

Tania León

(b. 1943)

- 1 **Bailarín (1998)** (3:59)
David Starobin, guitar
- Singin' Sepia (1996)** (13:10)
Five Songs on Poems by Rita Dove
- 2 *I. Wiring Home* (2:12)
- 3 *II. Persephone Abducted* (3:04)
- 4 *III. The Slave's Critique of Practical Reason* (3:40)
- 5 *IV. In the Bulrush* (1:50)
- 6 *V. Then Came Flowers* (2:04)

Continuum

Tony Arnold, soprano
David Gresham, clarinet
Renée Jolles, violin
Joel Sachs and Cheryl Seltzer,
piano/four hands

- 7 **Axon (2002)** (12:00)
violin and interactive computer
Mari Kimura, violin
- 8 **Arenas d'un Tiempo (1992)** (12:21)
Speculum Musicae
Allen Blustine, clarinet
Eric Bartlett, violoncello
Aleck Karis, piano
- 9 **Satiné (2000)** (4:55)
Quattro Mani
Susan Grace, piano
Alice Rybak, piano
- 10 **Horizons (1999)** (8:56)
NDR Sinfonie Orchester
Peter Ruzicka, conductor

SINGIN' SEPIA

Music: Tania León

Poetry: Rita Dove

WIRING HOME

Let the waltzes love their whistles
and shopkeepers inquire

keep moving, though your knees flush
red as two chapped apples,

keep moving, head up,
past the beggar's cold cup,

past fire banked under chestnuts
and the trumpeting kiosk's

tides of idleness and heartbreak
until evening's corner, you stand

staring, ambushed
by a window of canaries

bright as a thousand
golden narcissi.

PERSEPHONE ABDUCTED

She cried out for Mama, who did not
hear. She left with a wild eye thrown back,
she left with curses, rage
that withered her features to a hag's,
No one can tell a mother how to act:
there are no laws when laws are broken, no names
to call upon. Some say there's nourishment for pain,

and call it Philosophy.
That's for the birds, vulture and hawk,
the large ones who praise
the miracle of flight because
they use it so diligently.
She left us singing in the field, oblivious
to all but the ache of our own herd backs.

THE SLAVE'S CRITIQUE OF PRACTICAL REASON

Ain't got a reason
to run away--
leastways, not one
would save my life.
So I scoop speculation
into a hopsack,
I scoop fluff till
the ground rears white
and I'm the only dark
spot in the sky.

All day the children
sit in the weeds
to wait out the heat
with the rattlers.
All day Our Lady
of the Milk-Tooth
attends them
while I, the Owl
of the Broken Spirit
keep dipping and
thinking up tunes
that fly off quick
as they hit

the air. As far
as I can see,
it's hotter in heaven
than in the cool
cool earth. I know
'cause I've been there,
a stony mote
circling the mindless
blue, dropping rows
of little clouds,
no-good reasons
for sale.

IN THE BULRUSH

Cut a cane that once
grew in the river.
Lean on it. Weigh
a stone in your hands
and put it down again.
Watch it moss over.
Strike the stone
to see if it's thinking
of water.



THEN CAME FLOWERS

I should have known if you gave me flowers
They would be chrysanthemums.
The white spikes singed my fingers.
I cried out: they spilled from the green tissue
And spread at my feet in a pool of soft fire.

If I begged you to stay, what good would it do me?
In the bed, you would lay the flowers between us.
I will pick them up later, arrange them with pincers.
All night from the bureau they'll watch me, their
plumage as proud, as cocky as firecrackers.

The six pieces on this disc emerge out of a confluence of diverse styles, cultures, histories and sound worlds. These are works that elude straightforward taxonomies, the gravitational pull of genre demarcations, and the narrow designations that are used to classify works of contemporary music. All at once, this is music of the Americas, of the trans-Atlantic world, of the Cuban diaspora, of the European avant-garde. It is pan-Latin, local, intercultural, cosmopolitan, indigenous, global, transcendent, grounded. But for all its heterogeneity, diversity and multiplicity, this music is also one-of-a-kind, the product of the singular voice of Tania León.

Very much like Duke Ellington (who once stated that he didn't "believe in categories of any kind"), avoiding reductive categorizations has become León's trademark. When speaking about her music she invariably returns to themes of mixing, absorption, and intersection: "the very soil of the place I was born was syncretic," she told me in a July 2007 interview. That place was Cuba and, as León relates, the music of that island bears the influences of African, European and, to a lesser extent, Asian and Amerindian cultures: "I am a hybrid of many things and I grew up with many kinds of music and using all of these has become a part of my nature." For sure, in her early years she was influenced as much by Cuban traditional musics as she was by European classical traditions. And since 1967 she has resided in the diverse, creative cauldron of New York City and has traveled the world as a conductor, pianist, composer and educator. Discourse on "global citizenship" can often seem hyperbolic but in León's case the notion has a certain ring of truth.

It's not a stretch to point out that in León's music we can hear the sounds of a vast number of interlocking cultures and histories. Better, we might say that León *sounds* these histories—that's sound as a verb—because if there's anything we could definitively say about her work is that it's motile, kinetic, active (only verbs can really do her music descriptive justice). As she remarked in a 1989 issue of *Symphony* magazine: "*movement is music.*" Listening to this disc we might feel tempted to invert this dictum and say that her music is movement.

With movement comes encounter and, at its heart, this disc is a sonic history of rich encounters between León and her collaborators. Indeed, her career can be read as series of remarkable exchanges with some of the crucial figures and organizations of the post-WWII art world: Arthur Mitchell of the Dance Theater of Harlem, the director Robert Wilson, the writer Wole Soyinka, the pianist Ursula Oppens, the composer Hans Werner Henze, and ensembles such as Chanticleer, the Asko Ensemble and the Ensemble Modern. As co-founder (with Dennis Russell Davies) of the festival Sonidos de las Americas (Sounds of the Americas) she spearheaded a series of encounters between composers of the Americas and the Caribbean that were realized in performances by the American Composers Orchestra from 1994-1999. And she has been active in setting up outreach programs that forge relationships between performing arts organizations and local communities. The list of these encounters could continue. On this disc León's own voice is interleaved with the musicality and deep creativity of a number of significant musicians from the world of new music. The sounds here are not just sounds—they are the traces of vital collaborations between León and these phenomenal artists.

Axon might be as good a piece as any to illustrate León's music of movement and encounter. The title itself is a perfect representation of León's project—"axons" are the filaments in neurons that carry impulses through the central nervous system and here they might be seen to more broadly signify processes that are at the center of León's music: transmission, connection, interdependence, linkage. In this work for violin and computer we find León collaborating with the violinist Mari Kimura who commissioned the piece and premiered it in 2002 at the ICSM World Music Days in Hong Kong. Kimura was not just responsible for performing the virtuosic violin part (replete with glistening, bell-like harmonics, and rumbling, overbowed sub-harmonic tones); she also programmed the interactive Max/MSP software that allows the computer to react, in real-time, to the most subtle nuances of her playing. The piece incorporates (refracts might be a better word) digital samples from two of León's earlier pieces—the a cappella sections from *Batés* (for chorus, written with the pianist and composer Michel Camilo, 1989) and *A la Par* (for percussion and piano, 1986)—and we hear them emerging as evidence of complex layers of memory, always disjunctive

echoes that suggest, perhaps, the impossibility of a literal return to origins.

An important characteristic of León's compositional technique is the production of complex forms of unisonality (to borrow and reframe a term from the historian Benedict Anderson), where being in unison is not equivalent to the erasure of difference but results in dense, variegated simultaneities, in textures that always seem to find their way into moments of intricate coalescence, and in dialogues that constitute around responsiveness and empathy. This unisonality reveals itself in many ways. For example, in *Axon* there are sections of call and response that expose a heightened sense of correspondence and linkage between Kimura and the computer (a radical form of co-presence between human and non-human if you will). Unisonality is not just a sonic process—it is, through and through, a social one and points to the modes of belonging and interaction that are brought into being by León's musical imagination.

In this vein, *Arenas d'un Tiempo* (Sands of Time), a trio written in 1992 and performed here by Allen Blustine (clarinet), Eric Bartlett (cello) and Aleck Karis (piano) of Speculum Musicae, can be heard as an extended series of arrivals that are always subsequently pushed away from any kind of stasis. The inspiration for the gestural language of this trio came on a trip León made to Rio de Janeiro during which she watched, as she recounts, "the striking change in the appearance of a beach's sand when the wind disturbs its tranquility and re-forms the sand into a pattern of ripples." For example, the unison attacks between the three instruments beginning at 3:04 and the subsequent peeling off of each instrument into contrasting lines are evocative of the constantly reforming patterns of sand that León cites. In *Arenas d'un Tiempo* the alternation between the tranquil and agitated becomes a kind of paying attention to the relational shifts that constitute any human encounter.

One of the hallmarks of León's compositional style is the use of dense interlocking rhythmic patterns and ostinati (even a cursory glance at any of the scores of the pieces on this recording is enough to find repeat signs sprouting out of disjunctive, non-repetitive textures). According to León, her rhythmic language is derived from

the polyrhythmic processes that permeate many genres of Latin American music. In particular, it is the concept of *clave* that guides her. In her essay "Polyrythmia in the Music of Cuba" she states that *clave* "refers to a distinctive rhythmic pattern" that "functions as a kind of metronomic device that is superimposed over the binary and ternary independent lines. Through this *clave* device the independent lines merge and coexist. The *clave* acts like a magnet that pulls the divergent lines together." What León does is not so much use the *clave* in its traditional form as she does reimagine it, giving it a new set of valences.

A case in point is *Satiné* (a work whose title comes from the name of a tree native to French Guiana, Brazil, Peru, Panama and Venezuela). Written in 1999 for the pianists Mirta Gómez and Gustavo Romero, it is performed here by Susan Grace and Alice Rybak. Seventeen seconds into the piece we hear the first of many extended ostinati that help form the work's structural foundation. At fifty-two seconds we find this same figure being used as a *clave*-like pattern and later (principally at 1:27 and 4:02) we hear a new set of repeated figures that serve simultaneously to propel the music forward and provide structural inertia. In *Satiné* León effectively contrasts these repeated rhythmic patterns with rapid-fire, fractured unison runs and sections of relative motionlessness that reveal different modalities of coordination between the pianists.

The influence of the manifold logic of Cuban rhythm can also be found in *Bailarin* (Dancer), written in 1998 for David Starobin. It's a small gem that fits within the Latin American guitar tradition of Agustín Barrios Mangoré, Heitor Villa-Lobos, Alberto Ginastera, Antonio Lauro and Leo Brouwer (all of whom, like León, were greatly influenced by the traditional musics of their cultures). Its diverse gestures—the repetitive arpeggios, the densely woven melodic strands, the displaced accents help that produce polyrhythmic flows, the breakneck ascending lines, the flamenco-like *rasgueados*—are again indicative of León's propensity for juxtaposing contrasting forms of musical motion within the same work. León sees the piece as a "commentary on the dialogue between African and Spanish cultures" and this syncretic dialogue is borne out principally in the interstices of *Bailarin's* melodies and rhythms.

As she writes in the aforementioned essay "Polyrythmia in the Music of Cuba": "In Cuba, the music begins to spring from a seasoning of its Creole ancestry, mainly, in this case the Cubans of Spanish and African descent."

Horizons (for orchestra) was commissioned by Hamburg, Germany's Hammoniale-Festival der Frauen and was premiered during that festival in 1999. This complex score, given a translucent performance here by Peter Ruzicka and the North German Radio Symphony, provides further evidence of the structural importance of asymmetric, repeated rhythmic figures in León's work. The piano and harp play particularly important roles in this regard. At various points in the piece (in the piano part at 1:48, 2:56, and 5:46; the harp at 3:11; and the piano at 7:38 with the harp joining soon after with a pattern reminiscent of Latin American harp traditions) we hear these instruments playing *clave*-like figures that provide an unpredictable temporal grid on top of which other lines are juxtaposed. At the end of the piece, the piano, harp and Venezuelan maracas conjoin to create a subtle backdrop for a fluttering clarinet solo marked "molto cantabile" (a solo that reveals León's remarkable ability to compose lines that sound improvised). In *Horizons* repetitive melodic cells are almost always heard within thick, striated textures of contrasting sonic materials—they exist as one stratum out of many and help León create large-scale formal coherence out of the juxtaposition of diverse musical strands.

But the piece can't be reduced to these repeated figures. It would be more precise to say that *Horizons*, like all of the works on this disc, is built out of breaks, fissures, and ruptures of flow. At the opening of the piece we hear woodwind lines influenced by bird song interrupted by aggressive outbursts in the brass and percussion; at 2:30 a dense orchestral texture suddenly gives way to an extended timpani cadenza; at 4:04 brash, flickering, and highly virtuosic trumpet fanfares are supplanted by a shimmering adagio lament in the upper strings. As León herself wrote in the program notes for the piece: "Rather than being in a fixed form, *Horizons* is more like a stream that widens and narrows unpredictably, following a winding course. It begins with bright ripples in the flute, and throughout its journey foreground events episodically interrupt the flow of background textures, the currents beneath the surface."

The work that gives this disc its title, *Singin' Sepia* (1996), is a set of five songs that was commissioned by Continuum. It is scored for soprano, clarinet, violin and four-hand piano and it is perhaps the piece in which we find León's compositional virtuosity on fullest display. Over the course of her career León has had particularly fertile relationships with writers and her vocal music oeuvre is exceptionally deep. She has set the writings of Wole Soyinka, Jamaica Kincaid, Fae Myenne Ng, Pedro Mir, Nicolás Guillén, John Ashbery, Derek Walcott, Margaret Atwood and here it is the poet Rita Dove who supplies the texts.

Rita Dove was Poet Laureate of the United States from 1993-1995 and her affecting poetry is given eloquent treatment here. One finds evidence of León's own aesthetic of movement in these poems (should we be tempted to read into Dove's words insights into León's work and life?). Twice at the very beginning of "Wiring Home," (a title that itself has diasporic resonances) we hear the phrase "keep moving" (the "moving" poignantly set by León with a strident downward glissando on the first occurrence and an upward one on the second). The second song of the set, "Persephone Abducted" seems to be very much about departures: "she left with a wild eye thrown back" and "she left us singing in the field" (and, for sure, Persephone herself represents the straddling between worlds). The "thinking of water" at the end of "In the Bulrush" could be seen as a subtle reference to "O Yemanjá," the aria from León's opera *Scourge of Hyacinths* that honors the Yoruba deity of the waters (and, certainly, the oceans can be seen as the link between all of the places whose sounds, traditions and people come together in León's music).

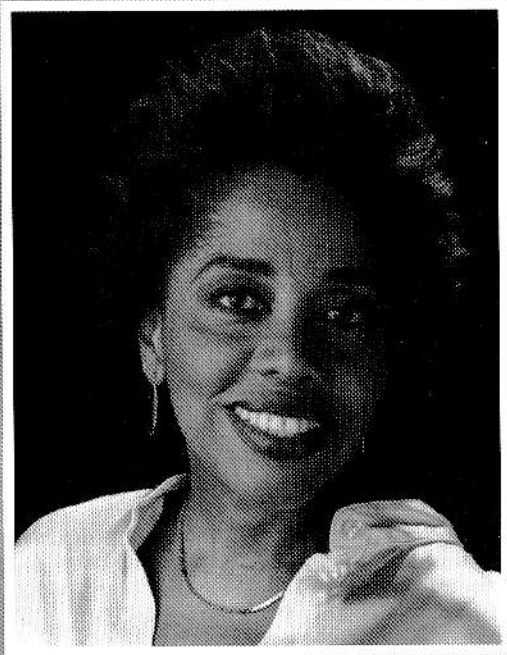
All of the already enumerated stylistic features of León's work can be found in *Singin' Sepia*: the complex choreography of ensemble interaction, the rapid (yet fluid) movement through disparate sonic materials, the polyrhythmic layerings, the sumptuous melodies, the striving toward (always-fractured) unisons. But here, all of these stylistic tendencies are put into special relief by the soaring, growling, breathy, and sublime voice of Tony Arnold. It is especially in the second movement, an oblique blues titled "Persephone Abducted," that we hear León's gift for listening to (and reformulating) the diverse sound worlds that she comes into contact with (what else is composition

but heightened listening?). Here we have blues as the "bent note," as the increased sensitivity to the relation between vocal enunciation and what might loosely be termed "feeling." Indeed, each of the songs of *Singin' Sepia* provides us with a surfeit of deep sentiments. These come out not only in the vocal lines and stunning texts but also in the dense web of contrapuntal writing for the instrumental ensemble, in the sudden shifts of motion and density that permeate each piece, and in the rich tonal palette that unpredictably fluctuates between the diatonic and the atonal. This is the music of a boundless and always-in-motion imagination that incorporates diverse sonic materials in the service of creating an emotionally intricate sonic universe.

There's more to say about the music on this CD. Much more. What of its timbres, its multitudinous hues? Its large-scale formal elegance? Its subtle harmonic language? Its always insistent humanity? When it comes down to it though, all of these features are in the service of a compositional voice that is generous and open and that revels in the mix and in the sheer delight of people with their own distinct histories coming together to make music. As León herself related, in her inimitable way, on WNYC Radio in October 2006: "we are all mixing, the cultures are dialoging." And *Singin' Sepia* is very much a record of this dialogue.

Notes by
Jason Stanyek

Jason Stanyek is a professor in the Department of Music at New York University. He is currently writing a book on Brazilian music and dance in the United States.



Tania León

Tania León born in Cuba, is highly regarded as a composer and conductor recognized for her accomplishments as an educator and advisor to arts organizations. She has been the subject of profiles on ABC, CBS, CNN, PBS, Univision (including their noted series "Orgullo Hispano" which celebrates living American Latinos whose contributions in society have been invaluable), Telemundo and independent films.

Recent commissions include *Alma* (2007), for flute and piano, *Atwood Songs* (2007), for soprano and piano with text by Margaret Atwood and *Raíces* for Latin Fiesta. In 2001, León's opera *Scourge of Hyacinths* was performed during the Festival Centro Historico in Mexico City. Staged and designed by Robert Wilson and conducted by the composer, the work is based on a radio play by Wole Soyinka. The opera was commissioned in 1994 by the Munich Biennale, where it won the BMW Prize as best new opera of the festival. In 1999, it was given seventeen performances to great acclaim by the Grand Théâtre de Genève, Switzerland, the Opéra de Nancy et de Lorraine in France and the St. Pölten Festspielhaus, Austria.

Ms. León is the recipient of a 2005 commission from The Fromm Music Foundation at Harvard University. In 1998 she was awarded

the New York Governor's Lifetime Achievement Award. León has received awards for her compositions from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, NYSCA, the Lila Wallace/Reader's Digest Fund, ASCAP and the Koussevitzky Foundation, among others. In 1998 she held the Fromm Residency at the American Academy in Rome. In 1969 León became a founding member and first Music Director of the Dance Theatre of Harlem establishing the Dance Theatre's Music Department, Music School and Orchestra. She instituted the Brooklyn Philharmonic Community Concert Series in 1978 and in 1994 co-founded the American Composers Orchestra Sonidos de las Americas Festivals in her capacity as Latin American Music Advisor. From 1993 to 1997 she was New Music Advisor to Kurt Masur and the New York Philharmonic. She has made appearances as guest conductor with the Beethovenhalle Orchestra, Bonn, the Gewandhausorchester, Leipzig, the Santa Cecilia Orchestra, Rome, the National Symphony Orchestra of South Africa, Johannesburg, the Netherlands Wind Ensemble, Holland, and the New York Philharmonic, among others. León has been Visiting Lecturer at Harvard University, Visiting Professor at Yale University, the University of Michigan and the Musikschule in Hamburg. She has received

Honorary Doctorate Degrees from Colgate University and Oberlin College. In 2000 she was named the Claire and Leonard Tow Professor at Brooklyn College, where she has taught since 1985. In 2006 Tania León was named Distinguished Professor of the City University of New York.

David Starobin was recently called by Soundboard magazine "arguably the most influential American classical guitarist of the twentieth century." During the past 40 years, composers including Elliott Carter, George Crumb, Lukas Foss, Gunther Schuller, Milton Babbitt and Poul Ruders have written new works for him, producing a repertoire of more than 350 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, Orpheus Chamber Orchestra, and the Emerson and Guarneri String Quartets. In 1981 Starobin and his wife Becky Starobin founded Bridge Records, Inc.. Starobin's work for Bridge as performer, producer and executive producer has earned two Grammy awards, and sixteen Grammy nominations. David Starobin is on the faculty of the Manhattan School of Music.

Tony Arnold has been internationally recognized for her brilliant interpretation of the contemporary repertoire. Spanning a wide range of styles, she has performed and recorded music by many of the preeminent composers of our time. In 2001, Ms. Arnold became the only vocalist ever to be awarded first prize in the prestigious Gaudeamus International Interpreters Competition (Holland) and later that year claimed first prize in the Louise D. McMahon International Music Competition (USA). Ms. Arnold's recent recordings include music of Elliott Carter, Milton Babbitt and Stefan Wolpe for Bridge Records, and Luciano Berio for Naxos. Her recording of George Crumb's *Ancient Voices of Children* (BRIDGE 9170) was nominated for a Grammy in 2006. Since 2003, Ms. Arnold has been a Professor of Voice at the State University of New York at Buffalo. Her upcoming recordings for Bridge Records include György Kurtág's *Kafka Fragments*.



Winner of the prestigious Siemens international prize for distinguished service to music and four ASCAP/Chamber Music America Awards for Adventuresome Programming, New York-based **CONTINUUM** -- directed by Cheryl Seltzer and Joel Sachs -- is now in its 38th season.

After a CONTINUUM concert the New York Times wrote, "Simply put, there is no musical organization in New York that produces more intellectually enticing or more viscerally satisfying programs than Continuum. CBS-TV, educational television, National Public Radio, the Voice of America, and European networks have broadcast CONTINUUM events. CONTINUUM has made 16 portrait recordings for diverse labels. Its concert programs embrace the entire range of music from 20th-century classics such as Ives and Webern, to today's composers from all over the world.

Using both acoustic and electronic/MIDI violin, **Mari Kimura** pushes the boundaries of the violin, playing both her own works and those of numerous composers, such as Toshi Ichihyanagi and Robert Rowe, have written especially for her. Her recent appearances include those at the Banff Centre for the Arts, the festival of Electro-Acoustic Music in Sweden, the Asian Contemporary Music Festival in Seoul, the International Symposium of

Electronic Art (ISAE) in Helsinki, and at the International Bartok Festival in Hungary. An accomplished improviser, she has toured with such leading American improvisers as Henry Kaiser and Elliot Sharp. An album entitled "Acoustics," that includes her improvisations with Henry Kaiser, John Oswald and Jim O'Rourke, has just been released on the Victo label. She has just finished a new CD for Bridge Records, BRIDGE 9236.

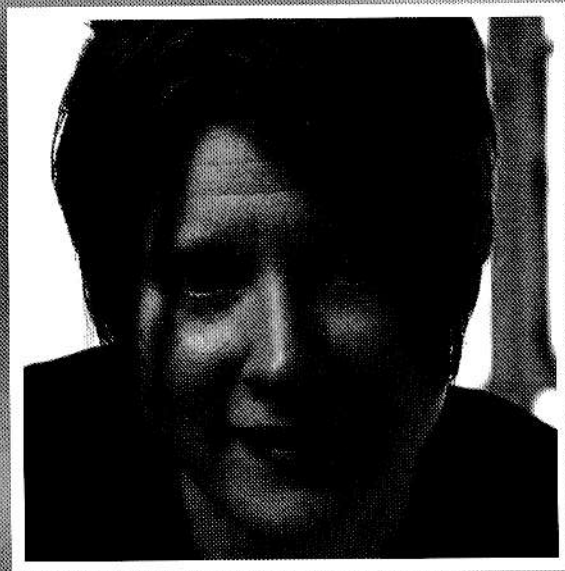
Speculum Musicae is currently celebrating its 37th season as one of America's leading new music ensembles. Recognized for its virtuosity and immaculately prepared performances, Speculum has toured throughout the USA and Europe. Based in New York City, Speculum currently gives its season of concerts at Merkin Recital Hall. Speculum Musicae's extensive discography includes more than a dozen recordings for Bridge Records, including music by Stefan Wolpe, Elliott Carter, George Crumb, Mario Davidovsky, Poul Ruders, Karl Aage Rasmussen, Stephen Jaffe, Hans Abrahamsen, and Bent Sørensen.

Quattro Mani (Susan Grace and Alice Rybak, duo pianists) was formed in 1989, and has performed to great critical success throughout the USA and Europe. The duo's interest in new repertoire has led to dedications and collaborations with composers including George

Crumb, Joan Tower, Paul Lansky, Poul Ruders and Fredric Rzewski. Quattro Mani's recording of George Crumb's music (BRIDGE 9105) was nominated as "Best Chamber CD of the Year" by the Cannes Classic Awards. Their most recent discs are: Harmony for a New World (INNOVA 603) ("Editor's Choice" --The Village Voice) and Concertos for Two Pianos by Poulenc, Milhaud and Bartok (BRIDGE 9224). Susan Grace is a Professor of Piano at Colorado College, and Alice Rybak is a Professor of Piano at the University of Denver's Lamont School of Music.

The **NDR Sinfonie orchester** (The North German Radio Symphony Orchestra) is the leading orchestra in the city of Hamburg and one of the most acclaimed orchestras in Germany. The orchestra was founded by British occupation authorities after World War II. The orchestra gave its first concert in 1945 under Hans Schmidt-Isserstedt with Yehudi Menuhin as soloist. Since then it has gained great renown in the great classical and romantic composers such as Bruckner and Beethoven as well as in contemporary works. Currently, the orchestra's chief conductor is Christoph von Dohnányi, and its principal guest conductor is Alan Gilbert.

Peter Ruzicka received his early musical training (piano, oboe and composition) at the Hamburg Conservatory and studied composition with Hans Werner Henze and Hans Otte. In 1969 he received a City of Stuttgart award for his cantata *Esta Noche*, and in 1971 an award for the orchestral work, *Metastrofe* at the International Rostrum of Composers in Paris. Peter Ruzicka was artistic director of the Berlin Radio Symphony Orchestra from 1979 to 1987 and director of the Hamburg State Opera from 1988 to 1997. From 2001 to 2006, Ruzicka took over the Artistic Directorship of the Salzburg Festival. At present he is artistic director of the Munich Biennale which he took over from Hans Werner Henze in 1996. As a conductor of his own and other works, Peter Ruzicka has directed the German Symphony Orchestra in Berlin, the Royal Concertgebouw Orchestra, the Sächsische Staatskapelle Dresden, the Symphony Orchestra of the Bavarian Radio, the NDR Symphony Orchestra Hamburg, the Bamberg Symphony Orchestra, the Radio Symphony Orchestra Stuttgart, the SWR Symphony Orchestra Baden-Baden and Freiburg, the WDR Symphony Orchestra Cologne, the Radio Symphony Orchestra Frankfurt, the MDR Symphony Orchestra Leipzig, the Munich Philharmonic, the Czech Philharmonic Orchestra, and the Radio Orchestra Vienna, amongst others.



Tony Arnold

Producers:

Becky Starobin (*Bailarin*); Adam Abeshouse (*Singin' Sepia*); David Starobin (*Axon, Arenas d'un Tiempo, Satiné*); Hans-Michael Kissing, NDR (*Horizons*)

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Mastering Engineer: Adam Abeshouse

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Annotator: Jason Stanyek

Bailarin recorded at KAS Music & Sound, Astoria, NY, September 10, 2005; *Singin' Sepia*: recorded at the American Academy and Institute of Arts and Letters, New York City, October 3, 2004; *Axon* recorded KAS Music & Sound, Astoria, New York, September 20, 2005; *Arenas d'un Tiempo*, recorded March 13, 2004, KAS Music & Sound, Astoria, NY; *Satiné* recorded June 5, 2004, Packard Recital Hall, Colorado Springs, CO.; *Horizons* recorded in concert, Hamburg, July 2, 1999, NDR. *Horizons* courtesy of Peer-Southern Productions, Inc., © 2007.

"In the Bulrush," "The Slave's Critique of Reason," "Then Came Flowers," from Selected Poems, Pantheon/Vintage/Random House 1993, © 1980 & 1983 by Rita Dove. "Wiring Home," "Persephone Abducted," from Mother Love, W.W. Norton & Co., © 1995 by Rita Dove. Used by permission of the author. All rights reserved.

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Singin' Sepia (p) IROKO Music, a.k.a. Tania León

Horizons (p) PEER-SOUTHERN PRODUCTIONS, INC.

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Tania León: Cover photograph of Tania as a child by Studio More, La Habana, Cuba.
2 Photographs of Tania León (cover and inside booklet) by Michael Provost.

Tony Arnold: Photograph by Liz Linder

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