

# BARCELONAZO

Orchestral music

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by **Jorge Liderman**  
(1957 – 2008)

**1 Barcelonazo (30:48)**

Eastman Musica Nova  
Mark Scatterday, conductor

**2-13 Glimpses (11:52)**

Kiev Philharmonic  
Robert Ian Winstin, conductor

**14 Refrains (13:13)**

Camerata de las Americas  
José Luis Castillo, conductor

*Barcelonzo* (2003) is a single movement work for chamber orchestra. The piece, however, is subdivided into three large sections. The first section is characterized by repeated, interlocking pulsating chords in the orchestra. Approximately ten minutes into the piece, the middle section begins with swirling melodic lines in the highest register of the marimbas, which lead to a playful imitative texture between the different groups of the orchestra. The third and last section of the piece begins with a repeated fanfare-like figure, which brings back the chord patterns of the opening section at the climax of the piece. The nature of the music is rhythmic and pulsating, oscillating between gradually unfolding processes and sharp juxtapositions of repeating and contrasting musical material. *Barcelonazo* was funded by a grant from the Fromm Music Foundation at Harvard and I wrote the composition during my stay in Barcelona, (Fall 2003). The ebullient character of the piece mirrors the excitement and intensity of this European city.

*Glimpses* (1996) is a series of twelve short and highly contrasting pieces for large orchestra, which are linked by harmonic as well as other compositional devices. It is a reworking of *Tropes V*

(1994), for piano, which was based on the Lithuanian cantillation tropes used in the Jewish liturgy in memory of my Lithuanian born grandfather, Shulim.

*Refrains* (1995) is scored for flute, clarinet, oboe, trumpet trombone, percussion, piano, and strings. The piece is in one movement. It is composed of the juxtaposition of several brief musical statements, which keep recurring in transformed ways throughout the entire work. In addition to these recurring events, there is a refrain that appears several times throughout the work. The refrain is based on a quote from Xenakis' *Evryali*, which appears in its literal form towards the end of the work (solo piano). Until that point the quote undergoes gradual transformations, the first of which opens the piece. After my String Quartet #3 (Albany Records-TROY651), *Refrains* is a new attempt at creating a tense musical fabric by connecting diverse and contrasting musical scenarios through the use of a constantly changing, however, distinct, recurring refrain.

JL

Born in Buenos Aires, **Jorge Liderman** began his musical studies at the Rubin Academy of Music in Jerusalem, under Mark Kopitman. In 1988 he received his doctorate in composition from the University of Chicago where he worked with Ralph Shapey and Shulamit Ran. A year later, Liderman joined the composition faculty at the University of California, Berkeley. His works have been commissioned and performed by the London Sinfonietta, the American Composers Orchestra, the Los Angeles Philharmonic, the Tanglewood Orchestra, Radio France, the Netherlands Wind Ensemble, the Nieuw Ensemble, the Arditti String Quartet, Cuarteto Latinoamericano, Boston Musica Viva, Milan Divertimento Ensemble, Chicago Pro Musica, Sequitor, and the San Francisco Contemporary Music Players, as well as by individual artists like Oliver Knussen, Diego Masson, David Tanenbaum and Esa Pekka Salonen. His opera "Antigona Furiosa"(1991), commissioned by Hans Werner Henze, won the 1992 Munich Biennale International Prize in Composition. He has also received awards from the Guggenheim, Harper,

and Fromm Foundations, as well as from ISCM, the American Academy of Arts and Letters, and the University of California President's Fellowship program. Liderman's music has been featured at Darmstadt, Nuova Consonanza, Stuttgart's Neue Musik, Semaines Musicales Internationales d'Orleans, Mexico's International Foro, London's Viva, Osaka's Expo 90, The International Rostrum of Composers, Paris, and Holland's Proms among others. Liderman's music can be found on CRI, ERM, Cadenza, Bridge, and Albany Records. (See: [www.jorgeliderman.com](http://www.jorgeliderman.com))

**Mark Davis Scatterday** is Professor of Conducting and Chair of the Conducting and Ensembles Department at the Eastman School of Music. As only the fourth conductor of the Eastman Wind Ensemble, Scatterday joined a prestigious line of conductors in the past fifty-plus years of the famed ensemble – Donald Hunsberger, Clyde Roller, and Frederick Fennell. In 2004, he led the EWE in their return tour to Japan, as well as to Taiwan and Macao. In

2005, the Eastman Wind Ensemble and Scatterday performed at Carnegie Hall as part of the CBDNA National Conference. Also in 2005, Scatterday conducted a concert in Japan as part of the opening ceremonies of a new concert hall in Karuizawa, joined members of the Tokyo Philharmonic.

Having received a Doctor of Musical Arts in Conducting at the Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout the North America and Asia. Dr. Scatterday also conducts the Eastman Wind Orchestra, teaches undergraduate conducting classes and supervises doctoral conducting students.

Previous to his appointment at Eastman, Dr Scatterday was Professor of Music and Chair of the Department of Music at Cornell University, where he conducted the University's Wind Ensemble, Chamber Orchestra, Wind Symphony, Chamber Winds, and Festival Orchestra. While at Cornell, he was one of

the principal conductors of the professional new music group Ensemble X, which performed in Carnegie Hall in 2003, and was also the conductor and music director of the Cayuga Winds, a professional chamber winds ensemble in Ithaca, New York

**Robert Ian Winstin** is an award-winning conductor & composer. Born in 1959, Winstin is the Executive Director of the Foundation for New Music, a former Chairman of the Arts Commission (IL-USA), Music Director & Principal Conductor of the Millennium Symphony, Composer-in-Residence & Principal Guest Conductor of the Kiev Philharmonic and Principal Recording Conductor of the Prague Radio Orchestra (2007). He has made over 200 recordings and is the originator of the award-winning show "What Makes It Sound Like That?"

**José Luis Castillo** was born in Valencia, Spain, in 1967. He obtain musical studies in Valencia, the Salzburg Mozarteum, the Royal Conservatory at the Hague, the Ville of Luxembourg

and the I.R.C.A.M. in Paris. He has obtained degrees in Flute Performance, Musical Analysis, Composition, and Orchestral Conducting. Castillo has studied composition with Alexander Müllenbach and conducting with the maestros Galdulf, Cao, Rotter and Spanjaard.

He has won the *Prix Supérieur de Composition Avec Grande Distinction* from the Luxembourg Conservatory, "II CHAIN" composition prize in Holland and the Prize of Mexico critics and reporters association to the best orchestra conductor, July 2001.

Among the distinguished artists and groups who have interpreted his works figure the National Orchestra of Luxembourg, Rundfunk-Sinfonierorchester Saarbrücken, Delta Ensemble, Salzburger String Quartet, Alex Müllenbach, Wolfgang Meyer, Wüttembergischen Kammerorchesters Heilbronn, Jörg Faerber and many others.

As a conductor his career as conductor began as head conductor of the choirs *Luis Vives* and *Orfeo Valencià*. With the latter group he obtained the first prize in conducting at the XXIII International Choral Festival of Italy. Since then he has led the most various types of groups including chamber orchestras, mediaeval music groups and numerous contemporary music groups. As a symphony orchestra director, Castillo has been active in all of Europe as well as the US, Canada and Mexico.

**Eastman Musica Nova** gives several concerts of fresh-ink, contemporary music as well as 20th- and 21st-century classics each year, often with the composers present. Visiting composers have included: Steve Reich, John Adams, George Crumb, John Zorn, Bernard Rands, Luca Francesconi, Steven Stucky, Jorge Liderman and Harrison Birtwistle. Musica Nova began in the mid 1960s as the Music Nova Wind Quintet. After a few years it became an official ensemble, directed by Sydney Hodkinson. Brad Lubman became conductor of the ensemble in 1997. Mark

Scatterday, director of the Eastman Wind Ensemble, is a frequent guest conductor of the ensemble.

### **Eastman Musica Nova**

**Jeffrey Barke**, flute

**Alison Lowell**, oboe

**Brian Warlich**, Eb and Bb clarinet

**Jeremy Klenke**, bass clarinet

**Kristin Rarick**, saxophone

**J.Greg Miller**, horn

**Nathaniel Tighe**, trumpet

**Isrea Butler**, trombone

**Oliver Hagen**, piano

**Patricia Kline**, harp

**John Hain and Jacob Thieben**, percussion

**Kitty Cheung and Grace Lee**, violin

**Kimberly Fitch**, viola

**David Gerstein**, violoncello

**Greg Chudzik**, double bass

**Mark Davis Scatterday**, conductor

The **Kiev Philharmonic** is renowned for its performances of the music of all eras. The Kiev Philharmonic recently undertook a sold-out concert tour to Korea and Vietnam. Previous concert tours have included the United States, Canada, London, Paris, Berlin, Moscow and St. Petersburg. Broadcasts and recordings by the Kiev Philharmonic can be heard regularly on the BBC, CBC, DW, NOS, NPR, APR and radio stations world-wide.

**Camerata de las Américas** brings together Mexico's best musicians with outstanding colleagues from across the American hemisphere, joining their heritage and experience in a unique endeavor under the expert musical guidance of José Luis Castillo.

In 1993 the group was awarded the First Prize for Chamber Groups by the University of Mexico, which led to an intensive concert agenda in the country, many national and international festivals as well as repeated invitations to perform at the Presidential Residence. Since then, the ensemble has won grants to do research into little-known repertory written for its distinctive instrumentation, to provide funding

for compositions of new music, and to record regularly for Mexican and American labels. The search for music conceived for such an ensemble - particularly in the realm of the Americas - has led to surprising and musically valuable discoveries, often in the form of unpublished manuscripts. Performing and recording this music are among the chief goals of the group.

Founded in 1988 by oboist and musicologist Roberto Kolb, Camerata de las Américas has actively encouraged the composition of new music, having had many works written specifically for the ensemble. With the aid of the Mexican Fund for the Arts and Culture, the National Center for the Arts, the International Cervantino Festival and other institutions, it has created and recorded a repertory of its own, to which some of the best modern composers, both North and South American, have contributed. As of today, the group has premiered more than fifty works and has over a dozen recordings to its name.

**Camerata de las Americas**

**Asako Arai**, flute

**David Harris**, oboe

**Thomas Jones**, clarinet

**John Urness**, trumpet

**Gustavo Rosales**, trombone

**Duane Cochran**, piano

**Alfredo Bringas**, percussion

**Viktoria Horti**, violin

**Alan Durbecq**, violoncello

**Valeria Thierry**, double bass

**José Luis Castillo**, conductor

**Producers:** Jorge Liderman(1, 14), Alexander Hornostai (2-13)

**Engineers:** Lou Chitty(1), Andrij Mokrytsky (2-13), Bogdan Zawistowski (14)

**Mastering:** Lou Chity and John Truebger

**Cover Painting & Graphic Design:** Brook Ellis

**Photo of Jorge Liderman:** Mimi Wolff

**Executive Producers:** David and Becky Starobin

**Barcelonazo** was recorded October 9, 2005 Kilbourn Hall, Eastman School of Music

**Glimpses** was recorded 2006 National Radio Studio of Ukraine, Kiev

**Refrains** was recorded 2002 Kilbourn Hall, Eastman School of Music

**Barcelonazo** was made possible in part by a UC Mexus Grant, a Fromm Foundation grant, and a University of California, Berkeley grant, The Classical Recording Foundation and the Aaron Copland Fund for Recorded Music.

**For Bridge Records:** Charlotte Albert, Barbara Bersito, Natalie Bersito, Brook Ellis, Douglas H. Holly, Charlie Post, Doron Schächter, Robert Starobin, Sandra Woodruff

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Brad Napoliello, webmaster

# Jorge Liderman on



## Jorge Liderman: Song of Songs

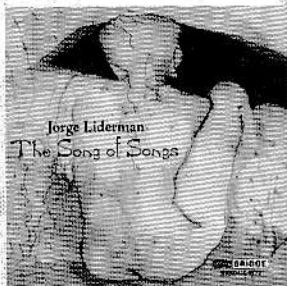
Elissa Johnston, soprano; Charles Blandy, tenor  
Chamber Chorus of the University of California at Berkeley  
Marika Kuzma, director  
San Francisco Contemporary Music Players  
David Milnes, conductor

**BRIDGE 9172**

## Jorge Liderman: Waking Dances

David Tanenbaum, guitar  
Earplay; Mary Chun, conductor  
Jugend Gitarrenorchester, Baden-Wuerttemberg  
Helmut Osterreich, conductor

**BRIDGE 9150**



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