

# Paul Lansky

## Etudes and Parodies (2004) (22:48)

- |    |     |                  |      |
|----|-----|------------------|------|
| 1) | I   | Round and Round  | 3:03 |
| 2) | II  | Tongue Tied      | 2:32 |
| 3) | III | Call Me          | 3:07 |
| 4) | IV  | Make It Short    | 2:48 |
| 5) | V   | Naturally        | 3:12 |
| 6) | VI  | Been Here Before | 2:27 |
| 7) | VII | Pavane Noire     | 5:39 |

William Purvis, French Horn  
Curtis Macomber, Violin  
Mihae Lee, Piano

## Semi-Suite (1998) (23:28)

- |     |     |                     |      |
|-----|-----|---------------------|------|
| 8)  | I   | Putative Prelude    | 3:11 |
| 9)  | II  | Aimless Air         | 5:17 |
| 10) | III | Crooked Courante    | 2:18 |
| 11) | IV  | Shameless Sarabande | 4:15 |
| 12) | V   | Awkward Allemande   | 3:35 |
| 13) | VI  | Partly Pavane       | 4:52 |

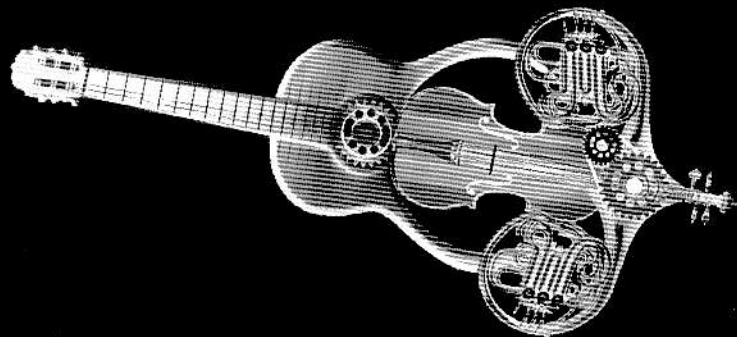
David Starobin, Guitar

## Ricercare Plus (2000/2004) (18:24)

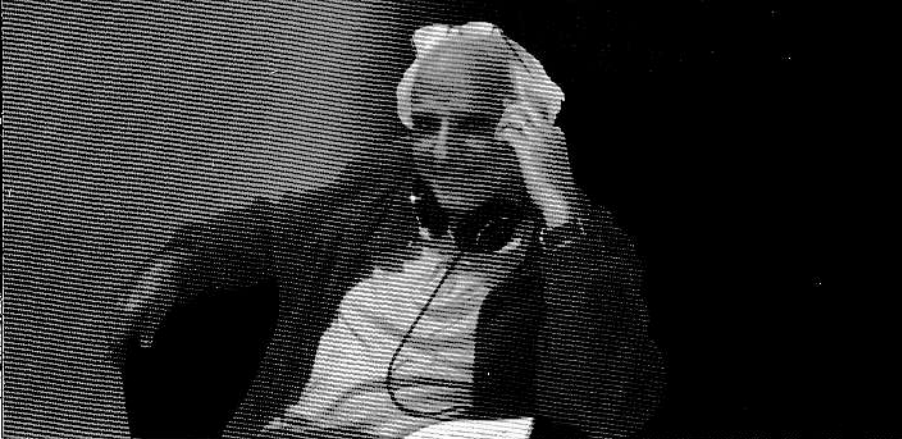
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|-----|-----|-----------|------|
| 14) | I   | Prelude   | 4:12 |
| 15) | II  | Ricercare | 9:46 |
| 16) | III | Postlude  | 4:26 |

### The Brentano Quartet

Mark Steinberg, Serena Canin, Violins  
Misha Amory, Viola  
Nina Lee, Violoncello



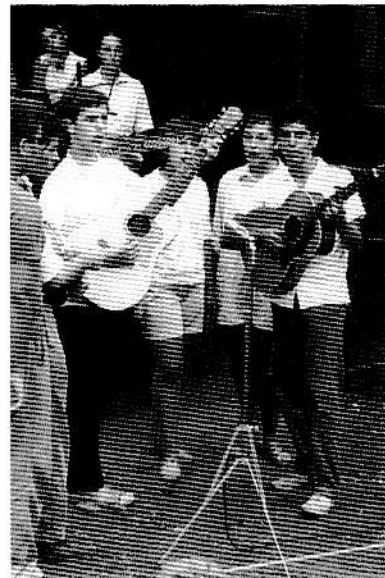
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At an age when most young composers are normally learning the ropes, writing pieces for their friends, scratching up performances, gleaming the difference between *sul pont* and *sul tasto*, I was slaving away in the bowels of the Princeton University Computer Center making music by learning how to scale an oscillator and normalize the amplitude of a two-pole feedback filter in Fortran IV. This adventure went on for years, however, as I got yet more deeply involved (even to the extent of writing a device driver in PDP-11 assembler – this may be the software equivalent of building and installing a transmission in a car), and when I looked up I was no longer a young composer. But I have no regrets. It was hard work, I made a lot of music, I even became known as one of electronic music's 'early gurus', and loved (almost) every minute of it. I wrote some instrumental music along the way, but that seemed more like my minor than my second major. I was comfortable, successful, and imagined sailing happily into senior citizenship doing nothing more

than sitting at home in my bathrobe crafting sounds on my computer. Then as I zoomed past my 50th birthday I gave in to the urgings of some instrumentalists to write pieces for them: notably Nancy Zeltsman who got me to write some pieces for marimba, alone and with violin (*Three Moves for Marimba* and *Hop*), and Becky and David Starobin, my record producers, who suggested I write guitar music for David to play and record (*Semi-Suite*). Both of these things seemed like daunting tasks at first, but as I settled in I began to revel at the miracle: my job was just to put little dots down on a page and these gifted performers would generate incredible results, sounds and spectra that I could never get on the computer (although there were certainly a lot of other things that the computer does beautifully that these 'carbon-based' systems can't). Of course it's a lot harder than merely notating the music, but if nothing else the computer had taught me patience and persistence.

So here I am, well past my 60th birthday and a young composer again, learning the ropes, taking on new challenges. The three pieces on this CD are some of the fruits of my second compositional childhood.



*Buck's Rock: Summer 1960, with guitars, Joshua Rifkin (l) Paul Lansky (r)*

*Etudes and Parodies*, for horn, violin and piano, was written for the fine horn player Bill Purvis, for a premier performance at my 60th birthday concert at Princeton on September 28, 2004. Aside from some early efforts, subsequently tossed, I had never written for the French Horn. This is strange since before turning to composition I was headed for a career as a horn player. In fact, in 1965-66, before going to Princeton for graduate school I played with the Dorian Wind Quintet. This was one instrument I knew all too well, which is perhaps why I shied away from writing for it. The set of seven movements is actually a series of etudes based on all the things the horn does well: long round tones, staccato/legato alternate tonguing, large ascending leaps, rapid and round staccato, natural harmonics, fast and close jazz-like licks, and finally, glorious, soulful singing. What an instrument it is! The 'parodies' include gypsy-like music, funk, film-noir, and various references to horn player's practice rooms. Much to my pleasure the work won the 2005 International Horn Society Competition.

*Semi-Suite*, for solo guitar began life with the "Crooked Courante" movement, written in response to a request from David Starobin for a piece for his *Newdance* CD collection (Bridge 9084). Until that moment it had never occurred to me to write for guitar, which again is strange since guitar was another instrument I knew fairly well. I had studied classical guitar for several years beginning in grade school and in high school became a Merle Travis fanatic, learning to emulate his fast three-finger-picking style. (Guitar players will be able to recognize the Travis influence - David did.) So I hauled out the old Gibson LG-3 that my parents bought for my twelfth birthday and went to work. It was so much fun that I couldn't stop and when the smoke cleared I had written six movements. It felt a lot like writing computer music, just sitting at home with a box on my lap, making sounds. I developed quite a set of cal-luses. The six movements are very loosely based on their baroque namesakes.

String quartet writing was another challenge that hovered in my consciousness for years. I had written two earlier quartets, in 1967 and 1974, and regarded both as B+ efforts, at best. So, when the Brentano Quartet came to Princeton in the late 90's to begin their residency I decided to see if I could boost my GPA. In 2000 I wrote a *Ricercare* for them. The work includes references to early baroque and late renaissance part writing with non-vibrato sustained, overlapping lines, and rapid contrapuntal configurations. These are some things (among many others) that the Brentano does extremely well. In 2004 I added the two outer movements to frame *Ricercare*, hence the new title, *Ricercare Plus*.

All three works on this CD are thus etudes and parodies of one sort or another: they refer to other music and musical forms and they exercise composer's and performer's skills. I like to think that the long years I spent balancing spectra, calculating contrasts, modeling sounds, taught me a lot that is useful in writing for instruments. It certainly made me much more respectful of the magic of real (as opposed to virtual) musical instruments. I'm enjoying my new career. I haven't abandoned the digital domain but I wish there were some way to squeeze more hours into the day.

Paul Lansky  
1/7/07  
paullansky.org



**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, the *Horn Trio* 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. He is a frequent guest with the Chamber Music Society of Lincoln Center and 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 discography 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, a recording of music by Schumann with Mihae Lee (Bridge), and Peter Lieberson's *Horn Concerto* (Bridge), which was honored with a 2006 Gramophone Award and a 2007 Grammy nomination for "Best Classical Album". 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.



**Curtis Macomber** has been praised by *Fanfare* magazine as "remarkable for its depth of feeling as well as for technical excellence." Macomber is considered to be one of the most versatile soloists and chamber musicians before the public today, equally at home with and committed to works ranging from Bach to Babbitt, and with a discography ranging from the complete Brahms string quartets to the Roger Sessions solo sonata. Mr. Macomber has for many years been recognized as a leading advocate of the music of our time. He has performed in hundreds of premieres, commissions, and first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Mackey. As first

violinist of the award-winning New World String Quartet for 11 years (1982–1993), Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances in major halls throughout the United States and Europe and, with the Quartet, was appointed artist in residence at Harvard from 1982–1990.

A founding member of the Apollo Piano Trio and a member of the 20th-century music ensemble *Speculum Musicae* since 1991, Mr. Macomber has also appeared with the New York New Music Ensemble, the Group for Contemporary Music, and

the Sea Cliff Chamber Players, as well as in chamber music series across this country and in Europe. He is a regular participant at La Musica in Sarasota and at the Monadnock Music Festival. He has also recorded for Nonesuch, Koch, Vanguard, Pickwick, and Musical Heritage; and CRI has just released his third solo recording, *Casting Ecstatic*. The previous disc, *Songs of Solitude*, was named by the New York Observer as one of 1996's best instrumental solo discs: "Macomber's tensely human fiddle . . . seems an entire universe, sufficient unto itself." A CD of sonatas of Amy Beach and John Corigliano is available on Koch. Mr. Macomber is a member of the chamber music faculty of Juilliard and the violin faculty of Manhattan School of Music and has also taught at the Tanglewood Music Center, the Taos School of Music, and the Yellow Barn Music School. He holds his B.M., M.M., and D.M.A. degrees from Juilliard, where he was a scholarship student of Joseph Fuchs and winner of the Morris Loeb and Walter Naumburg prizes.



For more than two decades pianist **Mihae Lee** has been captivating audiences throughout North America, Europe, and Asia in solo recitals and chamber music concerts, appearing in such venues as Lincoln Center, the Kennedy Center, Jordan Hall, Berlin Philharmonic, Academia Nazionale de Santa Cecilia in Rome, Warsaw National Philharmonic Hall, and Taipei National Hall. Praised by the Boston Globe, "Mihae Lee's playing was simply dazzling," she is an artist member of the Boston Chamber Music Society since 1987, is a member of the Triton Horn Trio, along with violinist Ani Kavafian and hornist William Purvis, and has premiered and recorded works of Gunther Schuller, Paul Lansky, Henri

Lazarof, Michael Daugherty, and Ned Rorem. In addition, she has been a guest artist with the Chamber Music Society of Lincoln Center and Speculum Musicae; has performed regularly at Bargemusic in New York; and has collaborated with the

Muir, Cassatt, and Manhattan string quartets. Ms. Lee appears frequently at numerous international festivals, including Dubrovnik, Amsterdam, Groningen, Great Woods, Chestnut Hill Concerts, Norfolk, Bard, OK Mozart, Mainly Mozart, Rockport, Sebago-Long Lake, Music from Angel Fire, and Seattle chamber music festivals. Born in Seoul, Korea, Ms. Lee made her professional debut at the age of fourteen with the Korean National Orchestra after becoming the youngest grand prizewinner at the prestigious National Competition held by the President of Korea. Upon coming to the United States on a scholarship from The Juilliard School Pre-College in 1972, she subsequently won many further awards including First Prize at the Kosciuszko Foundation Chopin Competition and the Juilliard Concerto Competition. Ms. Lee holds a B.M. and M.M. from The Juilliard School and an Artist Diploma from the New England Conservatory, studying with Martin Canin and Russell Sherman respectively and has released compact discs on the Bridge, Etcetera, EDI, Northeastern, and BCMS labels.



**David Starobin** was recently called by "Soundboard" magazine "arguably the most influential American classical guitarist of the twentieth century." Composers including Elliott Carter, George Crumb, Poul Ruders, Gunther Schuller and Milton Babbitt have dedicated new works to him, producing a repertoire of more than 350 new scores. Starobin has performed these works throughout the world, collaborating with ensembles including The New York Philharmonic, National Symphony, Houston Symphony, San Francisco Symphony, St. Louis Symphony, Danish Radio Orchestra, Chamber Music Society of Lincoln Center, Orpheus Chamber Orchestra, and the Emerson and

Guarneri Quartets. Starobin has also specialized in the performance and recording of older guitar music on period instruments. His recitals and recordings have focused on the three key figures of early nineteenth century guitar music- Mauro Giuliani, Fernando Sor, and Giulio Regondi.

David Starobin began his guitar studies at age 7, with the Puerto Rican guitarist Manuel Gayol, later working with Albert Valdes Blain, and Aaron Shearer at the Peabody Conservatory of Music. Among his many honors are a Harvard University Fromm Grant, for "his commitment to the music of our time"; a Lincoln Center Avery Fisher Grant; and Peabody Conservatory's "Distinguished Alumni Award". Between 1993 and 2004, Starobin was the chairman of the guitar department at the Manhattan School of Music, where he presently holds the school's "Andres Segovia" chair. In 1981, David Starobin founded the record label, Bridge Records, Inc.. Starobin's recordings for Bridge as guitarist, producer and executive producer have been honored with sixteen Grammy nominations. On this recording David Starobin performs on a 1971 José Ramirez, 1A, initialled MT (Mariano Tezanos Martín).



Since its inception in 1992, **The Brentano String Quartet** has been singled out for its technical brilliance, musical insight and stylistic elegance. Within a year's time, the Brentano String Quartet claimed the distinction of being named to three major awards, winning the first Cleveland Quartet Award, the 1995 Naumburg Chamber Music Award and the 10th Annual Martin E. Segal Award. For

their first appearance in Great Britain at Wigmore Hall the Brentano was awarded the Royal Philharmonic Society Music Award for the most outstanding debut in 1997. The Quartet became the first quartet-in-residence at Princeton University in 1999, and served as quartet-in-residence at New York University from 1995 - 2003. In 1995 they were chosen by The Chamber Music Society of Lincoln Center to participate in the inaugural season of Chamber Music Society Two - a program designed for outstanding emerging artists and chamber musicians. Additionally, the quartet had the honor of being quartet-in-residence at London's Wigmore Hall for the 2000 - 01 season. The Brentano String Quartet has appeared with pianist Mitsuko Uchida at the Concertgebouw in Amsterdam, at the Library of Congress, at Lincoln Center, and in major cities in Germany, Italy, and Japan. The quartet has also collaborated with Jessye Norman in her 1998 Carnegie Hall recital as well as in the ancient amphitheater of Epidavros in Greece.

The Quartet is named after Antonie Brentano, whom many scholars believe to have been Beethoven's mysterious "Immortal Beloved", and to whom he wrote his famous love confession. The quartet maintains a strong interest in the music of our time and has commissioned and premiered works by Milton Babbitt, Chou Wen-chung, Charles Wuorinen, Bruce Adolphe, Steven Mackey, Jonathan Dawe and Gabriela Frank. In addition, to celebrate its tenth anniversary the quartet commissioned ten composers to write brief companion pieces to Bach's "Art of Fugue". The quartet has collaborated in recent years with Pulitzer-prize winning poet Mark Strand, commissioning poetry for performances of Haydn's Seven Last Words of Christ, and are currently working with Strand on a program combining poetry with works of Mozart and Webern. The quartet's recordings include a CD of music by Bruce Adolphe, one of Haydn's Op. 71 quartets, and one of works by Steven Mackey.

**Producers:** Judith Sherman (*Etudes and Parodies*); Adam Abeshouse (*Semi-Suite*);  
Mary Roberts (*Ricercare Plus*)

**Engineers:** Judith Sherman (*Etudes and Parodies*); Adam Abeshouse (*Semi-Suite*);  
James Allington (*Ricercare Plus*); Jeanne Velonis (assistant engineer,  
*Etudes and Parodies*); Andrew M. Ryder (assistant engineer, *Semi-Suite*)

**Editors:** Judith Sherman and Jeanne Velonis (*Etudes and Parodies*);  
Silas Brown (*Semi-Suite*); Mary Roberts (*Ricercare Plus*)

**Mastering Engineer:** Adam Abeshouse

*Etudes and Parodies* recorded April 14, 2006 in Richardson Auditorium, Princeton  
University, Princeton N.J.; *Semi-Suite* recorded October 4 and 5, 2006, Recital Hall of the  
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Paul Lansky photograph courtesy of Paul Lansky

**Executive Producers:** Becky and David Starobin

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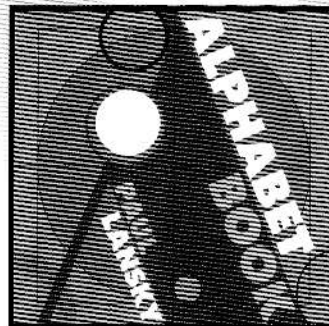
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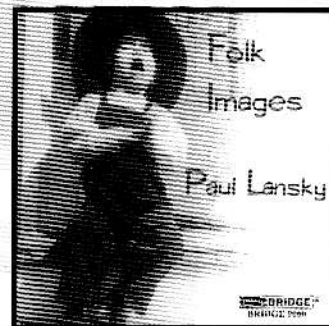
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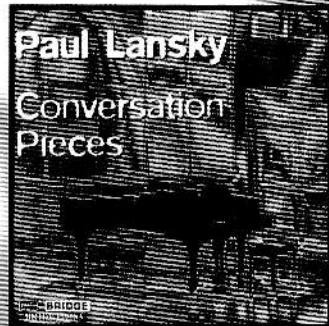
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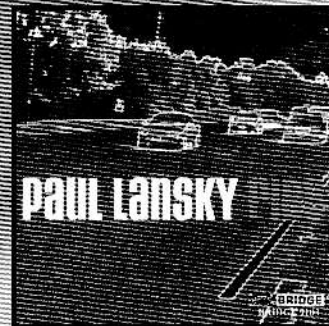
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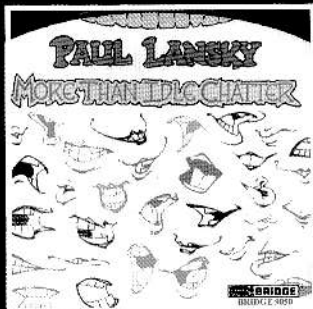
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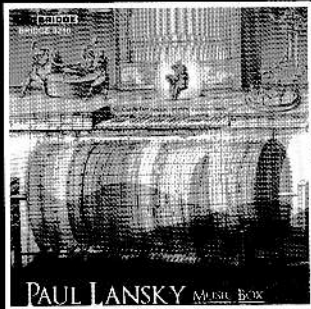
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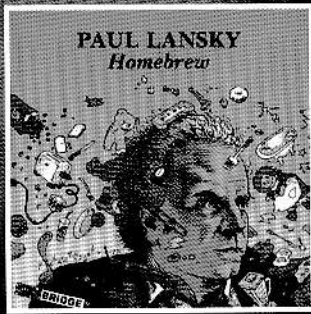
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