

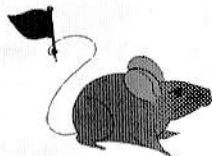
# The Tortoise and the Hare & Other Tales

Music by Daniel Dorff

Symphony in C

Rossen Milanov, music director & conductor

- [1] **Blast Off!** (9:52)  
*for Narrator and Orchestra*  
Ukee Washington, narrator  
with the Hutchinson Elementary School Chorus  
Maria Abeshouse, director
- [2] **Goldilocks and the Three Bears** (8:47)  
*for Narrator and Flute, Clarinet, Bass Trombone,  
Harp, Percussion, Violin, Cello, and Bass*  
Ann Crumb, narrator



- [3] **Billy and the Carnival**  
*(A Children's Guide to Musical Instruments) (14:47)*  
*for Narrator and Orchestra*  
Ukee Washington, narrator

- [4-6] **Three Fun Fables** (10:58)  
*for Narrator and Clarinet, Bassoon/Contrabassoon, Trumpet,  
Trombone, Harp, Percussion, Violin, and Bass*  
Ann Crumb, narrator  
with the Hutchinson Elementary School Chorus

1. THE FOX AND THE CROW (3:48)
2. THE DOG AND HIS REFLECTION (2:16)
3. THE TORTOISE AND THE HARE (4:54)

Tracks [1] [2] [3] published by Theodore Presser Company (ASCAP)  
Tracks [4] [5] [6] published by MMB Music, Inc. (ASCAP)

## **BILLY AND THE CARNIVAL (1985/1988)**

Following the 1983 success of his opera *Stone Soup*, the Sacramento Symphony asked Daniel Dorff to create a narrated work introducing the instruments of the orchestra. The commission specified that all wind, brass, and string instruments should be introduced by name — and that in order to take the work on a 25-city tour, all personnel and instruments had to fit into one bus; therefore this instrumental showpiece has no harp, and limited brass and percussion.

Dorff's music to *Billy and the Carnival* (1985, revised 1988) mixes jazz/rock-inspired driving energy with beautiful, rich sonorities to lure new listeners to the luscious sounds of the orchestra.

*The composer writes about the origin of Billy and the Carnival:*

"I decided that the most compelling story to engage children at their first concert would involve a child's joy of discovery of the orchestra. To provide contrast and freshness, I introduced the instruments in mixed-up order, rather than grouping by families of instruments."

"I drew a scene where a boy (Billy) goes to his favorite park and sees musicians arriving. Each instrument is introduced in a descriptive way and plays a solo to illustrate its sound and character. The boy then falls asleep and dreams about more instruments, and when he wakes up, the entire orchestra has arrived — it's Carnival day at the park, and the orchestra plays a concert on themes they've already introduced."

A companion coloring book contains the entire script with illustrations and extra puzzles about the instruments. This engaging musical coloring book (published by Theodore Presser Company) has been used in many educational programs to prepare children for a trip to the orchestra.

## **THREE FUN FABLES (1996)**

For many years, the Minnesota Orchestra has presented a Kinder Konzert series featuring narrator Joanna Cortright with mixed octets, performing captivating programs about 50 times per season. In 1996, Dorff was commissioned to write a new work for their 1996-97 season. While there were no specific guidelines, Cortright suggested Aesop's fables as a possibility, and contrabassoonist Norbert Nielubowski mentioned his enthusiasm for Dorff's *Contrabassoon Concerto*, hoping to be involved in the new octet. In light of its success during the 1996-97 season, Kinder Konzerts also built its 2002-03 season around another 50 performances of the Fables.

*Dorff describes the origin and concept of Three Fun Fables:*

"Hearing of Joanna's interest in Aesop, and Norbert's hope for a contrabassoon part, I thought of *The Tortoise and the Hare* as a familiar story with musical imagery as well as contrast and humor — perfect ingredients for musical story-telling. It seemed best to write a suite of Aesop stories, each emphasizing contrasting characters to be captured in musical portraits, and with visual imagery, irony, and humor. The stories and music had to be entertaining to adults as well as children, just like the cartoons (and cartoon music!) that I grew up with."

"Aesop's morals are not told following each story. The primary message is simply that classical music is fun! The audience (and musicians and parents) laugh, and the children even get to yell along to start the race between the tortoise and the hare. Although entertaining, the music is planned for learning about instruments and musical contrast. I was given the choice of any 8 instruments, and once the characters had been assigned their musical motifs, the octet's scoring had created itself."

"In *The Fox and the Crow*, the Fox is played by a trumpet with snarly flutter-tongue and a mute to exaggerate the effect; the Crow is played by very high string bass, sounding like a crow cawing. Different as they sound, the Fox's theme is only one note followed by a second note slightly higher, while the Crow's theme is only one note followed by a second note slightly lower."

"In *The Dog and His Reflection*, the dog's theme is played by a gregarious trombone, like a big, slurpy St. Bernard. The dog's reflection in the water is the identical melody played quietly and gently by a violin, with harp and percussion in the background."

"For *The Tortoise and the Hare*, an ideal illustration of opposites in music, the Tortoise is portrayed by a contrabassoon at its slowest and lowest, and the Hare is played by a bright, springy clarinet showing off how fast it can play (generally repeating the same solo over and over)."

Following these characters' motifs, Dorff coincidentally re-created the scoring of Stravinsky's *L'Histoire du Soldat* (plus harp), inviting a fascinating com-

parison. Despite the odd instrumentation these narrated works share, their sound qualities are totally different. Both work equally well for children's concerts and for experienced adult concertgoers. In fact, Dorff's *Fables* have been performed on a Chicago Symphony night-time chamber concert, featuring WFMT's Carl Grapentine as the droll narrator playing to an adult audience.

After hearing the original octet version of the *Fables*, Wolfgang Sawallisch, then Music Director of The Philadelphia Orchestra, commissioned Dorff to create an orchestral version of the set, which was premiered in April 2000 with Sawallisch conducting. Both the octet and the orchestral version are performed frequently around the world in English and in translations.

Prior to the complete Philadelphia Orchestra performance, Olympic track star Carl Lewis narrated *The Tortoise and the Hare* with The Haddonfield Symphony, conducted by Daniel Hege. Soon after, Maestro Hege performed the work with the Baltimore Symphony for its own children's concerts about opposites in music and this movement has become a staple of their educational series.

### **BLAST OFF! (1999)**

Daniel Dorff's association with The Haddonfield Symphony (now Symphony in C) began in 1980 as bass clarinetist under Arthur Cohn. The orchestra's next music director, Alan Gilbert, appointed Dorff composer-in-residence in 1996, a position he continues to hold through music directors' Daniel Hege and Rossen Milanov's tenures.

In late 1999, Maestro Hege proposed a narrated work for The Haddonfield Symphony's *Concerts for Young People* in March 2000. Astronaut Kenneth Reightler was eager to share his experiences about outer space, and Lockheed Martin Technology Services offered support by commissioning Dorff to create a work for the Symphony and Reightler. However, with only four months until the premiere, the composer was reluctant to agree to find a script and create the music in such a short time. Hege proposed a travelog of a trip through space, with music highlighting different sections of the orchestra, and he challenged Dorff to write 10 minutes of music that showed no jazz or pop influence. With such a precise focus, Hege's strategy worked, and *Blast Off!* was composed and orchestrated within December 1999 – meeting the very short deadline.

Dorff's educational music is always designed to engage young listeners, and this story begins with questions directed to the audience. The astronaut asks, "Have you ever looked up at a bright, shiny full moon?" "Have you ever looked up and wished you could fly into Outer Space?" Live audiences invariably yell back "Yes," and they are also invited to yell along with the countdown to the actual blast off in the story.

*Dorff writes about Blast Off!* :

"Writing for concerts about space travel posed an exciting challenge. I knew that *Blast Off!* would typically share the program with *Star Wars* or Holst's *Mars* or the opening of *Also Sprach Zarathustra*, so I had to be careful not to sound like them! Although I generally avoid quotations, I couldn't resist a glorious snippet from Mahler's *Symphony No. 4*, where he

refers to the gates of heaven being thrown open, which fit perfectly where our narrator's spaceship climactically completes its launch and begins the beautiful cruise into space.

"As with all my music for young listeners, there is opportunity for teaching. At one point we hear the astronaut's heart beating louder and faster, musically illustrated by the drum section playing a building rush of thumping heartbeats. The twinkling stars are portrayed by a duet featuring glockenspiel and xylophone. The woodwinds represent scurrying Martians, and the brass section is used for the broiling image of the sizzling sun. To have fun with the almost-zero gravity of bouncing on the Moon, I used just the strings with special pizzicato glissando effects. Showcasing families of the orchestra for each scene helped keep the sections distinct, and it teaches young audiences what different groups of instruments sound like."

*Blast Off!* has received a great deal of attention, including being featured by the American Symphony Orchestra League for its Mars Millennium and playmusic.org campaigns. NASA launched the score of *Blast Off!* into space on the 100th mission of the space shuttle! Rossen Milanov has conducted *Blast Off!* with The Philadelphia Orchestra, and other performances have used a number of astronauts as well as earthbound storytellers.

### **GOLDBLOCKS AND THE THREE BEARS (2000)**

A few months after the *Blast Off!* premiere, the Minnesota Orchestra contacted Dorff again. Audiences and the musicians were so enthusiastic about *Three Fun Fables* in the 1996-97 season that the orchestra want-

ed a second commission. In 25 years of Kinder Konzerts, the orchestra had never returned to any composer for a repeat commission, and they changed their policy for a sequel to the Fables.

Dorff had already been thinking about *Goldilocks and the Three Bears*, and this story fit easily with the Kinder Konzert scoring of narrator Joanna Cortright and mixed octet. *Goldilocks* received 52 performances in Minnesota Orchestra's 2000-01 season, with an encore run of another 50 performances in 2006-07. *Goldilocks* is also available with orchestra accompaniment.

*Dorff describes his thoughts on Goldilocks and the Three Bears:*

"The familiar Goldilocks story has a musical form and is full of motion and contrast. The three bears are large, medium, and small versions of the same animal, and many episodes in the story are variations on a recurring pattern."

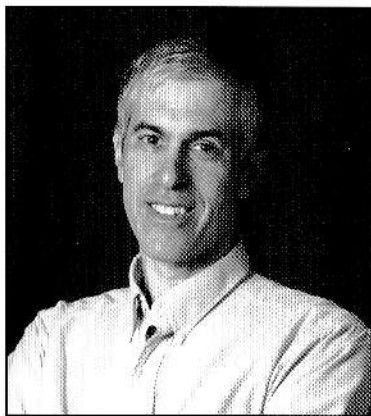
"To portray the bears, I used a boorish-sounding bass trombone for Papa Bear, a graceful midrange cello for Mama Bear, and a cute squeaky clarinet for Baby Bear. They play similar music yet have quite different moods, illustrating low, middle, and high sounds for large, medium, and small bears. Their music sounds like a walk through the Vienna woods and hints at Beethoven's *Pastorale Symphony* at times. In contrast to the square walking music of the bears, Goldilocks is gentle and ornate, depicted by flute and harp, with music in 9/8 sounding as gently curly as her hair. While she's musically distinct from the bears, Goldilocks and Baby Bear

do gradually become tangled up in each other's tunes by the end."

"In telling the Goldilocks story, I was concerned about the background message. Traditionally, Goldilocks is rude and inconsiderate, then runs away from the mess she's created, as if this were how one should behave; that is no role model for a children's story! In this musical setting, Goldilocks asks if anybody's home, knowing she's uninvited. When the bears return, she apologizes for being lost and hungry, and she makes amends by replacing the eaten porridge with their first-ever pancake breakfast."

– Notes by Julie Martyn-Baker





**Daniel Dorff's** music encompasses a broad range of orchestral, chamber, solo and vocal works. Born in New Rochelle, NY in 1956, acclaim came early with First Prize in the Aspen Music Festival's annual composers' competition at age 18. He went on to study with renowned composers including George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, Elie Siegmeister, and Richard Wernick, and received de-

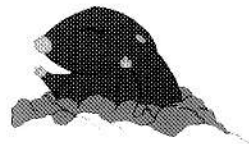
grees from Cornell University and the University of Pennsylvania. Much of his success in writing for instrumentalists is attributed to his own performance skills, honed with studies on saxophone with Sigurd Rascher and clarinet with Ronald Reuben. In 1996, Dorff was named Composer-in-Residence of The Haddonfield Symphony (now Symphony in C), in which he played bass clarinet from 1980 through 2002.

Dorff has been commissioned four times by The Philadelphia Orchestra, and twice by the Minnesota Orchestra's Kinder Konzert series which has given over 200 performances of the music on this recording. His opera *Stone Soup*, commissioned by the organization Young Audiences to introduce opera to a new generation, has received over 1,000 performances. Audiences and critics alike praise Dorff's music for melding charm, accessibility and sophistication.

Dorff's music has also been performed by the Baltimore Symphony, Pittsburgh Symphony, Louisville Orchestra, Indianapolis Symphony, Detroit Symphony, Aspen Music Festival, and Eastman Wind Ensemble; on chamber concerts of the Chicago Symphony, St. Louis Symphony, and Oregon Symphony; by clarinetists of the Berlin Philharmonic and Vienna Philharmonic, and by pianist Marc-André

Hamelin, clarinetist John Bruce Yeh, and flutist Jean-Pierre Rampal; and conducted by maestros Alan Gilbert and Wolfgang Sawalisch. Dorff has also created arrangements for Sir James Galway and for pop musicians Keith Emerson and Lisa Loeb.

Dorff's music is frequently performed around the world, at venues from Carnegie Hall to Tokyo's Suntory Hall. For a comprehensive biography, catalog of works, and audio samples, please visit [www.danieldorf.com](http://www.danieldorf.com).





**Ann Crumb** is an internationally known actress and singer. She has performed classical and jazz concerts throughout the United States and Europe, having most recently appeared in Austria at the Salzburg Festival, in the Netherlands for the Nederlandse Programma Stichting, in Germany with the Bochumer Symphoniker and in Italy

for the Lirico Sinfonica Petruzzelli e Teatri di Bari. Ann has originated numerous leading roles on Broadway and London's West End. She starred in *Aspects of Love*, becoming the first American actress chosen by Sir Andrew Lloyd Webber to originate a starring role, *The Goodbye Girl*, *Nine*, *Les Miserables*, *Chess* and *Anna Karenina* for which she received a Best Actress Tony nomination. Ann is also the recipient of a Barrymore Award, a Broadway National Theater Award nomination for Best Actress and an Arts Recognition Award. Her extensive list of credits includes everything from the classics to post-modernist theater, Shakespeare to Shepard and Ionesco. Ann has also appeared on numerous television shows such as *Law and Order*, *One Life to Live* and *Criminal Intent*. She can be heard on many original cast albums and compilations. Her first jazz recording "A Broadway Diva Swings" with

Harry Allen and his All Star Jazz Band (Who's Who In Jazz) was on the national charts, and Ann sang "Three Early Songs" on the Grammy Award winning George Crumb's 70th Birthday Album. In addition to her performance and recording commitments, Ann is completing her first novel tentatively titled "Eben, City Dog."



**Ukee Washington** anchors *Eyewitness News This Morning* and *Eyewitness News at Noon* at Philadelphia's CBS3-TV.

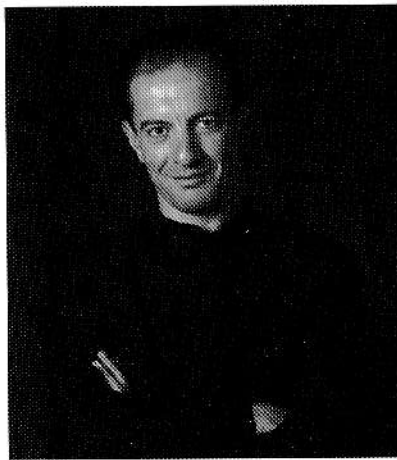
Washington (born Ulysses Samuel Washington III) joined the Channel 3 news team as a sports anchor in July 1986. In 1996, Washington moved to the news desk as early morning and noon anchor.

Washington was raised in



West Philadelphia and attended Dover High School in Delaware where he was a celebrated athlete. As a youngster, his other love was music. As a member of The Philadelphia Boys Choir's "elite," he traveled to Russia, Sweden, Finland, Poland, Denmark and Mexico to perform. Both experiences proved helpful in his broadcasting career as host of the station's live telecasts of The Philadelphia Orchestra and in his live coverage of the 1998 Winter Olympic Games from Nagano, Japan. He has also been in major motion pictures including *The Manchurian Candidate* and *Signs*.

Prior to coming home to the Philadelphia area, Washington was a sports anchor at WBBH-TV in Fort Myers, Florida and at WSB-TV in Atlanta. Washington is a graduate of the University of Richmond. Today, he makes his home in Wilmington, Delaware.



**Rossen Milanov** has been hailed as "one who bears watching by anyone who cares about the future of music" (Chicago Tribune). In addition to his position as Music Director of Symphony in C, Rossen Milanov also serves as Associate Conductor of The Philadelphia Orchestra. In March 2006, he was named Artistic Director of

The Philadelphia Orchestra at The Mann Center for the Performing Arts. He also continues to serve as Music Director for the New Symphony Orchestra in his native city of Sofia, Bulgaria and Chief Conductor of the Bulgarian National Radio Symphony Orchestra.

Milanov has led concerts and tours with the Saint Paul Chamber Orchestra, Baltimore Symphony, Colorado Symphony, Cincinnati Chamber Orchestra, Civic Orchestra of Chicago, New World Symphony, Indianapolis Symphony, Omaha Symphony, Duluth-Superior Symphony, Juilliard Opera Center, and Curtis Opera Theater. He was Music Director of the Chicago Youth Symphony from 1997 to 2001, and has participated in numerous summer festivals, including Tanglewood and the Interlochen Arts Festival. His recording of works by the Russian composer Alla Pavlova with the Moscow Philharmonic is avail-

able on the Naxos label.

Milanov retains a close association with his native city of Sofia in Bulgaria. As Music Director of the New Symphony Orchestra, Eastern Europe's first privately funded orchestra, his work has included commissions and premieres of new works, the introduction of American music to Bulgarian audiences, a cycle of Brahms's complete symphonies and concertos, a production of Wagner's *The Flying Dutchman*, Mussorgsky's *Songs and Dances of Death* with the legendary Bulgarian bass Nikolai Ghiurov, and several recordings. He has also led a multi-year Mahler cycle with the Bulgarian National Radio Symphony Orchestra. Mr. Milanov has received the Award for Extraordinary Contribution to Bulgarian Culture, awarded by the Bulgarian Ministry of Culture. In 2005, he was chosen Bulgaria's Musician of the Year.

Milanov studied conduct-



ing at the Juilliard School as a recipient of the Bruno Walter Memorial Scholarship. He has also studied conducting at the Curtis Institute of Music, Duquesne University and the Bulgarian National Academy of Music.

**Symphony in C**, formerly The Haddonfield Symphony, is one of three professional training orchestras in the United States preparing musicians and conductors who are on the cusp of world-class careers through concert, educational outreach, and professional development programs. The Haddonfield Symphony began in 1952 as a community orchestra allowing amateur musicians to pursue their love of music by performing for The Haddonfield and southern New Jersey community, making its debut performance in January 1954 under Music Director Guido Terranova. Following the debut performance, the orchestra was

led by Music Director Donald H. Razey from 1954 to 1958. In 1959, Arthur Cohn was named Music Director, a post he held until 1992 when he became Music Director Emeritus. During Maestro Cohn's tenure the orchestra drew national recognition from ASCAP for adventuresome programming and promotion of American music and composers.

During the 1987-1988 season, a drastic change in mission took place when the Symphony began providing training and performance opportunities to young professional musicians with the establishment of its Professional Development Internship program. Over the next 13 seasons this program grew to encompass all 78 positions within the orchestra, and selected musicians from prestigious universities and conservatories throughout the Mid-Atlantic region, including the Curtis Institute of Music, Temple University,

the Juilliard School, Manhattan School of Music, Princeton University, Rowan University, the Peabody Conservatory and Rutgers University. Alumni of the program now hold positions with major orchestras worldwide including The Philadelphia Orchestra, Cleveland Orchestra, New York Philharmonic, Chicago Symphony, Seattle Symphony, Royal Stockholm Philharmonic, and Detroit Symphony.

During the 1991-1992 season, the Symphony's Assistant Conductor position was incorporated into the Internship program, the first position of its kind in the United States to identify rising stars in the conducting field. The first holder of this position, Alan Gilbert, was named Music Director of the Symphony in 1992 and led the orchestra on a path of artistic and educational growth through the 1996-1997 season. During his tenure, the Symphony appointed Daniel Dorff its first Composer-

in-Residence, continued its commitment to new American music by initiating its Young Composers' Competition and opened the South Jersey Performing Arts Center at the E-Centre in Camden.

From 1997 to 2000, Daniel Hege served as Music Director and led the orchestra through a period of significant educational growth with the expansion of the *Music Matters!* educational programs and the development of career education seminars as part of the Professional Development Internship program. He continued the tradition of featuring American composers on most of the Symphony's programs.

Current Music Director Rossen Milanov, who had previously served as Intern Assistant Conductor under Alan Gilbert, was appointed in 2000. Milanov has led the orchestra in performances throughout southern New Jersey and in their debut at the Kimmel

Center for the Performing Arts in Philadelphia, leading to broadcasts on WRTI's *Sunday Afternoon Concert Series*, WHYY's *Sunday Showcase*, and WQXR's *McGraw-Hill Young Artists Showcase*. In 2004, the Symphony was awarded the national MetLife Award for Community Engagement, presented by the American Symphony Orchestra League in recognition of its educational outreach programs serving people with special needs. The 2006-07 season began a new era for the Symphony with the move of its entire concert series to the Gordon Theater at Rutgers-Camden Center for the Arts in Camden, New Jersey. The move has generated a strong new awareness for the Symphony throughout the region and has had the most significant artistic and organizational impact on the orchestra since its transformation from a community orchestra to a professional training orchestra in the early 1990's. The Symphony's

presence in the city of Camden affirms its commitment to participate in the cultural and economic redevelopment of Camden through the numerous performances and educational outreach programs it will continue to provide throughout the city.

In the fall of 2007, The Haddonfield Symphony became Symphony in C to signal its complete transformation from a community orchestra to the only professional training orchestra in the Mid-Atlantic that provides musical performance training and career development services for musicians pursuing a career as an orchestral musician. Symphony in C has been designated a Major Arts Institution by the New Jersey State Council on the Arts and strives to continue making an artistic, educational, and economic impact on a regional, national and global scale.

## Symphony in C

Rossen Milanov, music director & conductor

### Blast Off! & Billy and the Carnival

#### Violin I

Georgy Valtchev  
Alexandra Osborne  
Mei-Ching Huang  
Emily Deans  
Harrison Hollingsworth  
Gabriela Mandescu  
Solenne Paidassi

#### Violin II

Robert Vieira  
Russell Kotcher  
Yuri Segawa  
Nabih Bulos  
Jessica Hoffman  
Daniel Yoo

#### Viola

Lori Simpson  
Dennis Krasnokutsky  
Jessica Wyatt  
Brenton Caldwell  
Alexander Gurevich  
Diane Leung

#### Violoncello

Bronwyn Banerdt  
Eric Coyne  
Ana Maria Achitel  
Evelyn Farny  
Jeff Shah

#### Bass

Fora Baltacigil  
Timothy Ressler  
Joseph Campagna  
John Harrison

#### Flute

Kimberly Trolter  
Sophia Anastasia

#### Oboe

Jeremy Kesselman  
Michelle Duskey

#### Clarinet

Alexander Bedenko  
Erin Svoboda

#### Bassoon

Andrew Cuneo  
Daniel Chrisman

#### Horn

Alma Maria Liebrecht  
Todor Popstoyanov  
Joe Assi  
Patrick Hines

#### Trumpet

Christopher van Bergen  
Kenneth Bean  
James Herzog

#### Trombone

Shachar Israel  
David Murray  
Zachary Bond

#### Tuba

Jonathan Fowler

#### Timpani

David Nelson

#### Percussion

Ralph Sorrentino  
Jason Markzon  
Phillip O'Banion

#### Harp

Alicia Jones

# The Hutchinson Elementary School Chorus

**Maria Abeshouse, director**

## **Goldilocks and the Three Bears**

**Flute:** Kimberly Trolter

**Clarinet:** Alexander Bedenko

**Bass Trombone:** Zachary Bond

**Violin:** Alexandra Osborne

**Cello:** Bronwyn Banerdt

**Bass:** Kurt Muroki

**Percussion:** Ralph Sorrentino

**Harp:** Alicia Jones

## **Three Fun Fables**

**Clarinet:** Alexander Bedenko

**Bassoon/Contrabassoon:** Andrew Cuneo

**Trumpet:** Christopher van Bergen

**Trombone:** Shachar Israel

**Violin:** Alexandra Osborne

**Bass:** Kurt Muroki

**Percussion:** Ralph Sorrentino

**Harp:** Alicia Jones

## **Singers**

Alexander Adams, Lizet Avila, Christopher Ayson, Abigail Bailey, Alexander Beeler, Alexandra Briere, Lianna Brown, Samuel Carmona, Maia Cavalluzzi, Chase Chiamulera, Maya Delerme, Carina Ferrer-Garcia, Elizabeth Fullerton, Kene Green, Trevor Greene, Najhe James, Jared Jones, Adrian Kahaner, Graham Kiggins, Amelia Kuskin, Simone LaBrecque, Tiffany LaRoche, Anna Leger, Ariana Link, Mary Mendoza, Oliver Moody, Sebastian Moody, Gabriela Mosca, Nicoletta Moss, Siddharth Motwani, Hae Won Paek, William Pascual, Adrianna Pera, Ivan Perez, MeLissa Pearson, Arianna Perez, Grace Power, Alejandro Sanabria, Lucas Schuettenberg, Michele Shriman, Kyra Tantaio, Liam Taverna, ShuKun Thomas, Timothy Ward, Sean Wines, Nicholas Woodfin, Jayne Witz.

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**Jim Urban, John Osterhoudt and Paul Bloom.**

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**Engineer:** Adam Abeshouse

**Editor:** Charlie Post

**Mastering Engineer:** Adam Abeshouse

**Engineer for narration:** George Blood

**Designer:** Douglas H. Holly

**Cover and Album Art Work by:** Alexis Napoliello

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**Executive Producers:** Becky and David Starobin

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For information about Symphony in C, please visit [www.SymphonyinC.org](http://www.SymphonyinC.org)

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