

**Richard Wernick**

(b. 1934)

**Quintet for French Horn and String Quartet (2002) (19:37)**

- 1 I. Fast; bright (3:57)
- 2 II. Spectral; disembodied (10:05)
- 3 III. Skitterish (5:23)

William Purvis, French Horn

The Juilliard String Quartet

Joel Smirnoff, violin 1 Ronald Copes, violin 2

Samuel Rhodes, viola Joel Krosnick, cello

**4 Da'ase (1996) (2:53)**

David Starobin, guitar

**5 String Quartet No. 6 (1999) (12:53)**

The Colorado Quartet

Julie Rosenfeld, violin 1 D. Lydia Redding, violin 2

Marka Gustavsson, viola Diane Chaplin, cello

**6 Trochaic Trot (2000) (1:41)**

David Starobin, guitar

**The Name of the Game (2001) (14:57)**

*solo guitar and eleven players*

- 7 I. The Name is the Game (7:07)
- 8 II. The Game is the Name (7:44)

David Starobin, guitar

International Contemporary Ensemble

Claire Chase, flutes

Joshua Rubin, clarinets

Michael Sundell, bassoon

Jeremiah Fredrick, horn

David Bowlin, violin

Maiya Papach, viola

Katinka Kleijn, cello

Randall Zigler, bass

Nuiko Wadden, harp

David Schotzko, percussion

Douglas Perkins, percussion

Cliff Colnot, conductor

Quintet for French Horn  
and String Quartet  
(2002)

The *Horn Quintet* was written for the Juilliard String Quartet and William Purvis, horn and premiered at the Library of Congress in April, 2003. It came about as the result of two separate but related circumstances. It was the first piece commissioned by the Library of Congress through its recently established Verna and Irving Fine Fund; and it celebrated the Juilliard String Quartet's fortieth anniversary as the resident quartet of the Library.

I have had a long and fruitful collaboration with the Juilliard Quartet. We have made lots of music together over the course of many years, and the connections and interconnections are many. I have now composed four pieces for them, my *String Quartets* nos. 3, 5 (with soprano), and 7, in addition to the *Horn Quintet*. I also composed my *Trio* for Messrs. Krosnick and Smirnoff (and pianist Gilbert Kalish). Joel Krosnick presented the world premiere of my *Cello Concerto No. 2* with Robert Mann (the original first violinist of the Quartet) conducting, and, along with Gilbert Kalish, has performed by *Cello Sonata* ("Portraits of Antiquity") several times, as well as the New York premiere of my *Duo for Cello and Piano* and *Double Duo for Two Cellos and Two Pianos*. And violist Samuel Rhodes performed my *Viola Concerto*, "*Do Not Go Gentle...*" with the Delaware Symphony Orchestra.

Irving Fine was my principal composition teacher during my formative undergraduate years, and my close friend and mentor until his death in 1962, a friendship that has continued long since with his family. So the logic of bringing all this together seemed absolutely right.

But why a Horn Quintet? It so happens that Emily, the middle of the three daughters, who oversees the Fine Fund, is an excellent horn player who is as passionate about the horn as she is about medicine. So it struck me as rather fitting that a distinguished horn player join the Juilliard for this project. It was only after having made that choice that I also made a fascinating discovery—works for horn and string quartet are extremely rare, almost nonexistent in fact. The Mozart Quintet doesn't count because it has only one violin and two violas. Michael Haydn made an arrangement for horn and standard string quartet of the second movement of a Mozart Piano Concerto, which seems awfully silly just to begin with.

Beyond that there are about ten pieces in the Library of Congress's database. Nothing by Beethoven, Schumann, Brahms, Strauss, and other composers one might have thought would be interested in such a combination. There are a couple of familiar, but not household, names from the twentieth century. So I was basically in uncharted waters. My first thought was that if none of the "big boys" had written for it, it must be an extremely difficult combination.

But why? If one accepts the fact that the horn is for the most part a tenor instrument, the Mozart combination pits it against the two violas, also basically tenor instruments and that should be even more difficult. It's not a question of

balance because one horn can effectively drown out an entire string quartet, but that's hardly the solution to a compositional problem.

The solution for which I strove was to utilize the huge range of the horn, both in terms of register and dynamics, and create spaces for it within the texture of the standard string quartet—the horn playing in its middle register when the strings are very high and very low, while also employing its own highest and lowest registers, and making it part of a truly five-part texture.

In the first movement the principal “stuff” is a brief motif that consists of a large rhythmic leap up followed by an equally large rhythmic leap down, accompanied by a supporting figure of rapidly repeating chords. By the fourth bar these figures are already subject to transformation and a variety of polyphonic techniques. The forward motion continues to the end of the movement with only the briefest of respites near the end.

The second movement is the most concerto-like of the three. The horn, for the most part, maintains its independence from the string parts, starting out with an extended melody consisting of very slow moving notes, accompanied by a chorale of muted strings. As the movement progresses, however, the horn becomes more a part of the general texture while continuing to assert its independence. (Music is, indeed, one of those fortunate aspects of life where you can have your cake and eat it, too).

I don't think the word “skitterish” actually exists, but that's what the third movement is. In texture it is close to the first movement. Made up of running

lines with lots of close canonic writing, the principal motifs weave quickly through the texture. Highly syncopated chords form musical bridges between the various sections, falling away into a set of more lyrical passages about halfway though. These eventually give way to the opening motifs as the piece ends.

### **String Quartet No. 6 (1999)**

The *String Quartet No. 6* was commissioned by Jacqueline and Bert Harmon for the Jerusalem String Quartet in memory of our cousin Henry Levy. The commission became re-established as the Henry Levy Scholarship Fund at the Jerusalem academy of Music and Dance. The premiere of the piece took place in Jerusalem in May, 1999. My cousin Henry Levy (1908-1995) devoted his entire life and all of his assets, financial and emotional, to the world Jewish community. For forty years, he was a field executive for the American Jewish Joint Distribution Committee. Immediately after World War II, he was assigned to various posts in Europe and North Africa, where he used all his resources, his imagination, and his courage to rescue thousands of Jews from the Nazis and later from the communists. Through his efforts, unnumbered Jewish refugees were provided with housing, food and “passports” to Palestine and beyond.

He fought against totalitarianism in all its forms. From a headquarters in Berlin, he performed astonishing feats of enterprise to locate survivors of the camps. He gathered them from Lithuania, Poland, Germany, and as far away as Kazakhstan; housing them in tents, huts and unused barracks; finding them

food and clothing, and giving them a chance to begin new lives. He always cherished the tales about the stunning meetings with relatives long presumed lost, including two of his own nephews, who were the last survivors of a numerous family.

Henry Levy was stationed in every hot spot in Europe. In Sofia, he made it his business to work with the commissar in charge of the city, trading vodka for visas. He said he could always find a way of moving people across borders to destinations in the Middle East, South America and the United States. In Prague, he confronted the authorities whenever he could to persuade them that "his people" had to be moved out of the country. When he was expelled from Prague by the communist regime, he relocated in Paris, and subsequently followed his people to Israel, Tunisia and Algeria.

On his return to the United States, Henry and his wife Pepi settled in Florida. They lived frugally on a small pension, and invested every extra nickel and dime they could, because Henry said he needed money for the poor and the uneducated. He left all his assets to Jewish causes, the bulk of it going to universities in Israel. He also set up a small discretionary fund to be used to help "worthy individuals" with scholarships, post-graduate grants and stipends.

Henry died in 1995 at the age of 87, having worked for "his people" nearly all the years of his life. That life is what this music celebrates.

As to the somewhat lesser matter of the music itself, the entire piece is generated from the opening motif, stated by the unison violins and viola. What might

at first glance appear to be the start of a 12 tone row is actually a series of four three note groups of notes in the ascending order of a major second and a minor second. This small cell, in combination with its inversion and retrograde forms, yields the melodic and harmonic content of the quartet.

**The Name of the Game**  
**for solo guitar and eleven players**  
**(2001)**

*The Name of the Game* was premiered by David Starobin and the Network for New Music ensemble in Philadelphia in October of 2001. The idea for the piece originated with Mr. Starobin. I had already composed the short dance piece for solo guitar entitled *Da'ase* (that also appears on this CD), one of a group of brief pieces written by an eclectic group of 18 composers. A short time later, Mr. Starobin asked me to compose another short piece, and the result was *Trochaic Trot* (also included on this CD).

At first, I found writing for this modern-day descendant of the lute somewhat intimidating what with its rather eccentric tuning system, but I soon discovered that an expert performer, willing to offer even minor suggestions for changes, can do wonders for a composer who is somewhat out of his milieu. I was immensely flattered when Mr. Starobin followed these two brief essays into the world of guitar with a request for a much grander piece—a concerto for guitar and a chamber ensemble of my choosing. The result is *The Name of the Game*, commissioned by the Network for New Music.

But where to begin and how to get started? I love to develop musical materials from all sorts of games and puzzles, some of my own invention, but also heavily based on musical puzzles that grew out of the “tradition.” Since Mr. Starobin’s name was not Bach, the B-A-C-H option that so many other composers had used was closed off to me. But there are, in fact, deliciously useful letters in his name, and so—*The Name of the Game* ended up being a two-movement concerto based on the letters of Mr. Starobin’s name.

The musical material for the whole piece is derived from the following upper case letters:

D; A; vi; D; S(= German “Es” = E flat); T(= “ti” = b natural);  
A; ro; B(= German b flat) = D, A, D, E flat, B, A, B flat.

The title of the whole piece, rather than simply *Concerto for Guitar and Chamber Orchestra*, is *The Name of the Game*. The first movement is titled “The Name is the Game” and the second movement is “The Game is the Name.” The selected pitches and their harmonic, motivic and polyphonic implications are ubiquitous throughout the work’s 20-minute duration.

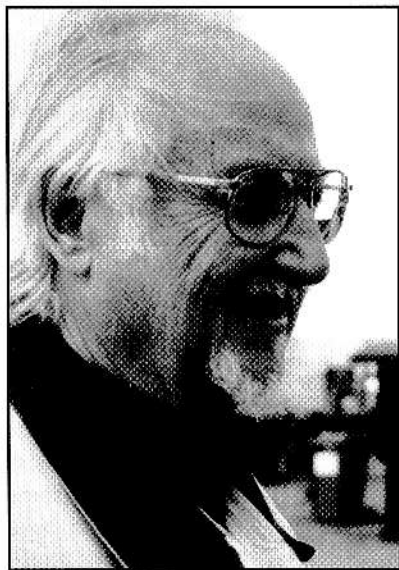
Although the work is cast as two discrete movements, with a conventional break between them, in fact the form is somewhat more complex. Slow music evolves into fast music and vice versa. Scherzando passages are melded into those of a more introspective nature, so that the two movements, in actuality, are more like three or four, if one wanted to unravel them one from the other.

**Da’ase**  
**(1996)**  
**Trochaic Trot**  
**(2000)**

These brief pieces for solo guitar were composed for David Starobin, and although not originally intended as such, became studies for the much larger *The Name of the Game*.

*Da’ase* was first performed in Nottingham, England in 1997; *Trochaic Trot* in Sacramento, California in 2007.

*Da’ase* is the term used for a traditional Yemenite wedding dance that is constructed in units of seven beats. In this highly abstracted *Da’ase*, the meter does deviate slightly from the rigidity of the original pattern, but its syncopated spirit is maintained throughout. *Trochaic Trot* is based on the poetic foot represented by a unit of three syllables with the accent on the first. Both pieces are largely developmental in that the original ideas of rhythm and motif are modified throughout. In each the formative idea returns near the end in the form of a brief recapitulation.



Born 1934 in Boston, Massachusetts, **RICHARD WERNICK'S** many awards include the 1977 Pulitzer Prize in Music, and three Kennedy Center Friedheim Awards (First Prizes in 1986 and 1991, Second Prize in 1992) — the only two-time First Prize recipient. He received the Alfred I. Dupont Award from the Delaware Symphony Orchestra in 2000, and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. In 2006, he received the Composer of the Year Award from the Classical Recording Foundation, resulting in the funding for this CD.

Mr. Wernick taught at the State University of New York at Buffalo, at the University of Chicago, and at the University of Pennsylvania from 1968 until his retirement in 1996. He has composed numerous solo, chamber, and orchestral works, vocal, choral and band compositions, as well as a large body of music for theater, films, ballet and television. He has been commissioned by some of the world's leading performers and ensembles, including the Philadelphia Orchestra, National Symphony Orchestra, the American Composers Orchestra,

the Philadelphia Chamber Music Society, the Library of Congress, the Juilliard String Quartet and the Emerson String Quartet. From 1983 to 1989, he served as the Philadelphia Orchestra's Consultant for Contemporary Music, and from 1989 to 1993, served as Special Consultant to Music Director Riccardo Muti.

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**THE JUILLIARD STRING QUARTET** is internationally renowned and admired for performances characterized by a clarity of structure, beauty of sound, purity of line and an extraordinary unanimity of purpose. In January 2008 Chamber Music America honored the Juilliard String Quartet with its highest honor, the Richard J. Bogomolny National Service award, in recognition of the Quartet's

artistry, dedication and exemplary influence in chamber music. As Quartet in Residence at New York City's Juilliard School, the Juilliard String Quartet is widely admired for its seminal influence on aspiring string players around the world. The Quartet continues to play an important role in the formation of new American ensembles, and was instrumental in the formation of the Alexander, American, Concord, Emerson, La Salle, New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, Shanghai and Colorado string quartets.

In its history, the Juilliard String Quartet has performed a comprehensive repertoire of some 500 works, ranging from the great classical composers to masters of the current century. It was the first ensemble to play all six Bartók quartets in the United States, and it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity. An ardent champion of contemporary American music, the Quartet has premiered more than 60 compositions of American composers, including works by some of America's finest jazz musicians.

The ensemble has been associated with Sony Classical, in its various incarnations, since 1949. In celebration of the Quartet's 50th anniversary, Sony released seven CDs containing previously unreleased material as well as notable performances from the Quartet's award-winning discography. With more than 100 releases to its credit, the ensemble is one of the most widely recorded string quartets of our time; and its recordings of the complete Beethoven quartets, the complete Schoenberg quartets, and the Debussy and Ravel string quartets have all received Grammy Awards. Inducted into the Hall of Fame of the National Academy for Recording Arts and Sciences in 1986 for its recording

of the complete Bartók String Quartets, the Juilliard Quartet was awarded the *Deutsche Schallplattenkritik* Prize in 1993 for Lifetime Achievement in the recording industry. In 1994, its recording of quartets by Ravel, Debussy, and Dutilleux was chosen by the *Times of London* as one of the 100 best classical CDs ever recorded.

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**WILLIAM PURVIS**, pursues a multifaceted career both in the U.S. and abroad as French horn soloist, chamber musician, conductor and educator. A passionate advocate of new music, Mr. Purvis has recently given premieres of horn concerti by Peter Lieberon and Bayan Northcott, the *Horn Trio* by Poul Ruders, the U.S. premiere of the revised version of the Ligeti *Horn Concerto*, the world premiere of Richard Wernick's *Quintet for French Horn and String Quartet*, and the world premiere of Steven Stucky's *Trio for Oboe, Horn, and Harpsichord*. Other recent premieres include *Etudes and Parodies* for horn trio by Paul Lansky and *Consider..* for baritone and horn by Roger Reynolds.

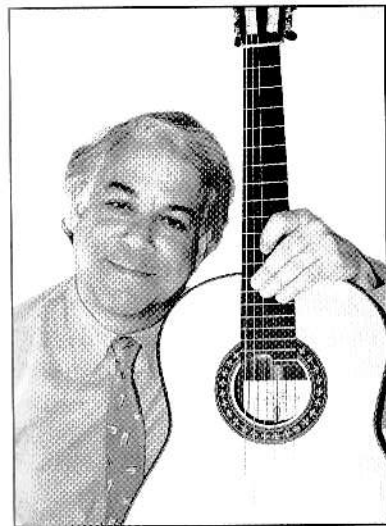
A dedicated chamber musician, Mr. Purvis is a member of the New York

Woodwind Quintet, Orpheus, the Orchestra of St. Luke's, The Yale Brass Trio, The Triton Horn Trio and Mozzafiato, an original instrument wind sextet. He is a frequent guest with the Chamber Music Society of Lincoln Center and has collaborated with the Juilliard, Tokyo, Orion, Brentano, Mendelssohn, Sibelius and Fine Arts String Quartets, and has appeared as solo horn of the Chamber Orchestra of Europe with Nicholas Harnoncourt. His large discography spans an unusually broad range from original instrument performance to standard solo and chamber music repertoire to contemporary solo and chamber music works. Included in this list are Mozart Concerti and the Sinfonia Concertante KV 297b with Orpheus for Deutsche Grammophon and the Horn Trios of Brahms and Ligeti for Bridge, a recording of music by Schumann with Mihae Lee (Bridge), and Peter Lieberman's Horn Concerto (Bridge), which was honored with a 2006 Gramophone Award. Formerly Professor at the Hochschule für Musik in Karlsruhe, he is currently a member of the horn faculties of the Yale School of Music where he is also Coordinator of Winds and Brass, The Juilliard School where he is also Coordinator for the New York Woodwind Quintet Wind Chamber Music Seminar and SUNY Stony Brook. Mr. Purvis graduated from Haverford College with a BA in Philosophy.

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**DAVID STAROBIN** has been called by "Soundboard" magazine "arguably the most influential American classical guitarist of the twentieth century." Composers including Elliott Carter, George Crumb, Lukas Foss, Poul Ruders, Gunther Schuller and Milton Babbitt have dedicated new works to him, producing a repertoire of more than 350 new scores. Starobin has performed these works

throughout the world, collaborating with ensembles including The New York Philharmonic, National Symphony, Houston Symphony, San Francisco Symphony, St. Louis Symphony, Chamber Music Society of Lincoln Center, Danish Radio Orchestra, Orpheus Chamber Orchestra, and the Emerson and Guarneri Quartets.



David Starobin began his guitar studies at age 7, with the Puerto Rican guitarist Manuel Gayol, later working with Albert Valdes Blain, and Aaron Shearer at the Peabody Conservatory of Music. While a student at Peabody, Starobin worked closely with pianist Leon Fleisher, and was a frequent participant in the Marlboro Music Festival. Among his many honors are a Harvard University Fromm Grant, for "his commitment to the music of our time"; Lincoln Center's Avery Fisher Grant; ASCAP's Deems Taylor Award, and Peabody Conservatory's "Distinguished Alumni Award". Between 1993 and 2004, Starobin was the chairman of the

guitar department at the Manhattan School where he currently teaches. In 1981, David Starobin founded the record label, Bridge Records, Inc., which he served as President until 2005. He is currently Director of Artists and



Repertoire at Bridge. Starobin's work for Bridge as performer, producer and executive producer has earned three Grammy awards and eighteen Grammy nominations.

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The **COLORADO QUARTET** is recognized on four continents as one of the finest string quartets on the international scene. Winners of both the Banff International String Quartet Competition and the Naumburg Chamber Music Award, their performances are noted for their musical integrity, impassioned playing and lyrical finesse. Highlights of past years include tours of more than twenty countries and performances in major cities across the globe. New York appearances include the Mostly Mozart Festival, where they performed twenty Haydn Quartets over a two-year period, and concerts in Carnegie Hall and at

Lincoln Center. The Colorado Quartet commemorated the 50th anniversary of Béla Bartók's death in 1995 with the first complete performance of the Bartók String Quartets to take place in Philadelphia, and has since performed the Bartók cycle several times.

The Colorado Quartet is Quartet-in-Residence at Bard College in New York State, where Quartet members teach private lessons, coach chamber ensembles and present courses on the Literature of the String Quartet. The ensemble was Quartet-in-Residence at the Oberlin Conservatory of Music, and has also held artist residencies at The New School in Philadelphia, Swarthmore and Skidmore Colleges and Amherst College. They have given master classes across the continent, including at The Eastman School of Music, Cincinnati Conservatory, Northwestern University, The Banff Centre, Indiana University, University of Michigan at Ann Arbor and the University of Toronto, and are Artistic Directors of the Soundfest Chamber Music Festival and Quartet Institute in Falmouth, Massachusetts.

The Colorado Quartet's inspiring style combines a deep scholarly knowledge of the quartet literature with energy, passion, and a focus on fine details. Members of the Colorado Quartet have served on the juries for several international competitions, including the Coleman Chamber Music Competition, Banff Quartet Competition and Concert Artists Guild Competition. Their critically acclaimed recordings of Beethoven, Schubert, Mendelssohn, Brahms and contemporary composers can be found on Parnassus, Mode and Albany Records.

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**THE INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)**, described recently in the New York Times as "one of the most adventurous and accomplished groups in new music" and by the New Yorker as "a powerhouse of new-music programming on a Chicago-New York axis...brilliant and unexpected" is a



uniquely structured chamber music ensemble made up of thirty dynamic and versatile young performers who are dedicated to advancing the music of our time. Through innovative programming, inter-disciplinary collaborations, commissions by young composers, and performances in nontraditional venues, ICE brings together new music and new audiences.

ICE was founded in 2001, and has rapidly established itself as one of the leading new-music ensembles of its generation, winning first prize in the 2005 Chamber Music America/ASCAP Awards, and performing over fifty concerts a year in the US and abroad. Recent engagements include performances at

the Mostly Mozart Festival of Lincoln Center, the Bang on a Can Marathon at the World Financial Center, the opening ceremonies of the Experimental Media and Performing Arts Center, multiple engagements at Miller Theatre, and performances at international festivals in Europe, Asia and Latin America. ICE served as ensemble-in-residence at New York University from 2004-2008, and at Columbia College Chicago from 2003-2008.

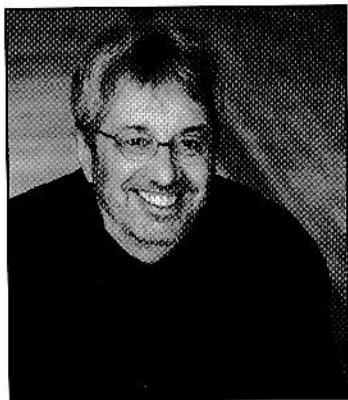
The ensemble released its first critically acclaimed CD on the Naxos label in 2007, and has recently released a disc on the New Focus Recordings label featuring works by Davidovsky, Lindberg, Saariaho, Du Yun and Fujikura; and a release featuring works by George Crumb on the Complete Crumb Edition of Bridge Records, recorded under the supervision of the composer.

A champion of music by emerging composers, ICE has given over 400 world premieres to date. In 2004, ICE launched the 21st Century Young Composers Project, a worldwide call-for-entries by composers under the age of 35, which has culminated in the world premieres of works by young composers in 27 different countries.

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In the past decade **CLIFF COLNOT** has emerged as a distinguished conductor and a musician of uncommon range. He has been principal conductor of the Chicago Symphony Orchestra's contemporary MusicNOW series since its inception, and he was recently named principal conductor of the Civic Orchestra of Chicago, an orchestra he has conducted since 1994. Colnot also conducts Contempo at the University of Chicago, the International Contemporary Ensemble

(ICE), the Callisto Ensemble, the DePaul University Symphony Orchestra, and orchestras at Indiana University. Colnot regularly collaborates with the internationally acclaimed contemporary music ensemble eighth blackbird and is assistant conductor at Pierre Boulez's Lucerne Academy.



Colnot is also a master arranger. His orchestration of Shulamit Ran's *Three Fantasy Pieces for Cello and Piano* was recorded by the English Chamber Orchestra. His orchestration of Duke Ellington's *New World Coming* was premiered by the Chicago Symphony Orchestra with Daniel Barenboim as piano soloist in 2000, and Colnot also arranged, conducted, and co-produced a CD, *Tribute to Ellington*, featuring Barenboim at the piano. He wrote music for the MGM/UA motion picture *Hoodlum* and has written for such rock-and-roll and pop artists as

Richard Marx, Hugh Jackman, Leann Rimes, SHeDAISY, Emerson Drive, Zayne and Brian Culbertson. He has been commissioned to write works for the chamber group Pinotage and the CSO Percussion Scholarship Group.

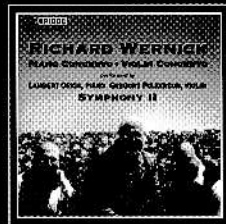
Colnot graduated with honors from Florida State University and in 1995 received the Ernst von Dohnanyi Distinguished Alumni Award. The *Chicago Tribune* named Cliff Colnot a *Chicagoan of the Year* in music in 2001, and in 2005 he received the William Hall Sherwood Award for Outstanding Contributions

to the Arts and the prestigious *Alumni Merit Award* from Northwestern University. He earned his doctorate from Northwestern University. He has studied with master jazz teacher David Bloom and has taught jazz arranging at DePaul University. He also teaches advanced orchestration at the University of Chicago. As a bassoonist, he was a member of the Lyric Opera Orchestra of Chicago, Music of the Baroque, and the Contemporary Chamber Players.

## RICHARD WERNICK ON BRIDGE



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Produced, engineered, mixed and mastered by Adam Abeshouse  
Assistant Engineer: Andy Ryder  
*String Quartet No. 6* recorded November 4, 2005 at The Performing Arts Center, Theater C SUNY Purchase, Purchase, NY; *Horn Quintet* recorded November 29 and 30, 2007 at the Performing Arts Center, SUNY Purchase, Purchase, NY; *The Name of the Game* recorded April 12, 2007, DePaul University, Chicago, IL. *Da'se* and *Trochaic Trot* recorded at MasterSound Astoria, 1997 and 2003

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