
STEPHEN JAFFE

(b. 1954)

1 **CUT TIME (2004) (2:08)**

North Carolina Symphony
Grant Llewellyn, conductor
(recorded in concert, January 27, 2007)

CONCERTO for Cello and Orchestra (2003) (31:49)

- 2 I. Bold and urgently lyrical (Allegro energico) (14:19)
3 II. Clever, impish, a little "ugly" (Scherzino) (1:50)
4 III. "Mysterious flower" Poco andante; interior, inchoate (Variations) (7:16)
5 IV. Fast, pulsing (8:09)

David Hardy, cello solo
Odense Symphony Orchestra
Paul Mann, conductor

6 **POETRY OF THE PIEDMONT (2006) (6:38)**

North Carolina Symphony
Grant Llewellyn, conductor
(recorded in concert, January 27, 2007)

HOMAGE TO THE BREATH (2001) (23:00)

Instrumental and Vocal Meditations *with a text by Thich Nhat Hanh*

- 7 I. Running Pulse (6:37)
8 II. Ostinato elegiaco (8:52)
9 III. Homage to the Breath (7:48)

21st Century Consort

Sara Stern, flute/piccolo, Rudolf Vrbsky, oboe/harmonica
Paul Cigan, clarinet, Gabrielle Finck, horn
Tom Jones, percussion, Lisa Emenheiser, piano
Elisabeth Adkins, violin, Tsuna Sakamoto, viola
David Hardy, cello, Rick Barber, contrabass
Milagro Vargas, mezzo-soprano (III.)
Christopher Kendall, conductor



Inside/Outside: Composing for Now

by Stephen Jaffe

To be a composer today offers unprecedented creative opportunities—and simultaneously a perception, shared with other musicians—of growing cultural indifference to classical music; musicians' conversation often turns to the need to invigorate. At the same time, it is the tradition that composers not be traditional! We hold tradition at arm's length, because we need to establish independent space: "*Tradition ist schlamperie*" (tradition is slovenly), said Mahler; "*l'intuition, c'est toujours la memoire*" (intuition is always memory), said Boulez. The notion of being part of tradition, and also an outsider is fundamental in the making of a composer's identity.

The generation of American composers to which I belong inherited the worlds of serial and electronic music and the happening; most of us played in bands at one time or another; while we think of *Sergeant Pepper's*, Miles Davis's *In a Silent Way* and late Stravinsky as from the same era, it was the latter two which

eventually claimed our sustained interest. For me the differences of "outside" and "inside" the high-art canon were never made a big deal of. *Music* was a whole universe which could encompass lots of kinds of expression. My brother is a wonderful jazz musician, and my sister is an oboist. My geologist father played all kinds of music, on the piano and through speakers. His evening listening surely influenced me. One of my earliest musical memories is of staring up at a black-centered speaker fit in a yellow board mounted in the ceiling. The memory is not visual, but overwhelmingly musical: it was a live broadcast of Bela Bartók's *Music for Strings, Percussion and Celesta*—(in its most spacey, atmospheric moment)! Often, as we went to sleep my father played a medley, my mother singing along: Beethoven, Mozart, Hindemith sonatas, and my father's own compositions, both sacred music ("Thou shalt love the Lord thy God") and comic show music, written with the singer/comedian Oscar Brand ("The Fakir from Jamaica", and "Alexis from Texas"). My father also came by his American musical catholicism naturally: his mother loved opera,

his father, a druggist, composed music sung by the cantor Josef Rosenblatt; his great Uncle Archie Gottler (famous in our family for being married five times to four wives) was the Tin Pan Alley composer of a number of hits including *America I love you*, and for the Fox Movietone Follies of 1927, *Walking with Susie* and *The Breakaway*, a foxtrot hit. When I began to compose music seriously, I studied the classical tradition thoroughly -- Bach and Debussy, but also the avant-garde music of Earle Brown, whose graphic scores I prepared for my piano lessons, and the new quartets of Elliott Carter, and others. After studies at the Conservatoire de Musique in Geneva and the University of Massachusetts, I went to Philadelphia to study with George Rochberg, George Crumb, and Richard Wernick, three composers who were trying—excitingly—to create new music by breaking out of the increasingly restrictive strictures of serialism on the one hand, and trying at the same time to accommodate the tonal tradition. They did this through collage, juxtaposition, and their inherited musical modernism. The story of that music—its relationship to Ives, Mahler, Copland and

to contemporaries Berio and Schnittke, has been told elsewhere. My interest, to make a long story short, has been in how to internalize my various kinds of music and to make aesthetic sense of them.

The two large pieces on this disc: *Concerto for Cello and Orchestra*, and *Homage to The Breath*, and two small pieces: *Poetry of the Piedmont* and *Cut Time*-- do this in various ways. They reflect classical and modernist traditions and to a smaller extent, the sounds and rhythms of American music--blues, gospel, jazz. I will have been successful if listeners hear the music as not related to a little of this and a little of that, but as emanating from an individual voice, making its own, new space.

A composer should make imaginative music using broad knowledge--his or her music should be coherent, contemporary and original.

Cut Time

Cut Time for orchestra is marked "fast, bright, but slightly heavy, in Gospel feel." It might be an opener or an encore. The music doesn't evoke Gospel music directly, however—only in its hand-clapping joy and exuberance. Growing from *Cut-time Shout*, for two pianos (recorded by Quattro Mani on BRIDGE 9260) the orchestral version was offered in thanks to the National Symphony Orchestra for the wonderful performances the NSO and its magnificent principal cellist, David Hardy, gave of my *Cello Concerto*, under Leonard Slatkin's direction, in January 2004. The NSO gave the premiere performances of *Cut Time* throughout an "American Residencies" tour of North Carolina in 2005. Now stop reading, because the piece is so short (you'll miss it if your head is buried in the notes!).

Concerto for Cello and Orchestra

The *Cello Concerto*, composed in 2003, is my third solo concerto of recent years, following the *Concerto for Violin and Orchestra* (1999), and the *Chamber*

Concerto ("Singing Figures") for Oboe and Ensemble (1996) -- both recorded on BRIDGE 9141. I have liked composing this way because of a long standing interest in the drama of the solo-versus-group idea, but more profoundly, because of the pleasure of collaborating with a gifted soloist when there is time to explore and to refine, a kind of music making which I find pleasurable and challenging. To a soloist, such collaboration offers the freedom to probe what imaginative world there is beyond the repertory. Performers want to find out: do I have anything new or different to say?

The Concerto takes about 32 minutes, and is cast in four parts: a large first movement, communicating élan and bravura, electricity and rumination; a tiny, impish second movement; a slower third movement ("mysterious flower" variations); and a fast, pulsing conclusion in which the cellist ascends the full range of the instrument, from its deepest tones to notes literally higher than the fingerboard. The four parts--each with a different weight, dramatically speaking-- allow the cellist and the orchestra to encompass many

shades of emotional and musical color. One of music's richest voices, the cello is capable of expressing brilliance and power, and at the same time, the depths of human experience and the desire for affirmation.

Alas, a cello doesn't project over an orchestra as a does a solo piano (or even a violin). The acoustical problem of projecting the cello with a sizeable orchestra loomed large in my thinking as the work was conceived. Should the cello be amplified? No. That would destroy the intimacy I like best, and the timbre would be altogether different. Should the accompaniment become non-existent? If so, why compose for orchestra? What I attempted in 2002 arose from having worked with many of the National Symphony Orchestra's musicians before, in Washington's 21st Century Consort: the cello soloist plays with a shifting, rotating array of instruments, starting with prominent roles assigned to timpani, harp, mandolin, and steel drums in the opening music, and radiating outward into the orchestra. After all, an orchestra is not only a tutti; it is a collection of ensembles.

Here the cello soloist consorts with groups of "friends", who have an important role in shaping the music's ebb and flow.

The orchestra calls for winds and brass, mandolin, timpani, harp, keyboards, three percussionists playing about thirty instruments (from the Lion's Roar to the Jamaican Steel drums), and strings. The *Concerto for Cello and Orchestra* is dedicated to David Hardy, Leonard Slatkin, and the National Symphony Orchestra, who commissioned the piece and gave the first performances in Washington, D.C. in January 2004. David Hardy has repeated the piece several times, and plays brilliantly with the Odense Symphony in this recording directed by Paul Mann.

Poetry of the Piedmont

The piedmont is home to various Appalachian cultures, from the Adirondacks to Georgia. The songs of two birds: Black-Capped and Carolina Chickadees are a sonic link to this region of gentle hills rising from the eastern coast-

al plain of the U.S. The call of the Black Capped (two notes, falling) links to the main musical theme: four notes descending in a pentatonic scale. With the chickadees, small black and white birds (one northern and one southern, whose name is Native American but whose presence on the land preceded the Cherokee) -- we hear a new, hybrid, music, *poesis piementosa*, Poetry of the Piedmont. Embedded within are imprints of mountain and African American culture, of migrant agricultural workers, industrial sounds; the hymns and anthems of people struggling to overcome hardship and attain equanimity (just after half way into the piece, fragments of two anthems appear: *The Old North State* --North Carolina's State Song--and the more widely known *Amazing Grace*). The music taps into some of the same well-springs of Appalachian culture that have been tapped into by other traditions; yet it also takes note of the mysterious power of birds, who sing freely, in and out of traditionally quantifiable rhythm.

The orchestra calls for winds and brass in threes, and may be supplemented with offstage instruments. Incidentally, the

bird sounds are fragments of actual songs recorded in the wild, and reproduced by a percussionist playing a laptop sampler. The percussionist's instrument was made using Max msp, for which a design was created by John Mayrose. It can be played on a laptop keyboard ("qwerty" or "piano") or percussion drum pad.

Poetry of the Piedmont (2006) was composed for the North Carolina Symphony as part of its "Postcards from North Carolina" project honoring the 75th anniversary of the orchestra's founding in 1932. It is dedicated to the orchestra and their music director Grant Llewellyn. Recorded Songs of the Black capped Chickadee (Poecile Atricapila) and Carolina Chickadee (Poecile Carolinenses) courtesy of Lang Elliott/Nature Sound Studio www.nature-soundstudio.com. Used with permission.

Homage to the Breath

Instrumental and Vocal Meditations for Mezzo-soprano and Ten Players

Homage to the Breath was created for the 21st Century Consort, Christopher Kendall, director, in honor of the ensemble's twenty-fifth anniversary. Its three movements are entitled *Running Pulse*, *Ostinato Elegiaco* and *Homage to the Breath*. Subtitled *Instrumental and Vocal Meditations*, the first two movements are instrumental, and in the third, the ensemble is joined by a mezzo-soprano.

In each movement, breath is evoked, poetically speaking. In the first, the breath is *running pulse*. Besides music, metaphorical images also occurred to me: *the pulse that runs* and *running pulse; getting into a groove, coming out into a clearing, equilibrium, disequilibrium*. The ensemble's music is by turns exuberant and rhythmically driven, reflective and exalted. The full group is featured, with extended roles for solo instruments.

In *Ostinato elegiaco* -- written in memory of my mother, Elizabeth B. Jaffe -- the theme of breath signifies both vigil and elegy. An *ostinato* is a repeating pattern. The important instruments as the movement opens are a harmonica, playing a

very lonely, wistful chord; the piano, which sounds a little as if Schubert were playing the blues; and a rattle, called the jawbone of an ass. Always a little out of step with the music the piano is playing, the rattle resembles the sound of breathing at the end of life, which haunted me for months after my mother's death, and found its way into my music. Later, the more plaintive voices of oboe, flute, horn, and strings are heard more prominently as the elegy becomes more liquid; the recurring rattle disappears and the music enters other territory. Finally the movement evaporates into its quiet conclusion, again featuring the percussion, this time in bent tones of the vibraphone, like the sound of mourning doves.

The text for the third movement, *Homage to the Breath*, is an actual meditation exercise drawn from the Buddhist master Thich Nhat Hanh's book, *The Blooming of a Lotus*, entitled, "Looking Inward, Healing." I was inspired to set the text not really as music for meditating, but as a kind of vocalise. There is affirmation here striking a tone I was striving for, as if in response to the previous two movements.

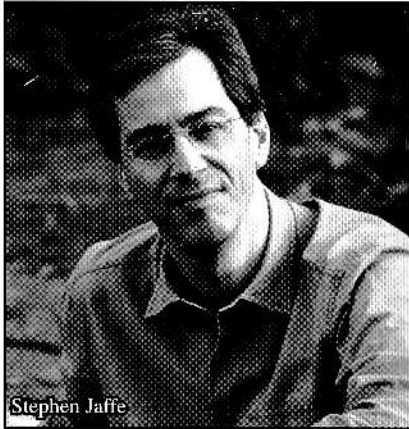
It's not a bell, but the beautiful timbre of steel drums which begin the movement. The mezzo-soprano's lyrical vocalise is accompanied by the full ensemble, whose music is invented out of motives heard earlier in the piece.

Homage to the Breath is scored for ten players: flute (doubling piccolo), oboe (doubling on harmonica in the second movement), clarinets in A and Bb, horn, percussion (playing some twenty different instruments), piano, violin, viola, cello, and bass, plus the vocalist. The first performance took place at the Hirshhorn Museum, Washington, D.C. with mezzo soprano Milagro Vargas joining the 21st Century Consort under Christopher Kendall's direction.

Homage to the Breath was commissioned by the Barlow Endowment for Music Composition, Brigham Young University.

Notes by Stephen Jaffe

Recent seasons have marked the introduction of two milestones for composer **Stephen Jaffe**: the world premiere of the



Stephen Jaffe

Concerto for Cello and Orchestra by the National Symphony Orchestra, Leonard Slatkin conducting, with David Hardy, cello soloist (at the Kennedy Center in Washington, D.C.); and the premiere recording of the *Concerto for Violin and Orchestra* with the Odense Symphony of Denmark, Gregory Fulkerson, violin, and Donald Palma conducting. Both have met with warm acclaim. Stephen Jaffe's music has been featured at major concerts and festivals including the Tanglewood, Nottingham, and Oregon Bach Festivals, and heard throughout the U.S., Europe, and

China by ensembles including the R.A.I. of Rome, the San Francisco and New Jersey Symphonies, Berlin's Spectrum Concerts, and many others. He was named Composer of the Year by the Classical Recording Foundation in 2005 and was Master Artist in Residence in Florida's Atlantic Center for the Arts in 2007.

In addition to the *Concertos for Cello and Orchestra* (2003) and *Violin and Orchestra* (2000), first introduced by the American violinist Nicholas Kitchen—recent premieres have included *Cut Time* (2004), also premiered by Leonard Slatkin and the National Symphony; *Designs* for flute, guitar and percussion, introduced at the National Arts Center of Taiwan, 2002, and *Homage to the Breath: Instrumental and Vocal Meditations for Mezzo-soprano and Ten Instruments*, with a text by Thich Nhat Hanh. The composer's most recent works include *Poetry of the Piedmont*, commissioned in 2006 by the North Carolina Symphony for its 75th anniversary season, and *Four Pieces Quasi Sonata*, for viola and piano, commissioned by the Fromm Music Foundation at Harvard. The Kennedy Center Chamber

Players will present Jaffe's latest chamber composition in May, 2008, and for October 2008 the North Carolina Symphony has commissioned a new work in collaboration with the Nasher Museum of Art at Duke University in honor of its exhibit, "El Greco to Velazquez: Art During the Reign of Philip III."

Jaffe has been the recipient of numerous awards for composition, including the Rome Prize, the Kennedy Center Friedheim Award, the American Academy of Arts and Letters Prize, Brandeis Creative Arts Citation, and fellowships from Tanglewood, the National Endowment for the Arts, and the Guggenheim Foundation. Jaffe studied composition at the Conservatoire de Musique in Geneva, and continued his studies at the University of Pennsylvania. A native of Washington, D.C., he is Mary D.B.T. and James H. Semans Professor of Music at Duke University, where he has taught since 1981. Together with Scott Lindroth and Anthony Kelley, Jaffe directs Duke's contemporary music concert series *Encounters: with the Music of Our Time*, and works with an inventive and gifted group of young composers.



David Hardy

David Hardy, Principal Cello of the National Symphony Orchestra, achieved international recognition in 1982 as the top American prize winner at the Seventh International Tchaikovsky Cello Competition in Moscow. Mr. Hardy won a special prize for the best performance of the Suite for Solo Cello by Victoria Yagling, commissioned for the competition. In praise of Mr. Hardy's performance of the Dvořák cello concerto, Tass called

it "beautifully spontaneous and unpretentious. His performance gave the feeling of improvisation through the varied use of his colorful and powerful sound."

A native of Baltimore, Maryland, David Hardy began his cello studies there at the age of eight. He was 16 when he made his debut as soloist with the Baltimore Symphony Orchestra. When he was 21 years old, Mr. Hardy won the certificate in the prestigious Geneva International Cello Competition. The next year, he was graduated from the Peabody Conservatory of Music, where he studied with Laurence Lesser, Stephen Kates and Berl Senofsky. In 1981, he was appointed to the National Symphony Orchestra as Associate Principal Cello by its then Music Director, Mstislav Rostropovich. In 1994, Mr. Hardy was named Principal Cello of the NSO by Music Director Leonard Slatkin. Mr. Hardy made his solo debut with the National Symphony Orchestra in 1986 with Mstislav Rostropovich conducting.

Mr. Hardy is a founding member of the Opus 3 Trio, with violinist Charles Wetherbee and pianist Lisa Emenheiser.

The Opus 3 Trio has performed to critical acclaim across the country and has commissioned, premiered and recorded many new works. Additionally, Mr. Hardy was cellist of the 20th Century Consort in Washington, D.C. Mr. Hardy's playing can be heard on recordings under the Melodyia, Educo, RCA, London, Centaur and Delos labels. In addition to his performing schedule Mr. Hardy is Professor of Cello at the Peabody Conservatory of Music. His instruments were made by Carlo Giuseppe Testore in 1694 and Raymond Hardy in 2000.



Grant Llewellyn

Music Director of the North Carolina Symphony and Principal Conductor of the Handel & Haydn Society, **Grant Llewellyn** has conducted many major North American orchestras, including the symphonies of Boston, Houston, Montreal, Milwaukee, Saint Louis, Calgary and Toronto.

Born in Tenby, South Wales, Llewellyn won a Conducting Fellowship to the Tanglewood Music Center in Massachusetts in 1985 where he worked with such major artists as Bernstein, Ozawa, Masur and Previn.

As Music Director of the Handel and Haydn Society, America's leading period orchestra, from 2000-2006, Llewellyn quickly gained a reputation as a formidable interpreter of music of the Baroque and classical periods.

In the UK, Llewellyn has guested with the Hallé, CBSO and Royal Liverpool Philharmonic Orchestras to name but a few. He retains close links with the BBC Symphony Orchestra and the BBC National Orchestra of Wales, with whom he continues to undertake numerous television, radio and recording projects.

North Carolina Symphony

Founded in 1932, the North Carolina Symphony is a full-time, professional orchestra with 68 members, under the direction of Music Director Grant Llewellyn. In 2001, it began performing in two new venues, Meymandi Concert Hall at the Progress Energy Center for the Performing Arts in Raleigh and Koka Booth Amphitheatre at Regency Park in Cary. The orchestra also performs more than 175 concerts throughout the state of North Carolina each year, including an extensive education program which reaches over 50,000 elementary school children annually. The orchestra has also performed in Carnegie Hall in New York, Kennedy Center in Washington, D.C., and Orchestra Hall in Chicago. The Symphony is supported by the contributions of over 20,000 individuals and businesses and has a corps of over 1,000 volunteers throughout the state.

For more information, visit the North Carolina Symphony website at www.ncsymphony.org.

Paul Mann has made a name as one of the most talented of the younger generation of British conductors. Mr.



Paul Mann

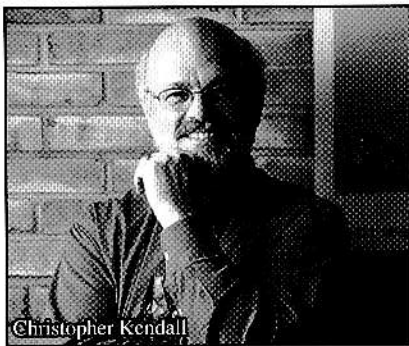
Mann trained in England as a pianist and conductor, and in 1998 won the Donatella Flick Conducting Competition, which enabled him to conduct many of the leading orchestras in England, the USA, Europe, Japan, Australia, and South America. In 2005 he was appointed as the Odense Symphony Orchestra's Chief Conductor. Maestro Mann has had extensive engagements conducting the London Symphony Orchestra, the Halle Orchestra, the Royal Philharmonic, Orchestra Internazionale d'Italia, the

New Japan Philharmonic, the Norwegian Opera, the Norwegian radio Symphony Orchestra, the Fresno Philharmonic, the City of Birmingham Symphony Orchestra and others. He also appears frequently with as a guest conductor with the New York City Ballet. He has recorded with the English Chamber Orchestra and the London Symphony Orchestra for Decca and Warner Classics. His recordings for Bridge Records include music of Poul Ruders (BRIDGE 9237), George Crumb (BRIDGE 9255), and "American Orchestral Song" (BRIDGE 9254).

The **Odense Symphony Orchestra** was formally established in 1946, but its roots go back to 1800. The orchestra gives approximately 100 concerts per season, most of them in the acoustically superb Carl Nielsen Hall—the hall where the present recording was made. The Odense Symphony Orchestra frequently tours abroad, including tours to the USA, China, Austria, Belgium, Germany, Greece, Holland, the Baltic countries, Russia, Spain and Sweden. The Odense Symphony records prolifically for labels including

Unicorn-Kanchana, Kontrapunkt, DaCapo (Marco Polo), and Classico. The orchestra's recordings for Bridge Records include music of Carl Nielsen (BRIDGE 9100), Poul Ruders (BRIDGE 9122, BRIDGE 9237), Villa-Lobos (BRIDGE 9129), Ginastera (BRIDGE 9130), Stephen Jaffe (BRIDGE 9141, BRIDGE 9255), Elliott Carter (BRIDGE 9177), "American Orchestral Song" (BRIDGE 9254), and the Grammy-nominated "Best Classical Recording of 2006", and winner of the "Gramophone/WQXR American Music Award", Music of Peter Lieberson (BRIDGE 9178).

Christopher Kendall has been the Artistic Director and Conductor of the 21st Century Consort since its founding in 1975. Dean and Paul Boylen Professor of Conducting at the University of Michigan's School of Music, Theatre & Dance since 2005, he had served as Director of the School of Music at the University of Maryland since 1996. Earlier, he was Director of the Music Division and Tanglewood Institute of the Boston University School of the Arts fol-



Following a five-year term as Associate Conductor of the Seattle Symphony, where he led that orchestra in concerts of repertoire from the 18th, 19th and 20th centuries.

Kendall is also the founder and lutenist of the Folger Consort, early-music ensemble-in-residence at the Folger Shakespeare Library since 1978. The group performs extensively in Washington, D.C. and has recorded, toured and broadcast nationally. Kendall's guest conducting appearances have included the Seattle Symphony, Dayton Philharmonic, Santa Fe Chamber Music Festival, Kitchner-Waterloo Symphony (Canada), San Francisco Chamber Orchestra, Music Today, Collage New Music, Di-

nosaurus Annex, New York Chamber Symphony, Chamber Music Society of Lincoln Center, Da Capo Chamber Players, and the Orchestra, Symphony and Chamber Orchestra of the Juilliard School. His performances can be heard on the ASV, Bard, Bridge, Centaur, Delos, Nonesuch, and Smithsonian Collection labels.

"Does any audience in the nation enjoy such excellent new music, presented with such talent and care, as do the subscribers of the **20th Century Consort**?" wrote Mark Adamo in *The Washington Post*. Critics in the Nation's Capital praise the Consort for "inspired performance", describing programs as "larger than life," "exhilarating," "perfectly balanced" and "Consorting with greatness." As telling as the regular critical acclaim are the 20th Century Consort's large audiences season after season at the Smithsonian Institution, "playing, as they always do, a program carefully thought out and performed with virtuosity."

Founded in 1975 as the 20th Century Consort, the group became the resident ensemble for contemporary music at the Smithsonian Institution's Hirshhorn Mu-

seum and Sculpture Garden in 1978. In its annual series at the Hirshhorn, the Consort has presented concerts frequently related to the museum's exhibitions, featuring music by living composers — often world premieres — along with 20th century classics. In 1990, the Consort was awarded the Smithsonian Institution's **Smithson Medal** in honor of their long, successful association.

Under the direction of its founder and artistic director Christopher Kendall, the Consort's artists include principal players from the National Symphony Orchestra, along with other prominent chamber musicians from Washington, D.C. and elsewhere.

In the first years of its Smithsonian residency, the Consort made its New York debut at Alice Tully Hall, performed at Spoleto USA, and mounted special large-scale concerts at the Kennedy Center in Washington, D.C. In 1984 the Consort received an Emmy Award for its nationwide PBS television broadcast of an all-Copland concerts from the Library of Congress. The Consort has performed at the Kennedy Center Friedheim Awards

and the Washington Area Music Awards, at the Library of Congress and in staged performances of important 20th century music/theatre works. The Consort's national appearances have included concerts and workshops at many colleges and universities. In the last several years the group has presented mini-residencies of readings and recording of student compositions at the University of Maryland School of Music. It has performed numerous concerts free to the public at the Washington National Cathedral: in January, 2000, it collaborated with the Folger Consort at the Cathedral in a critically acclaimed concert hailing the new millennium, and in 2004, it presented four full programs celebrating the 75th birthday of American composer George Crumb.

Along with the change of millennium, the Consort updated its name to the 21st Century Consort to reflect its forward progression in the field of music. In the 2006-2007 season, the Consort launched its partnership with the Smithsonian American Art Museum (SAAM). The Consort performs at the Museum's newly renovated Nan Tucker McEvoy Auditorium. The ensemble's re-

cordings can be heard on the Bridge, Innova, Delos, Nonesuch, Centaur, ASV, CRI and Smithsonian Collection labels.



Milagro Vargas

Mezzo-soprano **Milagro Vargas** has stirred audiences throughout the United States and Europe with her distinctive voice and stage presence. Widely praised for the power of her interpretations, Ms. Vargas can be heard in opera, orchestral, concert, chamber music and recital set-

tings. A native New Yorker, she studied voice with Lucy Shelton, Jan DeGaetani and Helen Hodam.

A former soloist at the Stuttgart Opera, Vargas sang roles ranging from Cherubino in *The Marriage of Figaro* to the World Premiere role of Nefertiti in Glass's *Akhmaten* (recorded for CBS/Sony.) Other recordings include Maderna's *Satyricon*, Copland's *The Tender Land*, Zimmerman's *Die Soldaten*, and Grammy winning Penderecki's *Credo*.

Other venues include Berlin's Komische Opera, Paris Opera, Bolshoi Opera, Carnegie Hall and appearances with the Philadelphia Orchestra, Houston Symphony, Los Angeles Philharmonic, Brooklyn Philharmonic, and Festivals at Aspen, Cabrillo, Marlboro and Music at Menlo.

Vargas teaches voice at the University of Oregon School of Music.

Producers: Adam Abeshouse (*Cut Time, Poetry of the Piedmont, Homage to the Breath*)
David Starobin (*Concerto for Cello and Orchestra*)
Engineers: Adam Abeshouse (*Cut Time, Poetry of the Piedmont, Homage to the Breath*)
Viggo Mangor (*Concerto for Cello and Orchestra*)
Editor: Silas Brown
Mastering Engineer: Adam Abeshouse
Associate Engineers: Andy Ryder (*Cut Time, Poetry of the Piedmont*); Claus Byrith (*Concerto for Cello and Orchestra*)
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Annotator: Stephen Jaffe
Design: Douglas H. Holly
Executive Producers: Becky and David Starobin

North Carolina Symphony, Grant Llewellyn, Music Director
David Chambless Worters, President and CEO, Scott Fieck, General Manager and Vice President for Artistic Operations, with thanks to Professional Musicians' Association, Local 500, American Federation of Musicians.

Odense Symphony Orchestra, Paul Mann, Chief Conductor
For the Odense Symphony Orchestra Administration: Finn Schumacker, Musik Chef/Artistic Director, Per Holst, Marianne Granvig, Kirsten Strate, Asger Bondo, Peter Sommerlund, Minna Jeppesen, Hanne Dreyer, Rasmus Frandsen, and Hanne Rystedt.

21st Century Consort, Christopher Kendall, Music Director
For the 21st Century Consort: Chris Patton (1949-2006)

National Symphony Orchestra, Leonard Slatkin, Music Director
For the NSO: C. Ulrich Bader, former Artistic Administrator, and Rita Shapiro, Executive Director. The John and June Hechinger Commissioning Fund for New Works made possible the premiere of Stephen Jaffe's *Concerto for Cello and Orchestra*.



The making of this disc was also made possible through the assistance of the Argosy Foundation, Aaron Copland Fund for Music, New York Foundation for the Arts, Mary Duke Biddle Foundation, Ditson Fund of Columbia University, Duke University's Faculty of Arts and Sciences, and the Classical Recording Foundation. The Koussevitsky International Recording Award, 2004, also under-wrote this recording.

Poetry of the Piedmont and *Cut Time* were recorded in concert at the North Carolina Symphony's performance of them in Meymandi Concert Hall, Progress Energy Center for the Performing Arts, Raleigh, North Carolina (January 27, 2007). North Carolina Symphony's appearance on this disc was made possible by a gift from Robert and Connie Eby.

Concerto for Cello and Orchestra was recorded in Carl Nielsen Hall, Odense, Denmark (May 19 and 20, 2006).

Homage to the Breath was recorded at the University of Maryland, (November 6-7, 2005)
All music published by Merion Music, Inc. (Theodore Presser Company), thanks to Judith Iliak

For Bridge Records

Barbara Bersito, Brook Ellis, Douglas H. Holly, Brad Napoliello, Charlie Post, Doron Schächter, Robert Starobin, Sandra Woodruff

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Homage to the Breath (Last movement text)

Looking Deeply, Healing

- | | |
|--|--|
| 1. Knowing I will get old, I breathe in.
Knowing I can't escape old age, I breathe out. | Getting old
No escape |
| 2. Knowing I will get sick, I breathe in.
Knowing I can't escape sickness, I breathe out. | Getting sick
No escape |
| 3. Knowing I will die, I breathe in.
Knowing I can't escape death, I breathe out. | Dying
No escape |
| 4. Knowing one day I will have to abandon all that
I cherish today, I breathe in
Knowing that I can't escape having to abandon all
That I cherish today, I breathe out. | Abandoning
What I cherish
No escape |
| 5. Knowing that my actions are my only belongings,
I breathe in.
Knowing that I can't escape the consequences
of my actions, I breathe out. | Actions true
belongings
No escape
from
consequences. |
| 6. Determined to live my days deeply in mindfulness,
I breathe in.
Seeing the joy and benefit of living mindfully,
I breathe out. | Living
mindfully
Seeing joy |
| 7. Vowing to offer joy each day to my beloved,
I breathe in.
Vowing to ease the pain of my beloved,
I breathe out. | Offering joy
Easing pain. |