

Music of John Harbison, Volume I

(b. 1938)

Due Libri dei Mottetti di Montale (1991)

1	XIII	La gondola	3:05
2	XIV	Infuria	1:34
3	XV	Al primo chiaro	2:18
4	XVI	Il fiore	2:36
5	XVII	La rana	3:09
6	XVIII	Non recidere	3:05
7	XIX	La canna	4:50
8	XX	Ma così sia	1:55

Lorraine Hunt Lieberson, mezzo-soprano Greenleaf Chamber Players

Elizabeth Brown, flute; Peggy Pearson, oboe
Jo-Ann Sternberg, clarinet; Julie Landsman, horn
Edward Brewer, celeste; Jennifer Gilbert, violin
Lois Martin, viola; Marcy Rosen, cello
Marji Danilow, bass

22:38

Concerto for Oboe, Clarinet and Strings (1985)

9	I	Declamando	4:56
10	II	Larghetto	5:47
11	III	Furioso	3:06

Peggy Pearson, oboe; Jo-Ann Sternberg, clarinet
Metamorphosen Chamber Orchestra
Scott Yoo, conductor

12 Piano Sonata No. 1 (1985) 16:40

“Roger Sessions In Memoriam”

Robert Shannon, piano

Mirabai Songs (1982) (trans. Robert Bly) 18:19

13	It's True, I Went to the Market	3:03
14	All I Was Doing Was Breathing	2:48
15	Why Mira Can't Go Back to Her Old House	1:59
16	Where Did You Go?	2:36
17	The Clouds	3:16
18	Don't Go, Don't Go	4:37

Georgine Resick, soprano
Warren Jones, piano

This recording brings a re-release of Lorraine Hunt Lieberson's performance of my *Due Libri*, a piece which she premiered in 1991. I first met Lorraine in 1982 when she was working as a violist in Boston, one of the finest string players we've ever had. After a performance of my *Elegiac Songs*, in which she had played, a bunch of us went out to dinner: Lorrie (as her freelance friends always called her) made an immediate impression as one of those musicians interested in Music, how it works. There were also indications of a very distinctive personality—the sudden flurries of conversation, the wild laughter, the west coast holistic view of life and health. A few years later we began witnessing her emergence as a raw, exciting soprano. We listened with interest, then amazement, as she gradually got her vocal instrument to serve her violistic discipline, and heard an increasingly personal accent as she discovered her repertoire, register, and working methods.

The hallmarks of her work were preparation, musicianship, and complete immersion during rehearsal and performance. These released an emotional truthfulness which was a great gift to her listeners. This directness of expression gained even clearer focus after her meeting with and marriage to the composer Peter Lieberson. Now that she moves into a legendary role, with all the dubious kinds of emphasis and mania this brings, those of us who worked with her will cherish all the more the very humane, courageous values which fueled her art and her life.

In addition to *Due Libri*, Lorraine premiered performances of a number of my vocal pieces: *The Flight Into Egypt*, *Four Psalms*, *North and South* (ensemble version), and *The Great Gatsby*. She also sang "revivals" of some of my early songs, and included some of my pop songs on her recitals. As a conductor, I worked with her in numerous Bach cantatas. Because she was so good, and well-documented, much of her artistic work feels complete, realized. The enlivening

conversations with her friends and colleagues, however, cannot be duplicated.

—John Harbison, Summer 2006

Due Libri is a version for voice and chamber ensemble of the last half of my 1980 song cycle *Mottetti di Montale*. The complete cycle, which includes all of Montale's 'mottetti' from his 1939 volume *Le Occasioni*, runs over fifty minutes and has had few complete performances. The present arrangement was made for the New York Philomusica in 1989 and they gave its first performance with mezzo-soprano Lorraine Hunt.

Eugenio Montale described this sequence of poems as a kind of novel in verse. The poems deal with his separation from his lover, now known to have been the American poet Irma Brandeis, and his painful, only partly successful attempts to deal with this loss.

La gondola - The scene is a Venetian carnival. The poet, however, is no reveller, identifying instead with a sinister eel-fisher on the canal.

Infuria - At the end of a frightening hallucination, the poet remembers the woman, who shared his love of music, pretending to sing Lakmé's Bell-Song.

Al primo chiaro - Ligurian rail journey, then an imagined burrowing mole - seemingly disconnected images connected by the poet to the woman.

Il fiore - The scene is Alpine, a cable car ride separates the lovers.

La rana - Typical Ligurian nature images (Montale lived in or near Genoa until he was thirty) are displaced by a more surreal one, the skinny thunder-horses.

Non recidere - Autumn; after the summer of the previous poem, the poet begs the natural world not to sever his ties with the woman.

La canna - Images of despair, early winter, arriving at the clinching moment: the beloved's eyes, remote, in the form of a cross.

Ma così sia - The poet tries to distance his emotion. The final word *fazzoletto*, handkerchief, must have a special resonance, through Verdi's *Otello*, for Montale, who trained as a baritone and worked as a music critic.

The *Concerto for Oboe, Clarinet and Strings* was composed in 1984 at Token Creek, Wisconsin. It is playable as a chamber septet, the first performance of which was given at Chamber Music Northwest with oboist Alan Vogel and clarinetist David Shifrin. It is also performable with string orchestra; the New College Music Festival Orchestra conducted by Paul Wolfe gave the premiere of this version, with Sarah Bloom and Charles Russo as soloists.

The oboe, clarinet and strings are equal partners. The first movement is declamatory, the second contemplative, and the third frenetic. Each movement sustains one mood, in the Baroque manner, and it was one of my pleasures to introduce the clarinets, born too late for the heyday of the concerto grosso, into that texture.

The rhythmic animation in the outer movements is balanced by the trceries of the middle movement, which joins the last through a cadenza-like transition. One astute writer referred to the piece as "scenes from a marriage." This metaphorical marriage between solo winds and strings contains quarrels, precarious balances, comic relief, misunderstandings, and eventual unanimity.

The *Piano Sonata No. 1* was written for Robert Shannon, Ursula Oppens, and Alan Feinberg on a consortium commission from the National Endowment for the Arts. It bears the inscription "Roger Sessions In Memoriam." It was composed at Token Creek in the summer of 1985. The three performers for whom it was written have each brought their own sense of proportion, contrast,

and piano sonority to the piece, which was very much my intention. The sonata invites the performer's play of personality and fantasy.

There are four main sections, the two faster ones coming in the middle, but the articulations between them are not emphatic, and the piece is conjured up rather than premeditated. Its sixteen minute span contains very little literal repetition: virtuosic passages erupt quite unexpectedly: the music retains the shape of its natural occurrence, unformalized. Much variety of touch and tone is required, most obviously in two passages near the end, first a whirling elaboration of a big chord, which drives the piece for a moment out of its orbit, then later a strange staccato hallucination which seems to drop in from outside, both delaying and necessitating the ending.

Mirabai's ecstatic religious poetry was written in sixteenth-century India. When she was twenty-seven, her husband was killed in a war. Rather than sacrifice her own life, as custom required, she left her family compound, wrote poems to the god Krishna ("the Dark One"), and sang and danced them in the street as an outcast. My cycle *Mirabai Songs*, for voice and piano, includes all six poems in Robert Bly's Red Ozier Press chapbook, which I bought by sheer chance in the Grolier Book Shop in 1980. Bly's vigorous translations are used with his permission and that of Red Ozier Press.

In 1981 I made instrumental versions of the *Mirabai Songs* for practical reasons: the new music ensemble thrives, the voice and piano duo is disappearing.

Each song is dedicated to a singer:

- I. It's True, I Went To the Market (Janice Felty)
- II. All I Was Doing Was Breathing (Jan DeGaetani)
- III. Why Mira Can't Go Back to Her Old House (Susan Larson)
- IV. Where Did You Go? (D'Anna Fortunato)
- V. The Clouds (Joan Heller)
- VI. Don't Go, Don't Go (Susan Quittmeyer)



Due Libri dei Mottetti di Montale

Libro 3

XIII

La gondola che scivola in un forte
bagliore di catrame e di papaveri,
la subdola canzone che s'alzava
da masse di cordame, l'alte porte
rinchiuse su di te e risa di maschere
che fuggivano a frotte —

una sera tra mille e la mia notte
è più profonda! S'agita laggiù
uno smorto groviglio che m'avviva
a stratti e mi fa eguale a quell'assorto
pescatore d'anguille dalla riva.

XIV

Infuria sale o grandine? Fa strage
di campanule, svelle la cedrina.
Un rintocco subacqueo's s'avvicina,
quale tu lo destavi, e s'allontana.

La pianola degl'inferi da sé
accelera i registri, sale nelle
sfere del gelo...-brilla come te
quando fingevi col tuo trillo d'aria
Lakmé nell'Aria delle Campanelle.

Book 3

XIII

The gondola gliding forward
in a dazzle of tar and poppies,
the secret song arising
from the masses of rigging, the tall doors
closing on you and the laughter of the masked
escaping in hordes —

a night in a thousand, and my night
is deeper! Down there writhes
a pale mass, in fits and starts,
and makes me one with that intent fisher
of eels on the bank.

XIV

Is it salt or hail that rages? It riddles
the campanula, it uproots the citrine.
An underwater tolling approaches,
which you awakened, and fades into the distance.

The pianola of the damned speeds through
it registers, rises on a sphere of ice...
it glitters like you
when you pretended with your trill
Lakmé's aria- The Bell Song.

XV

Al primo chiaro, quando
subitaneo un rumore
di ferrovia mi parla
di chiusi uomini in corsa
nel traforo del sasso
illuminato a tagli
da cieli ed acque misti;

al primo buio, quando
il bulino che parla
la scrivania rafforza
il suo fervore e il passo
del guardino s'accosta:

al chiaro e al buio, soste ancora umane
se tu a intrecciarle col tuo refe insisti.

XVI

Il fiore che ripete
dall'orlo del burrato
non scordarti di me,
non ha tinte più liete né più chiare
dello spazio gettato tra me e te.

Un cigolio si sferra, ci discosta,
l'azzurro pervicace non ricompare.
Nell'afa quasi visibile mi riporta all'opposta
tappa, già buia, la funicolare.

XV

At first light, when
suddenly a noise
from the railroad speaks to me
of men closed in, carried through
the rock tunnel,
illuminated by slices
of mixed sky and water;

at first dark, when
the mole who tunnels
in the dark intensifies
his passion, and the step
of the watchman approaches:

at dawn, at dusk, pauses still human
if you insist on plaiting them with your
thread.

XVI

The flower that repeats
at the rim of the ravine
forget me not,
has no colors any brighter or any clearer
than the space thrown between me and you.

A wrenching pulls us apart, separates us,
the persistent azure sky fails to reappear.
Through an almost visible heaviness of air,
carrying me on through the dark to the
opposite side — the funicular.

Libro 4

XVII

La rana, prima a ritentar la corda
dallo stagno che affossa
giunchi e nubi, stormire dei carrubi
conserti dove spenge le sue fiaccole
un sole senza caldo, tardo ai fiori
ronzio di coleotteri che suggerono
ancora linfe, ultimi suoni, avara
vita della compagna. Con un soffio
l'ora s'estingue: un cielo di lavagna
si prepara a un irrompere di scarni
cavalli, alle scintille degli zoccoli.

XVIII

Non recidere, forbice, quel volto,
solo nella memoria che si sfolla,
non far del grande suo viso in ascolto
la mia nebbia di sempre.

Un freddo cala... Duro il colpo svetta.
E l'acacia ferita da sé scrolla
il guscio di cicala
nella prima belletta di Novembre.

Book 4

XVII

The frog, first to recapture his chord
from the pond which submerges
rushes and mists; rustle of the folded
carob-trees where a sun without heat
guts his flames; late among the flowers
the noise of bees still sucking
their nectar. Last sounds, greedy
life of the country. With a breeze
the hour is extinguished: a slate sky
prepares for an outbreak of skinny
horses, for the sparks of their hooves.

XVIII

Don't cut, scissors, that face,
which alone remains in my fading memory.
Don't make of her wonderful listening gaze
an eternal mist for me.

A chill falls... Hard is the severing blow.
And the wounded acacia shakes
the hulls of the cicada
into the first mud of November.

XIX

La canna che dispiuma
mollemente il suo rosso
flabello a primavera;
la rèdola nel fosso, su la nera
correntia sorvolata di libellule;
e il cane trafelato che rincasa
col suo fardello in bocca,

oggi qui non mi tocca riconoscere;
ma là dove il riverbero più cuoce
e il nuvolo s'abbassa oltre le sue
pupille ormai remote, solo due
fasci di luce in croce.
E il tempo passa.

XX

... ma così sia. Un suono di cornetta
dialoga con gli sciami del querceto.
Nella valva che il vespero riflette
un vulcano dipinto fuma lieto.

La moneta incassata nella lava
brilla anch'essa sul tavolo e trattiene
pochi fogli. La vita che sembrava
vaste è più breve del tuo fazzoletto.

Eugenio Montale *Le Occasioni* (1939)

XIX

The reed that softly sheds
its red casing
in spring;
the path in the ditch, on the black
current overflowed by dragonflies;
and the breathless dog who comes home,
his burden in his mouth;

today, here, I recognize nothing;
but there, where the reflection is hottest
and the storm-cloud lowers, beyond
her two eyes now so remote, two lone
bundles of light in the form of a cross.
And time passes.

XX

...but so be it. The sound of a horn
dialogues with the bee-swarms in the oaks.
On the seashell which reflects the evening
light
a painted volcano smokes happily.

The coin encased in the lava
also gleams on the table and holds down
a few papers. Life which seemed so vast
is a smaller thing than your handkerchief.

Translation: John Harbison

Mirabai Songs

It's True, I Went to the Market

My friend, I went to the market and bought the Dark One.
You claim by night, I claim by day.
Actually I was beating a drum all the time I was
buying him.
You say I gave too much; I say too little.
Actually I put him on the scale before I bought him.
What I paid was my social body, my town body,
my family body, and all my inherited jewels.
Mirabai says: The Dark One is my husband now.
Be with me when I lie down; you promised me this in
an earlier life.

All I Was Doing Was Breathing

Something has reached out and taken in the beams
of my eyes.
There is a longing, it is for his body, for every
hair of that dark body.
All I was doing was being, and the Dancing Energy
came by my house.
His face looks curiously like the moon, I saw it
from the side, smiling.
My family says: "Don't ever see him again!" And
imply things in a low voice.
But my eyes have their own life: and they
know whose they are.
I believe I can bear on my shoulders whatever you
want to say of me.
Mira says: Without the energy that lifts mountains,
how am I to live?

Why Mira Can't Go Back to Her Old House

The colors of the Dark One have penetrated
Mira's body; all the other colors washed out.
Making love with the Dark One and eating little,
those are my pearls and my carnelians.
Meditation beads and the forehead streak, those
are my scarves and my rings.
That's enough feminine wiles for me. My teacher
taught me this.
Approve me or disapprove me: I praise the
Mountain Energy night and day.
I take the old ecstatic path.
I don't steal money, I don't hit anyone. What
will you charge me with?
I have felt the swaying of the elephant's
shoulders; and now you want me to climb on
a jackass? Try to be serious.

Where Did You Go?

Where did you go, Holy One, after you left
my body?

Your flame jumped to the wick, and then you
disappeared and left the lamp alone.

You put the boat into the surf, and then
walked inland, leaving the boat in an ocean
of parting.

Mira says: Tell me when you will come to meet me.

The Clouds

When I saw the dark clouds, I wept, Oh Dark One,
I wept at the dark clouds.

Black clouds soared up, and took some yellow
along; rain did fall, some rain fell long.

There was water east of the house, west of
the house; fields all green.

The one I love lives past those fields; rain
has fallen on my body, on my hair, as
I wait in the open door for him.

The Energy that holds up mountains is the
energy Mirabai bows down to.

He lives century after century, and the test
I set for him he has passed.

Don't Go, Don't Go

Don't go, don't go. I touch your soles. I'm
sold to you.

Show me where to find the bhakti path,
show me where to go.

I would like my body to turn into a heap
of incense and sandalwood and you set a
torch to it.

When I've fallen down to gray ashes, smear me on
your shoulders and chest.

Mira says: You who lift the mountains, I have
some light, I want to mingle it with yours.

Metamorphosen Chamber Orchestra **Scott Yoo, conductor**

Edward Arron, cello
David Chan, violin
Pascale Delache-Feldman, bass
Joseph Elworthy, cello
Jennifer Frautschi, violin solo (*Concerto*)
Alexis Pia Gerlach, cello
Matthew Herren, cello
Colin Jacobsen, violin
Farran James, violin
Vivek Kamath, viola
Sungeun Kim, viola
Indira Koch, violin
Joanna Jurkowicz, violin
Henry Lee, viola
Jennifer Lucht, cello
Haldan Martinson, violin
Catherine Ro, violin
Benjamin Shani, viola
Lisa Shihoten, violin
Leo Suzuki, viola
Hsueh-Fen Wei, bass
Carolyn Widmann, violin

The late **Lorraine Hunt Lieberson** was a consummate recitalist and concert singer and a riveting operatic performer. Her repertoire ranged 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 appeared regularly in opera and concert with the world's major opera companies, orchestras, and conductors. Operatic highlights included Myrtle in John Harbison's *The Great Gatsby* and 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 première of John Adams's *El Niño*. Her many concert appearances included the world première 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 Berlioz's *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; and Berg's *Seven Early Songs* with the Berlin Philharmonic and Kent Nagano.

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 John Adams's *El Niño*. Her Bridge Records recording of Peter Lieberson's *Rilke Songs* was posthumously given the 2006 WQXR/Gramophone American Award.

Scott Yoo is the newly appointed Music Director of the San Luis Obispo Mozart Festival in California and is currently in his thirteenth season as Music Director of the Metamorphosen Chamber Orchestra, an ensemble he co-founded in 1993. He was recently given the coveted title of Artistic Collaborator with the Saint Paul Chamber Orchestra, and he also continues to serve as the Resident Conductor for the Colorado College Summer Music Festival. In addition to leading the Metamorphosen in its subscription series at Jordan Hall in Boston, he has conducted the ensemble in debut performances in New York and Washington D.C. An exponent of new music, Mr. Yoo has introduced a newly-commissioned work on each of Metamorphosen's subscription concerts. In the last eight seasons, Mr. Yoo has premiered 42 works by 20 composers. Scott Yoo began his musical studies with the violin at the age of three and performed the Mendelssohn *Violin Concerto* with the Boston Symphony at the age of twelve. He studied the violin with Roman Totenberg, Albert Markov, Paul Kantor, and Dorothy DeLay, and conducting with Michael Gilbert and Michael Tilson-Thomas. After winning first prize in the 1988 Josef Gingold International Violin Competition, he won the 1989 Young Concert Artists International Auditions. In 1994, he was the recipient of the Avery

Fisher Career Grant. A year later, Mr. Yoo was named Young Artist-in-Residence of National Public Radio's Performance Today. Mr. Yoo graduated with honors and a B.A. in physics from Harvard University in 1993.

Peggy Pearson is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. She gave her New York debut with soprano Dawn Upshaw in 1995. She is a member of the Bach Aria Group and solo oboist with the Emmanuel Chamber Orchestra. Ms. Pearson is also Artistic Director of, and oboist with, the Winsor Music Chamber Series, a founding member of the chamber group La Fenice, and principal oboe with the Boston Philharmonic. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Orchestra as principal oboe, the Chamber Music Society of Lincoln Center, and Music from Marlboro. She has premiered and recorded Mario Davidovsky's *Quartetto* (Bridge), John Harbison's *Snow Country* (Archetype), and Peter Child's *Sonatina* (CRI), among others. She was a founding member of the Naumburg Award-winning Emmanuel Wind Quintet.

Jo-Ann Sternberg lives a varied musical life in New York, currently performing and touring with a wide array of groups, including Sequitur, the Chamber Music Society of Lincoln Center, Musicians from Marlboro, New York Philomusica and the New York Chamber Ensemble, as well as several of New York City's leading orchestras, including the Orpheus Chamber Orchestra, the Riverside Symphony, and the Orchestra of St. Luke's. Her summer festivals have included Marlboro, Tanglewood, Caramoor, Norfolk, and Schleswig-Holstein. In

addition to performing, Ms. Sternberg maintains an active teaching studio, and serves on the faculties of Princeton University and Western Connecticut State University. After receiving a B.A. in English from Tufts University and a B.M. in Clarinet Performance from the New England Conservatory, Ms. Sternberg continued her studies at Yale University with David Shifrin and at the Juilliard School with Charles Neidich, receiving an M.M. from Juilliard. In addition to several recordings with Orpheus for Deutsche-Grammophon, Ms. Sternberg's discography includes recordings on the Nonesuch, Troy, CRI, Archetype and St. Cyprien labels.

Robert Shannon has performed throughout the United States, Europe, South America and Asia. His repertoire ranges from J.S. Bach to John Adams, and he is especially noted for his penetrating interpretations of recent American music. Mr. Shannon has performed regularly at the Grand Teton Music Festival, the Festival Tibor Varga in Switzerland, at the Sacramento Festival of American Music, and as guest artist with the Chicago Contemporary Chamber Players. In recent seasons he has appeared in London, Paris, Glasgow, Rome, Stuttgart, Hamburg, New York, San Francisco, Columbia (South America) and Taiwan.

Mr. Shannon, whose major teachers were Jack Radunsky, Ania Dorfmann and Dorothy Taubman, is a member of the piano faculty at the Oberlin Conservatory and is a Director of the Oberlin Festival and Competition. For Bridge Records Robert Shannon has recorded Ives's *Concord Sonata* (BRIDGE 9036); *Ives's Complete Works for Violin and Piano* (BRIDGE 9024A/B); a disk of keyboard works by Tod Machover (BRIDGE 9040); George Crumb's *Celestial Mechanics* and *Processional* (BRIDGE 9113); *Gnomic Variations* and *4 Nocturnes* (BRIDGE 9127); and *Makrokosmos Books 1 and 2* (BRIDGE 9155).

Georgine Resick, a native of Pennsylvania, is an internationally recognized soprano in both the operatic and concert fields. She made her operatic debut as Sophie in the Washington Opera production of Massenet's *Werther* with Nicolai Gedda in the title role. A protégée of the late George London, she received two National Opera Institute Young Artist Awards before being invited to join the Cologne Opera as principal lyric soprano. Remaining there for six years, she then moved on to the same position at the Deutsche Oper am Rhine in Duesseldorf. She has sung a wide variety of leading roles with the Vienna State Opera, the Chicago Lyric Opera, the Paris Opera, the Houston Grand Opera, and opera companies in Rome, Nice, and Berlin, among others. Renowned for her Mozart and Strauss interpretations, Ms. Resick has appeared at the festivals of Salzburg, Edinburgh, Lucerne, and Schwetzingen, where she made a film of Cimarosa's *Il Matrimonio Segreto*. A favorite at the Drottningholm Court Theater in Stockholm, Resick sang the role of Despina in their recording of Mozart's *Così fan Tutte*, which won the Grand Prix du Disque. Ms. Resick has been Soprano in Residence at the Marlboro Music Festival, the Fontana Festival, and the Strings in the Mountains Festival. Recent appearances include Zerlina in gala performances of Mozart's *Don Giovanni* for the Israel Philharmonic's 50th Anniversary Season, conducted by Daniel Barenboim, and performances of Richard Strauss's *Four Last Songs* with the San Diego Symphony.

Ms. Resick speaks German, French, Italian and Russian, and also sings in Spanish, Swedish, Polish, Portuguese, and Czech. An adventurous recitalist, Ms. Resick has in recent years championed unknown and neglected song literature. Her discography includes a disc of songs by Grechaninov (BRIDGE 9142), a disc entitled *Men's Songs, Women's Voices* (BRIDGE 9152), and a two-disc survey of the development of the European song cycle, *Visions Intérieures*, (BRIDGE 9168A/B).

Warren Jones frequently performs with many of today's best-known artists, including Barbara Bonney, Ruth Ann Swenson, Dame Kiri Te Kanawa, Denyce Graves, Stephanie Blythe, Håkan Hagegård, Olaf Baer, Bo Skovhus, Samuel Ramey, James Morris, and John Relyea. In the past he has partnered such great singers as Marilyn Horne, Kathleen Battle, Carol Vaness, Judith Blegen, Tatiana Troyanos, and Martti Talvela. He has often been a guest artist at Carnegie Hall and in Lincoln Center's Great Performers Series, as well as the Tanglewood, Ravinia, and Caramoor festivals. Mr. Jones has been invited three times to the White House by American presidents to perform at concerts honoring the President of Russia, and Prime Ministers of Italy and Canada, and three times he has appeared at the U.S. Supreme Court as a specially invited performer for the Justices and their guests.

Several recordings with Mr. Jones have caught the public's ear: on BMG/RCA Red Seal, he is featured with Håkan Hagegård in songs of Brahms, Sibelius, and Stenhammar in a recording which was nominated for a Grammy Award in 1999; a disc entitled *i carry your heart*, with Ruth Ann Swenson on EMI; *Every Time We Say Goodbye*, with Samuel Ramey on SONY Classics; and a recording of Fauré songs with Barbara Bonney and Håkan Hagegård on RCA Red Seal. Mr. Jones' recording of Copland and Ives songs with Mr. Ramey for Decca/Argo was also nominated for a Grammy Award, and he can be seen on the best-selling Deutsche Grammophon video/laser disc of his memorable Metropolitan Museum of Art concert with Kathleen Battle.

Executive Producers: David and Becky Starobin

Mastering Engineer: Adam Abeshouse

Design: Brad Napoliello

Cover Photograph: "Montepulciano After Storm" by Richard Kauffman

Due Libri dei Mottetti di Montale: Producer: Joel Gordon

Engineer: Joel Gordon; Associate Producer: Marcia McHugh

Recorded at the Purchase College Conservatory of Music Recital Hall, Purchase, New York, September 29 and 30, 1997. Originally released on Archetype Records, Executive Producer: Michael Rozett.

Concerto for Oboe, Clarinet and Strings: Producer: Joel Gordon; Engineer:

Toby Mountain; Associate Producer: Marcia McHugh; Recorded at Jordan Hall at the New England Conservatory, February 8, 1998. Originally released on Archetype Records, Executive Producer: Michael Rozett.

Piano Sonata No. 1: Producer: David Starobin; Engineer: Paul Zinman; Edited

by Michael Calvert, Robert Shannon, and Eric Delent at GLC Productions. Piano: Steinway D; Recorded at the American Academy and Institute of Arts and Letters, June 16, 1990. Originally released on Bridge 9036.

Mirabai Songs: Producer: Judith Sherman; Engineer: Judith Sherman

Engineering and editing assistant: Jeanne Velonis; Recorded at the Purchase College Conservatory of Music, Purchase, NY, January, 1997.

Translations by Robert Bly, Red Ozier Press (1980); Originally released on Bridge 9152.

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