

# Yehudi Wyner

- 1 Piano Concerto, "Chiavi in Mano" (2005) (19:09)  
Robert Levin, piano  
Boston Symphony Orchestra  
Robert Spano, conductor
- 2 Cello Concerto, "Prologue and Narrative" (1994) (24:55)  
Maximilian Hornung, violoncello  
Odense Symphony Orchestra  
Susan Davenny Wyner, conductor
- 3 Lyric Harmony (revised version, 1996) (18:39)  
Festival Orchestra of Boston  
Susan Davenny Wyner, conductor
- 4 Epilogue: in memory of Jacob Druckman (1996) (8:41)  
Odense Symphony Orchestra  
Susan Davenny Wyner, conductor

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## On the Music of Yehudi Wyner\*

by Martin Brody

In an essay arguing for the treatment of literature as a medium of performance, the critic, Richard Poirier, inadvertently but impeccably described the achievement of Yehudi Wyner. "It's performance that matters," declared Poirier: "pacing, economics, juxtapositions, aggregations of tone, the whole conduct of the shaping presence." In a half-century of brilliant musical invention, Wyner has repeatedly revealed just this—the *whole conduct of the shaping presence*—in electrifying music that dramatizes the process of artistic discovery while rendering a complete and self-sufficient artistic world. Rather than relying on any pre-compositional system or theory, Wyner's music embodies a sensibility and a technique that are radically responsive to the occasion and conditions of music making itself. "Out of an accumulation of secretive acts," Poirier proposed, "a form [emerges] that presumes to compete with reality itself for control of the minds exposed to it." Poirier's image of a performing self, a presence projected in each artwork that is as visceral as it is refined, as brutally physical as it is conceptually nuanced, could find no finer embodiment than the music of Yehudi Wyner. In every gesture, it projects a creative imagination gripped by a relentless process of self-discovery.

This unrelenting process, joined with Wyner's equally unrepentant expressive candor, yields a rich, dense emotional return—never more so than in a sequence of large scale works that the composer has produced in recent years. Wyner's *Prologue and Narrative* for cello and orchestra (1994) is an especially breathtaking contemplation of the dynamics of lyricism and virtuosity. Opening with low register double stops and arpeggiations—a gorgeous, brooding, throat-clearing by the solo cello that releases a powerful lyrical impulse—the music is animated by a dramatic juxtaposition of lyricism and virtuosity. Fueled by this elemental opposition, the music passes through

many moods and manners. Along the way we encounter a suave Ellingtonian dance tune, moments of dense Schoenbergian motivic elaboration, extended cantabile dialogues between soloist and ensemble, a stunning low register apotheosis for 'cello and euphonium, as well as high altitude explorations of the top of the cello's range. The dialectic of virtuosity and lyricism eventually unleashes an outpouring of romantic song that seems entirely inevitable and unsentimental—and then the work closes with a quiet peroration that magically dissipates the *cantabile* release.

Wyner's *Lyric Harmony* (1995) also spins an extended argument out of ephemeral moods and an interplay of virtuosity and song. It exemplifies one of Wyner's consistent achievements: the creation of long forms that are at once entirely personal but as nuanced, sustained, and dramatic as those of the tonal tradition. Recent chamber works exhibit a similar dialectic of lyricism and virtuosity, played out over long musical spans. The 1997 *Horntrio* (a finalist for the 1998 Pulitzer Prize) mines the dramatic potential unleashed by the convergence of disparate elements—horn, violin, and piano—producing at first a bravura display of relentlessly contrasting dramatis personae, and eventually, over the course of three extended movements, an unanticipated integration of forces that yields both an intense outpouring of lyricism and a release of hyper-kinetic, hyper-dramatic actions. By contrast, the 1999 *Quartet* for oboe and string trio, while exploring a similar interplay of lyricism and athleticism, unfolds from a less dramatic and agonistic principle, favoring, rather, a subtle recalibration of familiar elements: tonal sonorities, harmonic anticipations and voice-exchanges: the weights and balances of each pressure point and structural function tweaked to produce a mercurial flow of moods and magical transformations. In all of the orchestral and chamber music produced over the last decade, Wyner has explored ever more inventive ways to reconcile his predilection for spontaneity and emotional fluidity with the sustained and poised arguments of long forms.

Consummate virtuosity in both composition and performance are rarely embodied in the same person. However, since beginning his formal musical studies as a pianist at Juilliard, Wyner has combined a dazzling career as a performer with a rich life in musical composition. It is almost unnerving to find a musical impulse that is at once so sophisticated and knowing and yet so *tactile*; or a compositional imagination so inextricably bound to the physical engagement with resonating instruments; or a creative imagination so deeply informed by the subtleties and particularities of musical articulation; or a refined sensibility so attuned to intricacies of form, on the large scale and small, and yet so committed to exploration and a process of self-discovery on the fly. The results may seem paradoxical: uncensored lyricism merges with scrupulous technique; and a transparent, forthright expressivity is tempered by acute self-awareness and discipline. This unique musical sensibility invites us to open our hearts as well as our ears and to embrace its beauty—even while it engages weighty matters of tradition and modernity. However, tracing the techniques or searching for the antecedents of Wyner's music can seem futile or irrelevant: the overwhelming effect is of the ingenuity and potency of the shaping presence.

Of course, Wyner's capacious musical mind is stocked full; the composer himself has catalogued no end of eclectic musical passions and antecedents, from Monteverdi to Sinatra, Perotin to Boulez, the rhythms of jazz and the contours of Jewish cantillation. However, it is equally relevant to say that his music, like that of Rachmaninoff or Art Tatum, is rooted in an extraordinarily subtle conception of how to play an instrument—*his* instrument, the piano (as deeply and personally his as it was Rachmaninoff's or Tatum's). In Wyner's music for piano, with or without other performers, the thrust produced by the instrument's combustible rhythmic engine seems to defy the force of gravity, even as the music seems to hug the ground, digging into each accent and articulation. Wyner's unparalleled sense of pianistic touch also infuses all of his instrumental music—yielding a polyphony of unrelentingly

diverse rhythmic effects, far beyond what notation can capture. At the same time, even as it inspired (and is inspired by) virtuosity and a unique understanding of instrumental resonance and articulation, Wyner's music can be as delicately lyrical as Webern. Comparing the composer to disparate predecessors (whether Webern, or Rachmaninoff, or Art Tatum) may seem facile; the truths revealed by the comparisons are surely partial. For a body of work that assimilates so much, even as it reinvents itself anew in each new context, such far-flung comparisons, however apposite, are bound to be paradoxical, even misleading. To focus either on the sources of his inspiration or to look for comparable musical achievements diverts attention away from the music's own contextual processes, which emerge spontaneously from within—fleeting impulses that set off an extended journey.



However futile it may be to attempt to site the antecedents of Yehudi Wyner's music, the sources of his compositional vocation were straightforward. The son of a distinguished composer of Jewish liturgical music and art songs, Wyner understood the work ethic and discipline required for a compositional career at an early age, and he acquired both a reverence for the art of music and a voracious appetite for musical engagement as a pianist at Juilliard. He went on to study composition with Richard Donovan and Paul Hindemith at Yale and Walter Piston at Harvard, where he also engaged in a formative encounter with the music of Handel, as a student of Randall Thompson. While working with Piston, Wyner wrote his *Partita* for piano (1952), a piece that already reveals the enormity of his compositional gift. The five-movement suite introduces us to a young composer bursting with ideas and eager to demonstrate his mastery of and personal take on the American neo-classical idiom. Even as it fleetingly evokes the legacy of Copland or Stravinsky, the music has an utterly distinctive cast, demonstrating an original compositional imagination and a grasp of

the subtle qualities and consequences of instrumental tone production that marks a strong imagination and integrated musical persona. Already, the confluence of lyricism and virtuosity that remains a hallmark of Wyner's oeuvre is fully manifest.

It was, however, during a stint as the recipient of a three-year fellowship in composition at the American Academy in Rome, that Wyner hit his stride and developed his characteristic voice. The Italian experience, he has said "was among the profoundest and most long-lasting influence[s] on my life":

*[It provided a] view of other cultures....a connection with the past, the chain of generations; a tolerance and an acceptance of many other ways of life, of culture; the possibility for integrating, even in an informal way, ideas from all over the world and ideas from all over one's internal landscape, finding things that would be normally regarded as disparate, disorganized or as simply messy; finding that there were ways to have those live together, to be integrated, to result in a new synthesis.*

The crowning achievement of Wyner's Roman experience was his *Concert Duo* (1955-7), a masterpiece of the post-war chamber literature and a startling advance in the composer's work. A half-century after its conception, it remains one of the most breathtaking leaps in a compositional oeuvre to be taken by any modern American composer. If the rich, historical heterogeneity of Rome inspired Wyner to free himself from closed neo-classical forms and to invite everything in his imagination into his music, he also came to terms, decisively in the *Concert Duo*, with the newly emerging, major works of his colleague, Elliott Carter. The opening of the *Concert Duo*—with its opposition of mechanical, secco piano attacks and legato, lyrical violin lines—nods deeply toward Carter's *Sonata for Cello and Piano*. And the grasp of large-scale process—the taut control of dramatic flow over the course of two

extended movements (both of which elaborate a small parcel of initiating musical ideas that are extended almost unimaginably far in the gamut of dramatic intensities and harmonic possibilities, instrumental behaviors and textural configurations, ensemble interactions and colors)—also reflects the ambition, techniques, and scope of Carter's contemporaneous work. However, the compressed, quixotic, emotional life of the *Concert Duo*, its thrilling and unsettling emotional alchemy and sudden, magical motivic transformations, reveals an utterly unprecedented and distinctive musical imagination.

Since 1963, he has taught composition in various universities, primarily Yale, SUNY-Purchase (where he was dean of the music division) and Brandeis. He has also sustained a distinguished career as a solo and collaborative performer—for 30 years as a member of the Bach Aria Group and in countless performances with a wide array of brilliant instrumentalists and singers, among them, his wife, the soprano, Susan Davenny Wyner, with whom he collaborated in numerous celebrated recitals during the 1970s. Since the end of her singing career and the development of her second major musical career, as a conductor, Susan and Yehudi Wyner have collaborated in a wide range of artistic enterprises and an ongoing musical dialogue. He also singles out a precipitous plunge into the world of opera (when he became the director of the Turnau Opera Company in the early 1960s) as an especially thrilling and transformative experience. As the Boston Globe music critic, Richard Dyer, has astutely observed, however, Wyner is neither a conventional academic musician, nor the kind of performer to pursue a traditional concert pianist's career. Rather, he has created an idiosyncratic symbiosis of musical activities—composing, performing, and teaching—that uniquely complement each other, focusing each aspect of his artistic life.

The theme of transience, the experience of loving and losing the world, runs through much of Wyner's music. It surfaces especially overtly in an extended song cycle, *The Second Madrigal: Voices of Women* (1999), where we encounter a variety of female voices, all embodied in a solo soprano, meditating on, sometimes fretting overtly about, processes of aging and the loss of beauty. Characteristically, Wyner works with the most palpable and immediate images—there is nothing coy or withholding in either his music or his choice of texts; but he inflects both with an equally characteristic subtlety and irony. The theme of aging and loss is simultaneously conveyed and belied by the extraordinarily beautiful, affecting, even consoling music that Wyner has crafted to express it—perhaps most tellingly, by the music's ever-changing vocal and instrumental resonances and colors, which seem at once ephemeral but unfaded, bursting with vitality.

The thematic elements in play in Wyner's large song cycles—the mingling of transcendence and dailiness, individual and communal experience, and the discovery of epiphanies in the exploration of a richly inflected harmonic language—all pre-date the composition of *Voluptuous Night* and *The Second Madrigal* by decades. Indeed, they are fully manifest in his *Friday Evening Service* (1963), an utterly unique rendering of the Sabbath evening liturgy bursting with harmonic invention, nuanced psychology, and unique personality. Wyner's virtually congenital understanding of the subtleties of the Jewish Sabbath service—its emotional flow and spiritual aspirations, its dialectic of choral and individual utterance, and its metabolism of strophic and through-composed structures—is fully integrated with a heterogeneous modernist idiom that evanescently references everything from the hieratic world of *Les Noces* to a distinctly American neo-classicism, the cantorial tradition, atonality, jazz. What results is a stunning enactment of cosmopolitan, American, modernist, Jewish experience.

Thus, it was (and still is) performance that matters, the shaping presence of a composer who seduces us into experience a new relationship to the sacred and secular, erudite and vernacular, the virtuosic and lyrical. As this essay is written, we await another gift from this ever restless and assured musical imagination: a piano concerto *Chiavi in mano*, written for Robert Levin and the Boston Symphony. In virtuosity and lyricism, again, we anticipate revelation.



**Piano Concerto, "Chiavi in Mano" (2005)**  
**Commissioned by the Boston Symphony Orchestra**  
Notes by Yehudi Wyner

The idea for a piano concerto for the Boston Symphony was instigated by Robert Levin, the great pianist and Mozart scholar. The idea was evidently embraced by BSO artistic administrator Anthony Fogg and supported by music director James Levine.

Much of the concerto was composed during the summer of 2004 at The American Academy in Rome in a secluded studio hidden within the Academy walls. While much of the composing took place far from home, the concerto comes out as a particularly American piece, shot through with vernacular elements. As in many of my compositions, simple, familiar musical ideas are the starting point. A shape, a melodic fragment, a rhythm, a chord, a texture or sonority may ignite the appetite for exploration. How such simple, insignificant things can be altered, elaborated, extended and combined becomes the exciting challenge of composition. I also wanted the finished work to breathe in a natural way, to progress spontaneously, organically, moving toward a transformation of the musical substance in ways

unimaginable to me when I began the journey. Transformation is the goal, with the intention of achieving an altered state of perception and exposure that I am otherwise unable to conceive.

"Chiavi in mano"—the title of the piano concerto—is the mantra used by automobile salesmen and realtors in Italy. Buy the house or the car and the keys are yours. But the more pertinent reason for the title is the fact that the piano writing is designed to fall "under the hand" and no matter how difficult it may be, it remains physically comfortable and devoid of stress. In other words: "Keys in hand."



**Cello Concerto, "Prologue and Narrative" (1994)**  
**Commissioned by the BBC Philharmonic**  
Notes by Yehudi Wyner

The world premiere of **Cello Concerto, "Prologue and Narrative"** which was commissioned by the BBC for cellist Ralph Kirshbaum, took place at the 1994 International Cello Festival in Manchester, England.

At that performance I wrote about my decision to invent the title "Prologue and Narrative" because the piece does not conform to the formal expectations of a traditional concerto. The notion of a narrative, an adventure, a voyage, more clearly reflected my idea for the succession of events and attitudes. And it is clear that the opening gestures are introductory, hence "Prologue".

In general my musical thinking is not comfortable with traditional conventions of form. While the music is constructed with great attention to contextual unity and formal coher-



ence, it also strives for a sense of the informal, the improvisational, the spontaneous. Increasingly, my music has welcomed the absorption of musical elements from many sources, not for the purposes of quotation or superficial reference, but for the possibility of fusion and transformation. Among these sources has been popular music of our culture. I see the vernacular much in the way the American poet William Carlos Williams did – as raw material which awaits the transforming power of the imagination. As an artist I seek to explore this material, to trace connections with other seemingly unrelated materials – unrelated in terms of culture, time, style, genre – and to allow the contrasts and collisions to evoke new states of being. The magic of unanticipated transformation is what interests me. When it happens in my own work I am surprised and grateful.

“Prologue and Narrative” is composed without movement divisions: nevertheless, it will travel through a variety of clearly characterized musical territories. The duration is roughly 25 minutes. It is dedicated with affection and respect to Ralph Kirshbaum.



### **Lyric Harmony (revised version, 1996)**

*Commissioned by the Carnegie Hall Corporation*

Notes by Yehudi Wyner

*Lyric Harmony* was commissioned by the Carnegie Hall Corporation for the American Composers Orchestra and received its first performance at Carnegie Hall on April 30<sup>th</sup>, 1995, conducted by Dennis Russell Davies. The composition has since then been extensively revised, and the present performance conducted by Susan Davenny Wyner in Boston constitutes a world premiere of the new version.

The new version reduced the instrumentation of the extravagant original version, strengthening, clarifying and focusing the orchestration. In addition, several transitional passages were refined to give a more natural flow to the succession of events.

The title *Lyric Harmony* suggests the inner process of the composition—the essence of its lyric impulse—which is more a kind of singing harmony than melody per se. The melodies arise from the chords; the progression of chords is heard as song. This is not to imply that *Lyric Harmony* is a smooth extended “aria” for orchestra. Rather it is a symphonic composition of dramatic oppositions and developments.

While *Lyric Harmony* is in one continuous movement of roughly 20 minutes duration, it is given shape by clearly articulated sections. The succession of events can be described as follows:

- Headlong and driven
- Processional
- Headlong (a return)
- Transition and Chorale Prelude (Elegy)
- Frozen Harmonies
- Liquid dissolution of the harmonies
- Extended development of dramatic and expressive contrasts
- Ceremonial apotheosis resolving to the chord which begins *Lyric Harmony*

Between *Lyric Harmony* and *Epilogue* there exists a close connection. Some of the music of *Lyric Harmony* finds its way into *Epilogue*. Conversely, some of the music for *Epilogue* was originally conceived as part of *Lyric Harmony*. The two compositions, therefore, emerge from the same source.

**Epilogue: in memory of Jacob Druckman (1996)**

Notes by Yehudi Wyner

*Epilogue* was commissioned for the Norfolk Chamber Music Festival—Yale Summer School of Music —by the Leshowitz Family Foundation and Meet-the-Composer, in celebration of the 90<sup>th</sup> anniversary of the Music Shed. It was given its first performance on August 10<sup>th</sup>, 1996, by the Norfolk Chamber Orchestra, Sidney Harth conducting. My original intention in planning this piece for the anniversary of the shed at Norfolk was to fashion a celebratory, festive composition, suitable to the place and occasion. Such plans crumbled at the death of Jacob Druckman, esteemed colleague and lifelong friend. *Epilogue* is in his memory. The mood is somber and elegiac; the style simple and tonal; duration, about nine minutes.



Awarded the 2006 Pulitzer Prize for his *Piano Concerto*, “*Chiavi in mano*”, **Yehudi Wyner** (b.1929) is one of America’s most versatile musicians. His compositions include over 60 works for orchestra, chamber ensemble, solo voice and solo instruments, piano, chorus, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, The Boston Symphony, The BBC Philharmonic, The Santa Fe Chamber Music Festival, The Library of Congress, The Ford Foundation, The Koussevitzky Foundation, The National Endowment for the Arts, The Fromm Foundation, and Worldwide Concurrent Premieres among others. His recording “The Mirror” on Naxos won a 2005 Grammy Award, and his *Horntrio* (1997) was a Finalist for the Pulitzer Prize.

Other honors received include two Guggenheim Fellowships, The Institute of Arts and Letters Award, the Rome Prize, and The Brandeis Creative Arts Award. In



1998 Mr. Wyner was awarded the Elise Stoeger Prize given by the Chamber Music Society of Lincoln Center for "lifetime contribution to chamber music." He is a member of both the American Academy of Arts and Letters and The American Academy of Arts and Sciences.

Yehudi Wyner has also had an active career as a solo pianist, chamber musician collaborating with notable vocal and instrumental colleagues, teacher, director of two opera companies, and conductor of numerous chamber and vocal ensembles in a wide range of repertory. Keyboard artist of the Bach Aria Group since 1968, he has played and conducted many of the Bach cantatas, concertos and motets. He was on the chamber music faculty of the Boston Symphony's Tanglewood Music Center from 1975-97.

He has been composer-in-residence at the Sante Fe Chamber Music Festival (1982), at the American Academy in Rome (1991), at the Rockefeller Center at Bellagio, Italy (1998), at the Atlantic Center for the Arts (2005), at Vassar College (2007) and at the Eastman School of Music (2008). He was a professor at Yale from 1963-1977 where he served as head of the Composition faculty and became Dean of the Music Division at SUNY Purchase in 1978, where he taught for twelve years. A guest professor at Cornell University in 1988, he has been a frequent visiting professor at Harvard University since 1991. From 1991-2005, he held the Walter W. Naumburg Chair of Composition at Brandeis University, where he is now Professor Emeritus.

Born in Western Canada, Yehudi Wyner grew up in New York City. He came into a musical family and was trained early as pianist and composer. His father, Lazar Weiner, was the preeminent composer of Yiddish Art Song as well as a notable creator of liturgical music for the modern synagogue. After graduating from the Juilliard School with a Diploma in piano Mr. Wyner went on to study at Yale and Harvard

Universities with composers Paul Hindemith, Richard Donovan, and Walter Piston. In 1953, he won the Rome Prize in Composition enabling him to live for the next three years at the American Academy in Rome, composing, playing, and traveling.

Recordings of his music can be found on New World Records, Naxos, Bridge, Albany Records, Pro Arte, CRI, 4Tay Records, and Columbia Records. His music is published by G. Schirmer--Associated Music Publishers, Inc.. Yehudi Wyner is married to conductor and former soprano Susan Davenny Wyner.



Pianist **Robert Levin** has been heard throughout the United States, Europe, Australia, and in Asia, in recital, as a concerto soloist, and in chamber concerts. He has performed with the orchestras of Berlin, Chicago, Cleveland, Boston, Atlanta, Birmingham, Los



Angeles, Montreal, and Vienna on the Steinway with such conductors as Bernard Haitink, Sir Neville Marriner, Seiji Ozawa, and Sir Simon Rattle. On fortepiano he has appeared with the Academy of Ancient Music, the London Classical Players, the Orchestra of the Age of Enlightenment and the Orchestre Révolutionnaire et Romantique, with Christopher Hogwood, Sir Charles Mackerras, Nicholas McGegan, Sir Roger Norrington, and Sir John Eliot Gardiner. He has performed frequently at such festivals as Sarasota, Tanglewood, Ravinia, Bremen, Lockenhaus, and the Mozartwoche in Salzburg, often presenting new works. In February of 2005, he performed the world premiere of Yehudi Wyner's 2004 *Piano Concerto, Chiavi in mano*, which was especially commissioned for him by the Boston Symphony Orchestra.

Mr. Levin is renowned for his restoration of the Classical period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their active mastery of the Classical musical language. He has made recordings for DG Archiv, CRI, Decca/Oiseau-Lyre, Deutsche Grammophon Yellow Label, ECM, New York Philomusica, Nonesuch, Philips, and SONY Classical. He has recorded the complete Bach concertos with Helmuth Rilling as well as the English Suites and the Well-Tempered Clavier for Hänssler's 172-CD Edition Bachakademie. Other recordings include a Beethoven concerto cycle with Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique for Archiv, and a Mozart concerto cycle with Christopher Hogwood and the Academy of Ancient Music for Decca/Oiseau-Lyre.

In addition to his performing activities, Robert Levin is a noted theorist and Mozart scholar, and is the author of a number of articles and essays on Mozart. His completions of Mozart fragments are published by Bärenreiter, Breitkopf & Härtel, Hänssler, and Peters, and have been recorded and performed throughout the

world. Levin's cadenzas to the Mozart violin concertos have been recorded by Gidon Kremer with Nikolaus Harnoncourt and the Vienna Philharmonic for Deutsche Grammophon and published by Universal-Edition. Henle has issued his cadenzas to the flute, oboe and horn concertos and will publish his cadenzas to the Beethoven violin concerto. His reconstruction of the *Symphonie concertante* in E-flat major for four winds and orchestra, K.297B, was premièred by the Vienna Philharmonic Orchestra at the Mozartwoche in Salzburg, and has subsequently been performed worldwide. The first of the four recordings of the work, by Philips, won the 1985 *Grand Prix International du Disque*.

Robert Levin's completion of the Mozart Requiem was premièred by Helmuth Rilling at the 1991 European Music Festival in Stuttgart, Germany. Published by Hänssler-Verlag, it has been performed worldwide and recorded numerous times. His completion of the Mozart Mass in C minor, K. 427, commissioned by Carnegie Hall, was premiered in 2005 and has since been published and recorded.

Robert Levin studied piano with Louis Martin and composition with Stefan Wolpe in New York. He worked with Nadia Boulanger in Fontainebleau and Paris while still in high school, afterwards attending Harvard. Upon graduation he was invited by Rudolf Serkin to head the theory department of the Curtis Institute of Music, a post he left after five years to take up a professorship at the School of the Arts, SUNY Purchase, outside of New York City. In 1979 he was Resident Director of the Conservatoire américain in Fontainebleau, France, at the request of Nadia Boulanger, and taught there from 1979 to 1983. From 1986 to 1993 he was professor of piano at the Staatliche Hochschule für Musik in Freiburg im Breisgau, Germany. President of the International Johann Sebastian Bach Competition and a member of the American Academy of Arts and Sciences, he is Dwight P. Robinson, Jr. Professor of the Humanities at Harvard University.



**Maximilian Hornung** was born in 1986 in Augsburg Germany. He began studying cello as an eight-year-old and in 1995 became a pupil of Eldar Issakadze, later continuing his studies with Thomas Grossenbacher in Zurich and David Geringas in Berlin. Since winning First Prize in the German Music Competition in 2005, he has made guest appearances at the most important concert venues including the Zurich, Rheingau, Ludwigsburg, Lucerne, Ravinia, Verbier, London, Leipzig and Gstaad music festivals as well as performing at the Konzerthaus and Philharmonie Berlin, the KKL Lucerne, the Tonhalle in Zurich, the Concertgebouw in

Amsterdam, the Gewandhaus in Leipzig, the Herkulessaal in Munich and London's Wigmore Hall. Mr. Hornung is a devoted chamber musician and has performed with such artists as Christian Tetzlaff, Mischa Maisky and Lynn Harrell. As a soloist he has performed with orchestras including the Zurich Tonhalle-Orchestra, the Bavarian and Berlin Radio Symphony Orchestras, the Tchaikovsky Symphony Orchestra, Moscow, as well as the Southwest German, Wuerttemberg and Munich Chamber Orchestras. Mr. Hornung is also a member of the Tecchler Trio, with whom he won First Prize at the ARD Competition in Munich. His debut CD of works for cello and piano was released by the label GENUIN. Another CD with romantic cello sonatas will be issued in autumn 2009.

Maximilian Hornung is Principal Cellist of the Bavarian Radio Symphony Orchestra,

Mariss Jansons, Music Director. He has been a recipient of generous support from the Anne-Sophie Mutter Foundation.



**Robert Spano** is among the most innovative and imaginative conductors of his generation. Now in his eighth season as Music Director of the Atlanta Symphony Orchestra, he has enriched its repertoire and elevated it to greater prominence. He has conducted the major orchestras of North America, including those in Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia and San Francisco. Among the orchestras he has led internationally are the Royal Concertgebouw Orchestra, Orchestra Filarmonica della Scala, Czech Philharmonic, Berlin Radio Sinfonie Orchestra, BBC Scottish and BBC Symphony Orchestras, City of Birmingham Symphony Orchestra, New Japan Philharmonic and

Oslo Philharmonic. Mr. Spano has appeared with the opera companies of Chicago, Houston, and Santa Fe, and at the Royal Opera at Covent Garden and Welsh National Opera.

In August 2009, Mr. Spano returns to the Seattle Opera to conduct three cycles of Wagner's monumental *Der Ring des Nibelungen*. In December, he conducts Golijov's *Ainadamar* with Dawn Upshaw and the Orchestra of St. Luke's in Carnegie Hall and

appears with Carnegie's Zankel Band as part of its Bernstein Festival in a program of Bernstein gems. Other North American engagements will be with the New World Symphony and the Los Angeles Philharmonic.

This season's Atlanta programs reflect Mr. Spano's broad and diverse repertoire as well as his commitment to living composers, including commissions from Jennifer Higdon and Christopher Theofanidis, composers closely associated with Mr. Spano and the Atlanta Symphony Orchestra. Highlights in Atlanta are opening concerts celebrating Bach, Beethoven and Brahms, an "American Originals" festival, concert performances of John Adams's *Dr. Atomic* and Joseph Haydn's *The Creation*, with set designer Anne Patterson.

The Atlanta Symphony Orchestra's long and distinguished recording legacy with Telarc continues to flourish with Mr. Spano. Their discography includes music of David Del Tredici, Christopher Theofanidis, Jennifer Higdon and Michael Gandolfi, Sibelius' *Kullervo*, Brahms's *Requiem*, a recently released live recording of *La Bohème* and the Grammy® Award-winning recordings of Vaughan Williams's *A Sea Symphony* and Berlioz's *Requiem*. Mr. Spano and the ASO have also recently recorded two discs of the music of Osvaldo Golijov for Deutsche Grammophon: one including *Three Songs* and *Oceana*, and the other, the chamber opera *Ainadamar*, which was awarded two Grammy® Awards.

*Musical America's* 2008 "Conductor of the Year," Mr. Spano was Music Director of the Ojai Festival in 2006, Director of the Festival of Contemporary Music at the Boston Symphony Orchestra's Tanglewood Music Center in 2003 and 2004, where he was Head of the Conducting Fellowship Program from 1998-2002, and was Music Director of the Brooklyn Philharmonic from 1996-2004. He is on the faculty of Oberlin Conservatory, and has received honorary doctorates from Bowling Green State University and the Curtis Institute of Music. Robert Spano makes his home in Atlanta.



**Conductor Susan Davenny Wyner** has received national acclaim for her conducting. The Library of Congress featured her in its 2003 "Women Who Dare" Engagement Calendar, and the MacNeil-Lehrer Newshour and WGBH Television have presented special documentary features on her life and work. Her conducting credits include the Los Angeles Philharmonic, The Boston Lyric Opera, The Czech Philharmonic Chamber Orchestra, and Cleveland Orchestra members in three special benefit concerts. André Previn, Lynn Harrell, Claude Frank, Peter Serkin, and Emanuel Ax, have been among her guest soloists. She has conducted concerts at the Hollywood Bowl, in Italy and the Czech Republic, at the Tanglewood and Aspen Music Festivals, in Chicago and New York, and for CBS Radio.

Conducting a wide range of repertoire —symphonic, opera, oratorio, and choral— from the 15<sup>th</sup> through 21<sup>st</sup> centuries, Susan Davenny Wyner has garnered praise for

her performances with period instruments as well as for her presentation of over thirty world premieres. *The New York Times* described her conducting as "richly textured and emotionally compelling." *The Cleveland Plain Dealer* called her "a galvanizing presence," *Opera News* praised the "terrific lyrical moments under Susan Davenny Wyner's deft baton," and *The Boston Globe* has four times selected her conducted performances of concerts and opera "Best Musical Events of the Year".

From 1999-2005 she was Music Director and Conductor of The New England String Ensemble in Boston, which she brought to national prominence. Under her direction, the orchestra received grants from the National Endowment for the Arts and the Koussevitsky Foundation of the Library of Congress, appeared on the Bank of Boston Celebrity Series, and was regularly broadcast and recorded by WGBH radio. She has been Music Director and Conductor of The Warren Philharmonic Orchestra (Ohio) since 1999, and of Opera Western Reserve since its creation in 2004. She has held conducting positions at New England Conservatory, The Cleveland Institute of Music, Wellesley College, and Brandeis and Cornell Universities. In 1998, The American Orchestra League named her a Catherine Filene Shouse Conductor – a first-time award given by a national panel of conductors and orchestral managers.

Trained initially as a violinist and violist, Susan Davenny Wyner then went on to an international career as a soprano—singing with the Metropolitan Opera, New York City Opera, The London Symphony, Cleveland Orchestra, Boston Symphony, and the Israel, New York, and Los Angeles Philharmonics among many others. She performed regularly with conductors Leonard Bernstein, Erich Leinsdorf, Colin Davis, André Previn, Lorin Maazel, Michael Tilson Thomas, Robert Shaw, Seiji Ozawa, and Neville Marriner, and often performed works written especially for her. She recorded for Columbia Masterworks, Angel/EMI, Naxos, New World, CRI and Musical Heritage.

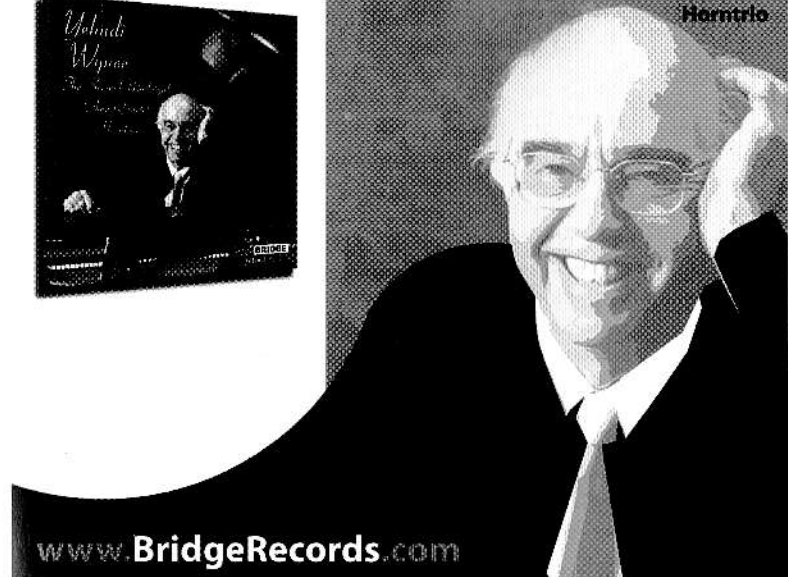


BRIDGE 9134



# Yehudi Wyner

The Second Madrigal  
Oboe Quartet  
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2008, Carl Nielsen Hall, Odense Koncerthus, Odense, Denmark; *Lyric Harmony*  
Live concert recorded February 10, 1997 Jordan Hall, Boston, MA

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