty of the University of Pennsylvania, where he remained until his retirement, as Magnin Professor of Humanities, in 1996. During this time he served terms as the Philadelphia Orchestra's Consultant for Contemporary Music, and as Special Consultant to its Music Director, Riccardo Muti.

Wernick has received many important awards in recognition of his music and contribution to US musical life, notably the 1977 Pulitzer Prize in music, the Friedheim Award (which he is the only composer to have gained three times), and awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts.

He has been a prolific composer: his catalogue of works includes many solo, chamber, and orchestral works, vocal, choral and band compositions, as well

as a large body of music for theater, films, ballet and television. Among his most important compositions are two symphonies, concertos for piano, for violin and for viola, and six string quartets – of which the Fifth, composed in 1995 to a commission from the Philadelphia Chamber Music Society, is for string quartet with soprano. The work was, in fact, premiered by Benita Valente and the Juilliard Quartet, the same artists who gave the first performance of Ginastera's *Third Quartet*.

Here there are four movements, the soprano featuring in the first and last, which enclose not one but two purely instrumental scherzos. *String Quartet No. 5* is dedicated to the memory of the Israeli premier Yitzhak Rabin, assassinated in 1995 by an extreme Zionist nationalist at a moment when the peace-process between Israelis and Palestinians appeared to have established momentum towards a positive outcome. It is clear that the music was Wernick's immediate, heartfelt response to this dreadful event. He has chosen to set two short poems written during World War II by Hannah Senesh (1921-44), the young Hungarian-Jewish poet, playwright, diarist and parachutist in the Zionist resistance, who was captured, tortured and murdered by the Nazis and is now regarded as an Israeli heroine.

Wernick's language is freely chromatic rather than serial, allowing the formulation of themes, phrases and gestures of considerable lyric intensity. A certain oriental or Hassidic colouring may be detected in some of the melodic lines, but to what extent this is deliberate reference remains unclear. For much of the first movement, 'At the Crossroads', the soprano is in dialogue with the gravely contemplative melody of the viola, which may be considered the voice, calling, that the poet speaks of. Even when the other three instruments join in, the viola remains the focus of the music's movement and spirit, and the viola part overall is a remarkably inventive and well-shaped entity. Wernick sets the brief poem twice to obtain a spacious, searching musical structure.

A short scherzo-like episode for the quartet towards the end of 'At the Crossroads' seems to be the seed for the second movement, the first of the work's two scherzos. Here a virtuosic four-part texture with strong accents and propulsive rhythmic writing is linked to a kind of Mahlerian irony. A fugue starts up on a rapidly-spinning semiquaver subject, climaxing in a sinister episode involving glassy harmonics and col legno battuto playing (beating with the wood of the bow). The opening music returns but the scratchy col legno sonority has the last word.

The second scherzo is to some extent a variant of the first as far as its actual material goes, but sounds very different, shaped as it is to fleeting triplet rhythms and played muted and *leggierissimo* possibile (as lightly as possible). With its tremolos, glissandi and off-beat pizzicati, some comparison might be made with the 'night music' movements of Bartok's quartets – certainly the effect here is nightmarish, the music full of sinister insectivorous sounds and figures like phosphorescent will-o'-the-wisps. The movement fragments over low-held notes in viola and cello, which link into the finale, 'Blessed is the Match', setting a poem Hannah Senesh wrote shortly before her death. The soprano's intense, wide-spanned vocal line is juxtaposed against fiery, rapid quartet writing redolent of tongues of flame. In the last minutes of the work an unconstrained lyricism finally emerges, as the music becomes ever



Richard Wernick

slower, ending in a very slow, elegiac cadence, haloed in harmonics.

Four years younger than Wernick, John Harbison has established himself over the past three decades as one of America's leading composers. Born into a musical family in Orange, New Jersey, in 1938, he studied several instruments while still at school and performed as a jazz pianist: indeed he was improvising on the piano at the age of five and had his own jazz band by the time he was 12. In the 1960s he studied under Walter Piston at Harvard, with Boris Blacher in Berlin, and with Roger Sessions and Earl Kim at Princeton. He also attended conducting courses with Dean Dixon and others. Subsequently he has taught at Harvard, Massachusetts Institute of Technology (M.I.T.), CalArts and Boston University and Duke University. He is on the faculty of the Aspen Music Festival and, with his wife Rosemary Harbison, runs the Token Creek Music Festival on the family farm in Wisconsin. Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Festivals, and the American Academy in Rome. As a conductor, he has directed many leading orchestras and ensembles, including the Boston Symphony, the Los Angeles Philharmonic, the Scottish Chamber Orchestra. For many years he has been the principal guest conductor of Emmanuel Music in Boston, leading performances of Bach cantatas, 17th-century motets, and new music.

Among Harbison's principal works are three symphonies, a piano concerto, a piano quintet, four string quartets, and three operas including *The Great Gatsby* (to his own libretto), commissioned by The Metropolitan Opera and premiered to great acclaim in December 1999. His cantata *The Flight Into Egypt* was awarded a Pulitzer Prize in 1987, one of many important awards Harbison has received over the years. Recent works include a Requiem commissioned by the

Boston Symphony and the song-cycle *North and South*.

Harbison has had plenty of experience as a string quartet player and definitely writes for the medium 'from inside'. *The Rewaking*, for soprano and string quartet, was composed in 1991 for the Juilliard Quartet and Benita Valente, the first performers also of the Ginastera and Wernick quartets. And indeed, although the work is officially speaking a song-cycle (on poems of William Carlos Williams) with string quartet accompaniment, its formal and textural intricacy and the thoroughness of its motivic development – both with and without the participation of the voice – are such that it may be classed as a thoroughgoing 'string quartet with voice' after the manner of the Ginastera *Third* or Schoenberg *Second Quartets*. Harbison himself sees it differently: he has said that it is neither 'a quartet with vocal apotheosis, like Schoenberg's *Second*, nor a song cycle with string accompaniment', but rather 'a quintet in which the theme of "rewaking" from a winter of the spirit is carried forward equally by all five performers'.

The first two movements set poems – 'The Woodthrush' and 'To a Woodpecker' – that involve, as is natural, a certain amount of musical imitation of their eponymous birds. 'The Woodthrush' is effectively a prelude setting out the principal melodic material of the whole work. After a meditative introduction, the two violins and the violin and cello in successive pairs, growing eventually to full quartet texture. The soprano enters on a partially wordless, ornamented melisma counterpointed by echoes of the Thrush's song in first violin. She then combines this with an enhanced recall of the introductory music.

'To a Woodpecker' might seem at first to correspond to the scherzo in the four-movement scheme, as it features insistent patterned ostinatos that correspond to the woodpecker's tapping on the tree. (The various figures – one is marked *becando*, i.e. 'pecking' – are based on the actual sounds and rhythms of a wood-

pecker that Harbison transcribed on his Wisconsin farm.) But after some wild quartet writing in rhythmic unison the movement attains a lyrical close in the lines hymning the 'sweet nightingale of the winter woods'. 'The Lady Speaks' has in fact more decided scherzo-like characteristics in its strong rhythms and rapid word-setting, describing the fury of the storm outside. But the central part of the movement, with its calmer lines in long note-values (still with the 'storm' figures entwining them), is more like a soothing chorale, in which the lady speaks of endurance and resistance, until the storm-wind's music comes back intensified in the string instruments.

'The Rewaking' then follows as an expansive, philosophical epilogue with an intricate introduction for quartet only. When the soprano re-enters the music grows increasingly ecstatic in its paean to the powers of love. The soprano's last, long-held D is resonated octaves higher by the violins, and the work ends on a mysterious upward spiral of harmonics, vanishing as it were into the brightness of the sun.

~ Notes © Malcolm MacDonald

Texts: Wernick, String Quartet No. 5 At the Crossroads

Hannah Senesh (Caesarea, 1942)

A voice called. I went.
I went, for it called.
I went, lest I fall.

At the crossroads
I blocked both ears with white frost
And cried
For what I had lost.

translated from the Hebrew by Ziva Shapiro

Blessed is the Match

Hannah Senesh (Sardice, Yugoslavia, May 2, 1944)

Blessed is the match consumed
in kindling flame.
Blessed is the flame that burns
in the secret fastness of the heart.
Blessed is the heart with strength to stop
its beating for honour's sake.
Blessed is the match consumed
in kindling flame.

translated from the Hebrew by Marie Syrkin

Texts: Ginastera, String Quartet No. 3

"La Música" – Juan Ramón Jiménez

En la noche tranquila,
eres el agua, melodía pura,
que tienes frescas-como nardos
en unu vaso insondable-las estrellas.

De pronto, surtidor
de un pecho que se parte,
el chorro apasionado rompe
la sombra-como una mujer
que abriera los balcones sollozando,

desnuda, a las estrellas, con afán

de un morir sin causa,
que fuera loca vida inmensa. –

¡El pecho de la música!
¡Cómo vence la sombra monstruosa!

¡El pecho de la música!
¡Redoma de pureza májica; sonora, grata

lágrima; bella luna negra
–todo, como agua eterna entre
la sombra humana;
luz secreta por márgenes de luto–;

con un misterio
que nos parece ¡ay! de amor!

In the tranquil night
You are water, pure melody.
that has- like spikenards
in a fathomless vessel- the fresh stars.

Suddenly, purveyor
of a breast that parts,
the passionate flood tears
the shadow- like a woman
who would come onto her balcony sighing,

nude, to the stars, with an eagerness

to die without cause,
who would be insane, immense life.

The courage of music!
How it conquers the monstrous shadow!

The courage of music!
The flask of magical purity; sonorous pleasing

tear; beautiful black moon
- all like water eternal within
the human shadow;
secret light by the margins of mourning-

with a mystery
that seems, oh! to be love!

¡La música!
–mujer desnuda,
corriendo loca por la noche pura!–

"Canción de Belisa"
– Federico García Lorca

Amor, amor.
Entre mis muslos cerrados,
nada como un pez el sol.
Agua tibia entre los juncos,
amor.

¡Gallo que se va la noche!
¡Que no se vaya, no!

"Morir al sol" - Rafael Alberti

Yace el soldado. El bosque
baja a llorar por él cada mañana.

Yace el soldado. Vino
a preguntar por él un arroyuelo.

Morir al sol, morir,
viéndolo arriba,
cortado el resplandor
en los cristales rotos

Music;
– a nude woman,
running wildly through the pure night!

Love, love.
Between my closed thighs
the sun swims like a fish.
Warm water through the thrushes,
love.
The cock crows that the night is leaving!
Don't let it go!

The soldier lies in the grave. The forest
comes down to cry for him every morning.

The soldier lies in the grave. The rivulet
came to ask after him.

To die of sun, to die,
seeing it above
the resplendence diminished
in the broken pane

de una ventana sola,
temeroso su marco
de encuadrar una frente
abatida, unos ojos
espantados, un grito...

Morir, morir, morir
bello morir cayendo
el cuerpo en tierra, como
un duranzo ya dulce,
maduro, necesario...

Yace el soldado. Un perro
solo ladra por él furiosamente.

“Ocaso” – Juan Ramón Jiménez

¡Oh, qué sonidido de oro que se va,
de oro que ya se va a la eternidad;
qué triste nuedro oído, de escuchar
ese oro que se va a la eternidad,
este silencio que se va a quedar
sin su oro que se va a la eternidad!

of a lonely window,
its frame fearful
to capture the image of a
dejected
forehead, frightened eyes, a scream. . .

Death, death, death,
beautiful death the body
falling into the earth, like
the peach now sweet,
ripe, needing to fall. . .

The soldier lies in the grave. A lonely dog
furiously barks for him.

O, what a sound of gold that goes,
of gold that now goes to eternity;
how sad are our ears, to listen
to that gold that now goes to eternity,
this silence that will remain
without its gold that now goes to eternity!

John Harbison: The Rewaking

texts by William Carlos Williams

I. The Woodthrush

Fortunate man it is not too late
the woodthrush
flies into my garden

before the snow
he looks at me silent without
moving

his dappled breast reflecting
tragic winter
thoughts my love my own

II. To a Woodpecker

December bird in the bare tree
our harsh cry sounds
reminding me

of death we celebrated by lamen-
tations crying out
in the old



days wails of anguish shrieking
wakes curses that the
gods

had been so niggardly sweet
nightingale of the
winter

woods hang out the snow as if
it were gay
curtains

III. The Lady Speaks

A storm raged among the live oaks
while my husband and I
sat in the semi-dark
listening!
We watched from the windows,
the lights off,
saw the moss
whipped upright
by the wind's force.
Two candles we had lit
side by side
before us
so solidly had our house been built
kept their tall flames unmoved.

May it be so
when a storm sends the moss
whipping
back and forth
upright
above my head
like flames in the final
fury.

IV. The Rewaking

Sooner or later
we must come to the end
of striving

to re-establish
the image of
the rose

but not yet
you say extending the time
indefinitely

by
your love until a whole
spring

rekindle

the violet to the very
lady's-slipper

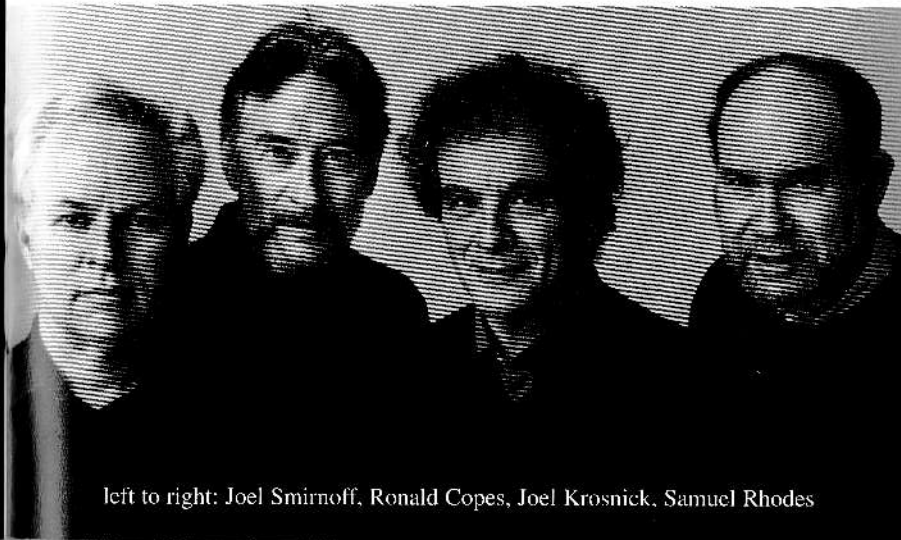
and so by
your love the very sun
itself is revived

**Benita Valente and
John Harbison**



THE JUILLIARD STRING QUARTET

For sixty years the **Juilliard String Quartet** has been an international presence and an American institution. Its members have been educators, mentors, and champions of new music, premiering more than sixty new pieces by American composers. The quartet is quartet-in-residence at The Juilliard School in New York, where its members are distinguished faculty members. The quartet was formed in 1946 partly at the instigation of William Schuman, then President of the school, and it has been a feature of the Juilliard landscape ever since, offering masterclasses and concerts annually. In this capacity the



left to right: Joel Smirnoff, Ronald Copes, Joel Krosnick, Samuel Rhodes

group has shaped several generations of string players and quartets, including the Emerson, the Concord, the Tokyo, the American, the La Salle, the New World and the Lark Quartets.

The Juilliard String Quartet is one of the most honored chamber music groups of its time, including four Grammy Awards, membership in the National Academy Recording Arts and Sciences' Hall of Fame, multiple awards from the French publications Repertoire and Diapason, a lifetime achievement award from the German Record Critics, and the 'Musician of the Year' distinction (1996) from Musical America. Its recording of the Debussy, Ravel and Dutilleux quartets was selected by The Times of London as one of the '100 best classical CDs' ever made. The quartet began recording with Sony Classical (formerly Columbia Records and CBS Masterworks) in 1949, and the group's discography currently numbers over 100 titles, including repertoire well-travelled and unfamiliar. Among the highlights: a Grammy-winning cycle of Beethoven Quartets (M3K 37868, M3K 37869 and M3K 37873); three notable cycles of Bartók quartets, the most recent in 1981 (S2K 63234); and a Grammy-winning album of Debussy/Ravel/Dutilleux quartets (SK 52554). The present CD marks the Juilliard String Quartet's first appearance on Bridge Records.

BENITA VALENTE, SOPRANO

The distinguished American soprano **Benita Valente** is one of this era's most cherished musical artists. An internationally celebrated interpreter of lieder, chamber music, and oratorio, she was equally acclaimed for her performances on the operatic stage. Benita Valente performed as orchestral soloist with many of the greatest conductors of our time, including Claudio Abbado, Daniel Barenboim, Mario Bernardi, Leonard Bernstein, Sergiu Comissiona, James Conlon, Edo de Waart, Christoph Eschenbach, Nikolaus Harnoncourt, Rafael Kubelik, Erich Leinsdorf, Raymond Leppard, James Levine, Kurt Masur, Nicholas McGegan, Riccardo Muti, Seiji Ozawa, Julius Rudel, Robert Shaw and Klaus Tennstedt. She appeared with all the major American orchestras including the Philadelphia Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, and the symphonies of Atlanta, Cincinnati, Dallas, Houston, Minnesota, and San Francisco. In Canada she appeared with the Calgary Philharmonic, the Montreal Symphony, the Toronto Symphony and the Vancouver Symphony and in Europe with the Munich Philharmonic, the Orchestre de Paris, the London Symphony, the Rotterdam Philharmonic, the Concertgebouw Orchestra, among others.

The California-born soprano has held the spotlight since winning the Metropolitan Opera National Council Auditions. A long association with the Metropolitan Opera began with Miss Valente's debut in 1973 as Pamina in *Die Zauberflöte*. Other roles included Gilda in *Rigoletto*, Nanetta in *Falstaff*, Susanna in *Le nozze di Figaro*, Ilia in *Idomeneo*, and Almirena in *Rinaldo*. This last role prompted The New York Times to write: "Benita Valente was a brilliant

success, drawing one of the night's most sustained ovations." Other notable operatic engagements include Ginevra in *Ariodante* (Santa Fe); Euridice in *Orfeo* (Santa Fe); the Countess in *Le nozze di Figaro*, conducted by Daniel Barenboim (Washington Opera); Dalilah in Handel's *Samson* (Florence); and Almirena in *Rinaldo* (Parma). In her final operatic performances, Miss Valente was acclaimed for her performances as the Countess in *Le nozze di Figaro* at the Metropolitan Opera, at the Teatro Colon in Buenos Aires, Opera Pacific in California, and at the Santa Fe Opera.

Benita Valente is particularly beloved by connoisseurs of song literature. Her extensive discography includes albums with pianist Cynthia Raim (Pantheon); Schubert and Schumann Lieder with Lee Luvisi (Eurodisc/BMG); Fauré and Debussy songs with Lydia Artymiw (Centaur); and Mozart, Wolf, Schubert and Brahms Lieder with Richard Goode (Telefunken). Her now legendary recording of *The Shepherd on the Rock*, with Rudolf Serkin and Harold Wright (Sony Classics) has served as a beacon for performers of vocal chamber music. The same artists can be heard in concert, performing the Schubert on the Marlboro 50th Anniversary album (Bridge). Symphonic recordings include Beethoven *Symphony No. 9* with Robert Shaw and the Atlanta Symphony (Pro Arte); Mahler *Symphony No. 2* with Gilbert Kaplan and the London Symphony Orchestra (MCA Classics); and *A Sea Symphony* by Vaughan Williams with The Philharmonia Orchestra conducted by Leonard Slatkin (BMG). Miss Valente received a Grammy nomination for her Sony Classics recording of Haydn's *Seven Last Words of Christ* and a Grammy Award for her Columbia recording of Schoenberg's Quartet No. 2, with the Juilliard String Quartet.

Ms. Valente has served as the Master Artist at the Cincinnati Conservatory program in Lucca, Italy and at the European Mozart Academy in

Poland, with the Metropolitan Opera Lindemann Young Artists Development Program, at Ravinia's Steans Institute for Young Artists, and has given master classes throughout the world. Benita Valente resides in Philadelphia with her husband, Anthony Checchia.

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Richard Wernick

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Lambert Orkis, piano; Gregory Fulkerson, violin

Symphony II, Richard Wernick and Larry Rachleff, conductors

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Richard Wernick: *Piano Sonata No. 2*

James Primosch: *Sonata-Fantasia*

Lambert Orkis, piano and synthesizer

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