

FRED LERDAHL

(b. 1943)

1 Cross-Currents (1987) (11:38)

Odense Symphony Orchestra; Paul Mann, conductor

2-13 Waltzes (1981) (21:03)

2	Waltz 1, <i>Grazioso</i>	(1:12)
3	Waltz 2, <i>Con brio</i>	(1:34)
4	Waltz 3, <i>Cantabile</i>	(1:18)
5	Waltz 4, <i>Leggiero</i>	(1:09)
6	Waltz 5, <i>Valse triste</i>	(2:33)
7	Waltz 6, <i>Misterioso</i>	(1:37)
8	Waltz 7, <i>Amoroso</i>	(1:35)
9	Waltz 8, <i>Humoresque</i>	(1:48)
10	Waltz 9, <i>Vivace</i>	(1:13)
11	Waltz 10, <i>Lento</i>	(2:47)
12	Waltz 11, <i>Delicato</i>	(1:28)
13	Waltz 12, <i>Waltz-fugue</i>	(2:42)

Rolf Schulte, violin; Scott Nickrenz, viola

Fred Sherry, violoncello; Donald Palma, contrabass

14-15 Duo (2005) (19:22)

14	I Disputation	(6:23)
15	II Elegy	(12:53)

Rolfe Schulte, violin; James Winn, piano

16 Quiet Music (1994) (13:44)

Odense Symphony Orchestra; Paul Mann, conductor

this, the second disc of Fred Lerdahl's music to appear on Bridge Records, collects two chamber works, one very recent and one much earlier, and two major orchestral works. The four pieces span 25 years but are unmistakably those of a single composer. Even as it continues to evolve, Lerdahl's style remains immediately recognizable. Certain trademark chord progressions, voice-leading procedures, and melodic motives give him away at every turn. Yet it seems wrong to classify him, to use a distinction of John Harbison's, as a composer primarily of voice or personality (Harbison cites Copland, Messiaen, and Webern, among others, as examples of this type) as opposed to one in the more objective philosophic mode (Sessions, Carter, Schoenberg). He is by nature a systematic thinker who has said that he only escaped a prolonged creative block early in his career by devising for himself a new compositional method: "expanding variations," a method used in all the pieces here except *Waltzes*, and derived from his "generative theory of tonal music", first set forth in the book of that title by Lerdahl and the linguist Ray Jackendoff.

In its (very different) way, expanding variation technique can be as thoroughgoing and unifying a basis for a piece of music as the 12-tone method is in Schoenberg's works. Lerdahl has described the basic procedure as "to begin with a single, stable event and elaborate it progressively into a few events, then more events, and eventually many events covering many minutes." These elaborations are guided by the analytical principles of Lerdahl & Jackendoff's theory and tend to increase in dissonance and other kinds of instability as they proceed, while remaining essentially tonal; one of Lerdahl's stated goals in developing this way of composing was to "recover tonality through a method of my own invention."

Like the 12-tone method, the expanding variation technique, despite its rigors, does not deprive the composer of creative freedom. Lerdahl's distinctive voice is not a byproduct of the technique, as *Waltzes* attests, and he has pointed out that "any given variation is elaborated within the structure of the previous variation, yet how it is elaborated is not predetermined. The result is an open-ended process within well-defined constraints." Moreover, while the variation procedure is audible, one is not required to follow its progress in order to appreciate the music. As with sonata form, for example, the constraints are there but the artistic achievement lies in how they are transcended.

In the 30 years since he first composed by expanding variation, Lerdahl has used the method to generate a remarkably wide variety of musical forms. He sometimes refers to spiral form (and a recent orchestral piece is called *Spirals*): the music keeps returning to its starting point after successively longer circuits. The *First String Quartet*, from 1978, consists of a single set of variations. The chamber ensemble piece *Fantasy Etudes*, from 1985, runs through 12 different sets of variations in a single movement; each new etude begins just as the previous one is threatening to reach a kind of breaking point, with consecutive pairs overlapping.

Cross-Currents, the first work on this disc, was written two years after *Fantasy Etudes* (on a grant from the National Endowment for the Arts and premiered in 1989 by the Seattle Symphony under Gerard Schwarz), and its title captures the effect of a similar structure, with each of its sets of variations like a new direction of travel. Scored for large orchestra (triple woodwinds, four horns, two trumpets, three trombones, tuba, percussion, piano, harp, and strings), the piece has, in the composer's description, "a symmetrical overall form: the opening brass fanfare returns at the midpoint in a majestic chorale passage for the full orchestra and again more literally at the end. Between these pillars lies varied material of increasing urgency, compressing and overlapping more and more, as the music strives toward climactic completion." Lerdahl writes that the title also refers to stylistic currents that clash and mix throughout, as the composer embraces an inescapably polyglot musical environment and heritage (though without going as far as quotation). Hints of Bartók, Debussy, and Balinese gamelan are detectable, aspects of all of which the composer has on various occasions named as bearing a resemblance to some of his materials and techniques.

Waltzes, for low string quartet (violin, viola, cello, and double bass), is both the earliest piece here (dating from 1981) and the most traditional in its form, and in its referentiality: it is a meditation on the waltz genre that shows a keen awareness of its many precursors, from the canonical models by Johann Strauss and Chopin to the already nostalgic and self-consciously parodic *Valses nobles et sentimentales* of Ravel. Written for the violist Scott Nickrenz and the Spoleto Festival USA, and meant to be "suitable for summer-festival listening," it is one of very few pieces in which Lerdahl has so explicitly addressed the past. Another is called *Marches* (available on BRIDGE 9191) and deals with Sousa and Mahler, among others.

The composer has provided the following listening guide for *Waltzes*: "The individual movements, all in some variant of ABA form, break down as follows:

1. *Grazioso*. A congenial wind-up waltz.
2. *Con brio*. Two Chopin waltzes gone mad.
3. *Cantabile*. A cello melody reminiscent of a tune in *Swan Lake*.
4. *Leggiero*. String harmonics give a special twist to a passage in *Valses nobles et sentimentales*.
5. *Valse triste*. No Sibelius here, just soulful phrases slowly tossed between the violin, viola, and cello.
6. *Misterioso*. Five against two within 3/4 time, in the ghostly guise of a presto minuet.
7. *Amoroso*. Another nod to *Valses nobles et sentimentales*, with passionate intent.
8. *Humoresque*. A wild fantasy, with pizzicato and legno effects, climaxing in a quote from my *Second String Quartet*, accompanied by glissando harmonics.

9. *Vivace*. A cross-accentual whirlwind.
10. *Lento*. The double bass speaks from the depths.
11. *Delicato*. An intimate duet for viola and cello, converting a 2/4 turn from Schumann's *Carnaval* into a waltz rhythm.
12. *Waltz-fugue*. A veritable grande valse brillante, alternating with two fugal sections that culminate in quadruple inversions counterpoint."

As this outline indicates, *Waltzes* is evocative of its predecessors throughout, but all the references (some mentioned above, some not) are translated into Lerdahl's idiom and treated as though they were his own. He has criticized the once prevalent modernist attitude (still current in some quarters) that any reference to the past weakens music aesthetically. "I have a unified rather than compartmentalized view of music," Lerdahl has written. "For my music to shun allusions to older music would be out of character."

The **Duo for Violin and Piano** is the most recent work on this disc. Written in 2005 on a commission by the McKim Fund in the Library of Congress, the Duo is dedicated to the violinist Rolf Schulte, and is rendered here with dazzling precision and intensity by Mr. Schulte and the pianist James Winn. The first movement, "Disputation," begins with a deceptively calm series of soft, sustained piano chords, and then plunges into six minutes of perhaps the most tightly compressed, rhythmically intricate music in Lerdahl's oeuvre. Like the *First Quartet*, the movement consists of a single set of expanding variations, but at about the four-minute mark the process is reversed and the variations begin to shrink. Lerdahl has used this variant of his method in several pieces, but in this case, he notes, "the material continues to proliferate while the form compresses, leading to an explosive climax."

The dense ferocity of this opener has a counterweight in the expansive second movement, "Elegy." Many of the first movement's ideas return in alternately subdued and plangent incarnations over the course of a binary form (with each half in three sections, ABCA'B'C'). The composer explains the title: "the movement has a passionate and at times dirge-like expression that arose unbidden in response to the sudden deaths of two close friends and a student within the preceding two years."

This recording ends with **Quiet Music**, an orchestral piece Lerdahl wrote in 1994 on a commission from the Fromm Music Foundation at Harvard for the American Composers Orchestra under Dennis Russell Davies. The instrumentation is almost identical to that of *Cross-Currents* (though with a less clamorous percussion section, as befits its title), but the character is very different. About the work's conception, the composer tells us:

"I like to work within constraints. In *Quiet Music*, two of them are immediately audible; one was intended, the other not. The intended constraint is that at every point until the final sonority there are running 16th notes somewhere in the musical fabric, a feature that I adapted from an earlier orchestra piece, *Waves*. In both cases the purpose was to establish a regular rhythmic background against which other rhythms could play. In *Waves*, the 16th notes propel the music forward in an agitated manner, but here the pace is slower and the effect is more like that of a flowing river. The unintended constraint is that the entire work is to be played pianissimo. As I was composing I tried to build dynamic climaxes, but the music resisted so strongly that I was forced to realize that its essential impulse was to speak in a hushed voice. Consequently, the means of achieving tension and climax are displaced from dynamics onto texture, density, and instrumentation."

Lerdahl has called *Waves*, from 1988 (available on BRIDGE 9191), his confrontation with minimalism, and as *Quiet Music* opens in the high woodwinds, piano, and harp, its triadic harmony and perpetual-motion 16ths seem to indicate that the confrontation left a mark. Complexity gradually accrues; the piece is constructed entirely in overlapping sets of expanding and contracting variations, with as many as four sets in progress at a time. Lerdahl has likened this kind of texture to a tapestry; the river analogy is also apt, particularly if one imagines new tributaries regularly adding their separate waters to the whole. With everything so quiet, this structure continually creates gentle surprise as the listener happens upon streams of music that are already in progress, having begun beneath the perceptual radar and gradually emerging into the foreground before receding again. Many of these streams consist of constantly evolving arpeggios and ascending and descending scale segments; there are also haltingly repeated chord progressions and occasional melodies of the composer's characteristically sinuous kind. Fragmentary ideas are echoed in one choir of instruments after another. In Lerdahl's words, the result is "one of my most intimate works, an internal reverie of magical textures and shifting soundscapes."

Yet while all this is going on, *Quiet Music* maintains its absolute rhythmic (and metric) regularity, so that these mysteriously interlocked processes have an inexorable, clockwork quality. The last two minutes bring back a transformed version of the opening music, but accompanied by several added layers, including sustained string harmonics and slow-moving chords in the brass that give the passage ominous weight. Finally, these clouds dissipate and leave the last word to the translucent music of the winds, piano, and harp that seems to have been there all along.

—Carl Voss

Carl Voss is a composer and violist living in New York City. He is adjunct professor of music at Columbia University.



Composer **Fred Lerdahl** studied at Lawrence University, Princeton, and Tanglewood. He taught at UC/Berkeley, Harvard, and Michigan, and since 1991 he has been at Columbia University, where he is Fritz Reiner Professor of Music. He has received many honors for his music, including the Koussevitzky Composition Prize, awards from the American Academy of Arts and Letters, and a Guggenheim Fellowship. Commissions have come from the Fromm Foundation, the Koussevitzky Foundation, the Spoleto Festival, National Endowment for the Arts, the Chamber Music Society of Lincoln Center, the Library of Congress, and others. Among the organizations that have performed his works are the New York Philharmonic, the Pittsburgh Symphony, the San Francisco Symphony, the Seattle Symphony, the Cincinnati Symphony, the Los Angeles Philharmonic, the American Composers Orchestra, the Saint Paul Chamber Orchestra, the Orpheus Chamber Orchestra, the Manhattan Sinfonietta, the Boston Symphony Chamber Players, the Chamber Music Society of Lincoln Center, eighth blackbird, Speculum Musicae, Collage, Antares, the Juilliard Quartet, the Pro Arte Quartet, Ensemble XXI, Lontano, and the Venice Biennale. He has been in residence at the Marlboro Music Festival, IRCAM, the Wellesley Composers Conference, the American Academy in Rome, the Bowdoin Summer Music Festival, the Yellow Barn Music Festival, the Saint Paul Chamber Orchestra, and the Center for Advanced Study in the Behavioral Sciences. Lerdahl is also prominent as a music theorist. He has written two books, *A Generative Theory of Tonal Music* (with linguist Ray Jackendoff) and *Tonal Pitch Space*, both of which model musical listening from the perspective of cognitive science.

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).

Violin 1

Bjarne Hansen
Kazimierz Skowronek
Signe Madsen
Jørgen Vestergaard
Kjetil Ravnar Quamme
Esther Mielewicz
Ulf Jeppesen
Hana Kovac
Stinus Christensen
Hanna Gaarn Corfixen
Gitana M. Balaban
Niels Mathiesen
Valeria Stadnicki
Ulrike Salter-Kipp
Kajetan M. Balaban

Violin 2

Carl Sjöberg
Claus Th. Boe
Leif Bjørk
Inger Lassen
Anna Bodzon
El Bylin Bundgaard
Stig Andersen
Jovana Vukusic
Jan Erik Schousboe
Astrid Høier
Karsten Bidstrup
Henriette Hansen
Jørgen Larsen

Viola

Rafael Aitino
Finn Winsløv
Martin Joacimsen
Annelise Just Boe
Anca Bold
Anna Caroline Jensen
Malte Bjerkø
Mette Brandt
Violoncello
Vanja Maria Louro
Anna Dorothea Wolff
Susanne Carstensen
Anna Pettersson
Ida Franck
Svend Winsløv
Pavel Dolinsky

Contrabass

Peter Prehn
Maria F. M. Jørgensen
Poul J. Find
Jens Krøgholt
Christian Jørgensen

Flute

Rune Most
Charlotte Norhold
Michael Uhelensierne

Oboe

Mats Hedelius
Henrik Skotte Larsen
Karsten Rose

Clarinet

Rene Højlund Rasmussen
Kenneth Larsen
John Kruse
Christian Steene

Bassoon

Morten Østergaard
Erik Carstensen
Kai Danvad

French Horn

Tone Sundgård Anker
Steen Madsen
Philip A. Sandholdt
Gustav Carsson
Susanne Skov

Trumpet

Henrik H. Jørgensen
Lars Husum
Per Morten Bye

Trombone

Robert Hølmsted
Mette Krüger
Jesper Rosenkilde

Tuba

Carl Boye Hansen

Timpani

Thomas Georgi

Percussion

Finn Christensen
Mikkel Burshardt
Mads Drewsen
David Sachsenskold

Harp

Angelika Wagner

Keyboards

Inke Kessler
Ole Killerick





Paul Mann has made a name as one of the most talented of the younger generation of British conductors. Mr. 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), Stephen Jaffe (BRIDGE 9255), and "American Orchestral Song" (BRIDGE 9254).



James Winn made his professional debut with the Denver Symphony at the age of thirteen, and has been performing widely in North America, Europe and Japan ever since. With his duo-piano partner, Cameron Grant, he was a recipient of the top prize given in the two-piano category of the 1980 Munich Competition. Dr. Winn has been a solo pianist with the New York City Ballet, a member of the New York New Music Ensemble, and of Hexagon (woodwind quintet plus piano), as well as a frequent guest with the Chamber Music Society of Lincoln Center, Speculum, the Washington Square Contemporary Music Series, the Chamber Music Society of Sacramento, the Group for Contemporary Music and Bargemusic. Well-known as a specialist in new music, he has been involved in numerous world premiers and premiere recordings by many renowned composers, among them 12 Pulitzer Prize winners (John Adams, Michael Colgrass, Mario Davidovsky, Norman Delio Joio, Jacob Druckman, Aaron Kernis, George Perle, Wayne Peterson, Mel Powell, Melinda Wagner, Charles Wuorinen and Ellen Zwilich). He is currently a member of Argenta, University of Nevada - Reno's resident chamber group, the pianist of Telluride Chamber Music Festival, and performs regularly in recital with violinist, Rolf Schulte.

The violinist **Rolf Schulte** was born in Germany and started playing the violin at the age of five under his father's tutelage. He later studied with Kurt Schaffer at the Robert Schumann Conservatory in Düsseldorf, attended Yehudi Menuhin's summer courses in Gstaad, Switzerland, and studied with Franco Gulli at the Accademia Chigiana in Siena, Italy, before moving to the United States to study with Ivan Galamian at the Curtis Institute of Music in Philadelphia. His orchestral debut came with the Philharmonia Hungarica in Cologne in Mendelssohn's Violin Concerto when he was fourteen, and he has since performed with the Berlin Philharmonic, the Munich Philharmonic, the Frankfurt Museums-Orchester, the Stuttgart State Orchestra, the Bamberg Symphony, the Orchestra del Teatro La Fenice in Venice and the Radio Orchestras of Berlin (RSO), Cologne (WDR) and Stuttgart (SDR). In 1991 he appeared in a series of American music in Moscow, and played Roger Sessions's Violin Concerto with the Radio Orchestra of the U.S.S.R.. In America he has performed with the Seattle Symphony, the St Paul Chamber Orchestra, and Vermont and New Hampshire Symphonies. Among the works of which he has given the première are Donald Martino's *Violin Concerto and Romanza*, Tobias Picker's *Concerto*, Milton Babbitt's *The Joy of More Sextets* and *Little Goes a Long Way*, Mario Davidovsky's *Synchronisms No. 9*, and Elliott Carter's *Fantasy*. American premières include Gyorgy Kurtag's *Kafka Fragments*, Poul Ruders's *Violin Concerto No. 1*, and Carter's *Riconoscenza per Goffredo Petrassi*. He has appeared with the Lincoln Center Chamber Music Society, and has participated in the 1990 Kuhmo Music Festival in Finland. Rolf Schulte has performed the cycle of ten Beethoven sonatas and the complete violin works of Igor Stravinsky at the Berlin Festwochen. From 1999-2001, he fulfilled a residency that included annual recitals at Harvard University. He has been a regular faculty member of the Composers Conference at Wellesley College. He is an alumnus of the 1971 Young Concert Artists. His recordings include Arnold Schoenberg's *Violin Concerto* with the London Philharmonia, Robert Schumann's *Fantasiestücke, Romanzen, Märchenbilder*, David Lang's *Illumination Rounds*, and Carter's *Duo, Violin Concerto and Four Lauds*. In 1980 and 1988 Rolf Schulte was a juror for the International Competition of American Music at the Kennedy Center, Carnegie Hall, and he often serves on panels judging events for the Juilliard School. He plays a 1780 violin by Lorenzo Storioni.



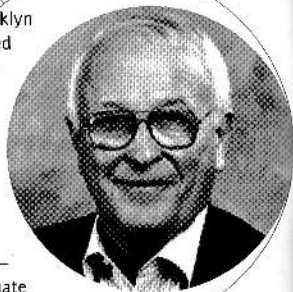
Scott Nickrenz was appointed Music Director for the Isabella Stewart Gardner Museum in 1990. Over the last decade, Nickrenz established a world-class concert series at the Gardner Museum, attracting acclaimed artists from across the globe to perform for Boston audiences amid the unique setting of the museum's Tapestry Room. Continuing the museum's legacy of supporting young and emerging artists, Nickrenz created the Young Artists Showcase that takes place within the spring and fall concert series. As Music Director, he oversees the more than 40 concerts held annually at the Gardner. Among his recent projects, Nickrenz presented a special series of Vivaldi in the Courtyard concerts directed by flutist Paula Robison to celebrate the Gardner's Centennial in 2003-04.

A violist, Nickrenz received his first music lessons from a country fiddler and gave his first performances in a dance band with his father, an amateur jazz pianist. When he was 18 he entered the Curtis Institute of Music. He left three years later to become violist and pianist in the Pittsburgh Symphony Orchestra and a founding member of the Lenox String Quartet. He went on to found the Vermeer Quartet, the New Chamber Quintet, and the Orpheus Trio. He helped create "Third Stream Music" with the Modern Jazz Quartet and was a member of the Claremont String Quartet. In addition, Nickrenz has appeared on "Live from Lincoln Center" and the "The Today Show," and has been profiled by People Magazine.

Nickrenz has performed as a soloist and chamber musician in Europe, South America, Africa, and the Far East, at the White House, as a frequent guest with the Chamber Music Society of Lincoln Center, and at the Casals, Spoleto, Marlboro and Tanglewood Festivals. He was a founding faculty member of the North Carolina School for the Arts and has taught at the New England Conservatory of Music.

In 1975 Mr. Nickrenz became Director of Chamber Music for the Brooklyn Academy of Music (BAM). During his 13 years at BAM he presented chamber music artists from all over the world and produced three festivals of traditional American country music. From 1978 to 1995 he was the Director of the popular Chamber Music Concerts at the Spoleto Festivals in Charleston, North Carolina; Spoleto, Italy; and Melbourne, Australia. He remained Chamber Music Director in Spoleto, Italy until 2003. Nickrenz currently directs the Chamber Music program at the New World Symphony, Miami Beach, Florida.

Mr. Nickrenz is married to flutist Paula Robison and has two daughters—Erika Nickrenz, pianist of the Eroica Trio, and Elizabeth Nickrenz, graduate student of Human Development at the University of Chicago.



A pioneer and a visionary in the music world, cellist **Fred Sherry** has introduced audiences on five continents and all fifty United States to the music of our time through his close association with such composers as Babbitt, Berio, Carter, Davidovsky, Foss, Knussen, Lieberson, Mackey, Takemitsu, Wuorinen and Zorn. Marjo Davidovsky, Steven Mackey, Somei Satoh and Charles Wuorinen have written concertos for Mr. Sherry and he gave the European premiere of the Elliott Carter Cello Concerto with Oliver Knussen and the BBC Symphony Orchestra at the 2002 Aldeburgh Festival.

He has been a member of the Group for Contemporary Music, Berio's Juilliard Ensemble, the Galimir String Quartet and a close collaborator with jazz pianist and composer Chick Corea. Mr. Sherry was a founding member of Speculum Musicae and Tashi. His work with Tashi includes a number of premieres and performances with the Cleveland Orchestra, Boston Symphony, Los Angeles

Philharmonic, New Japan Philharmonic, Montreal Symphony and L'Orchestra de la Suisse Romande.

Mr. Sherry has been an active performer with the Chamber Music Society of Lincoln Center since the 1970's, an Artist Member since 1984 and was the Artistic Director from 1988 to 1992. He has been a guest at festivals including the Aldeburgh Festival, Casals Festival, Tanglewood, Spoleto, Scotia Festival of Music, Toru Takemitsu's Music Today, Chamber Music Northwest, OK Mozart and the Mostly Mozart Festival. He is a member of the cello and chamber music faculty of the Juilliard School and the cello faculty of the Mannes College of Music.

Mr. Sherry created the series "Bach Cantata Sundays" at St. Ann's Church and conceived and directed the acclaimed "Arnold Schoenberg: Conservative Radical" series at Merkin Concert Hall. He was the creator and director of "A Great Day in New York," the groundbreaking festival featuring 52 living composers presented by the Chamber Music Society of Lincoln Center and Merkin Concert Hall.

In the vast scope of his recording career, Fred Sherry has been a soloist and "sideman" on hundreds of commercial and esoteric recordings on RCA, Columbia, Vanguard, CRI, Albany, Bridge, ECM, New World, Arabesque, Delos, Vox, Koch and Naxos. Mr. Sherry's longstanding collaboration with Robert Craft has produced recordings of the Schoenberg Cello Concerto and String Quartet Concerto and other major works by Schoenberg, Stravinsky and, Webem.



Donald Palma has an active career as conductor, performer and educator. Born in New York City, he attended the Juilliard School. In 1973 he won the Naumburg Chamber Music Award as a member of Speculum Musicae, one of New York's pre-eminent contemporary music ensembles. With Speculum, he has conducted at the Miami Festival, the Geneva Festival, the Warsaw Autumn Festival, New York Philharmonic Horizons Festival and has made critically acclaimed recordings of works by Carter, Ruders, Davidovsky, Wuorinen and Crumb.

Mr. Palma was also Music Director of the San Francisco Contemporary Music Players and received two Chamber Music America/ASCAP Awards for Adventurous Programming during his directorship. As the double bassist of the Orpheus Chamber Orchestra, he was also an Artistic Director for many years and oversaw the programming of hundreds of national and international concerts and recorded over fifty compact discs for Deutsche Grammophon.

Recent appearances include conducting at the Casals Festival in a broadcast production of Stravinsky's *L'Histoire du Soldat* for Puerto Rican Television. He has been on the faculty of the Manhattan School of Music and is presently on the faculties of Yale University and the New England Conservatory where he is Director of Orchestras.

Producers: David Starobin (*Cross-Currents*, *Duo For Violin and Piano* & *Quiet Music*)
Judith Sherman (*Waltzes*)
Engineers: Viggo Mangor (*Cross-Currents* & *Quiet Music*), Judith Sherman (*Waltzes*)
Adam Abeshouse (*Duo For Violin and Piano*)
Associate Engineer: Claus Bryith (*Cross-Currents*)
Editor: Charlie Post
Mastering Engineer: Adam Abeshouse
Annotator: Carl Voss
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Tray card Illustration by Brook Ellis: *The Composer's Reverie*
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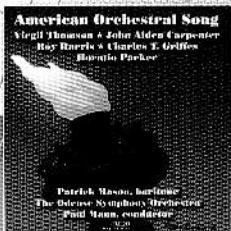


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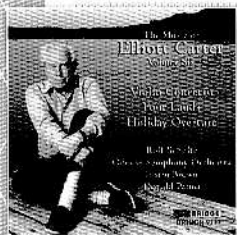
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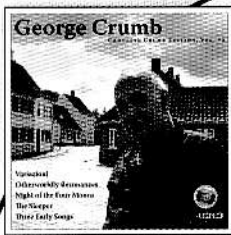
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