

PETER LIEBERSON

(b. 1946)

1) RED GARUDA (1999) [24:56]

(Piano Concerto No. 2)

Introduction: Quietly Emerging—Fire Variation—Water Variation—Earth/Wind Variation

(All movements played without pause)

PETER SERKIN, PIANO

NEW YORK PHILHARMONIC

JAMES CONLON, CONDUCTOR

RILKE SONGS (1997–2001) [18:23]

2) I. O ihr Zärtlichen [3:15]

3) II. Atmen, du unsichtbares Gedicht [3:33]

4) III. Wolle die Wandlung [3:24]

5) IV. Blumenmuskel... [3:28]

6) V. Stiller Freund [4:12]

LORRAINE HUNT LIEBERSON, MEZZO-SOPRANO

PETER SERKIN, PIANO

BAGATELLES (1985) [10:21]

7) I. Proclamation [1:20]

8) II. Spontaneous Songs [5:47]

9) III. The Dance [3:13]

PETER SERKIN, PIANO

PIANO QUINTET (2003) [14:16]

10) Part I. Celebratory and Joyful [5:25]

11) Part II. Interlude; Poco Meno; Fugue [8:44]

PETER SERKIN, PIANO

ORION STRING QUARTET

DANIEL PHILLIPS, VIOLIN I

TODD PHILLIPS, VIOLIN 2

STEVEN TENENBOM, VIOLA

TIMOTHY EDDY, VIOLONCELLO

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RED GARUDA, MY SECOND PIANO CONCERTO, was inspired by the Eastern mythological creature called the Garuda. The Garuda is a large bird that flies continuously; it never needs to measure its flight or its distance. In mythology the Garuda represents the personal principle of not having to restrict how far one can proceed in life's journey. It symbolizes an absolute freedom, and its flight is not dependent on conventional limitations.

Before I began composing the piece, I had a dream-vision of sitting on the back of a huge Garuda flying over different types of landscapes. The opening of the piece evokes a starry night before dawn, a somewhat apprehensive atmosphere. Slowly, the form of the Garuda emerges out of the darkness. The pulsing chords, dotted rhythms in the tubular bells, lower strings, and bass drum (which has almost a solo role later in the piece) represent the flapping of the enormous bird's wings in the flickering night light. When the piano enters, the Garuda is fully present, so to speak. This introduction is followed by a number of variations. These are based not only on the musical content of the opening, but are also based on different landscapes, with each one characterized in their energy and emotional temperament by the traditional elements of fire, water, and earth (combined with wind).

Red Garuda was commissioned by Seiji Ozawa and the Boston Symphony Orchestra for Peter Serkin and premiered in 1999.

WHEN I WAS GROWING UP, my mother, whose first language was German, would often quote lines from Rilke. I have been drawn to his poetry ever since. Rilke seems to evoke feelings, states of being that are at the edge of awareness, mysterious but close to the heart. One can't always understand exactly what he means. I believe this is a deliberate elusive-

ness in order to provoke our intuition.

The *Rilke Songs* were written for my late wife, Lorraine Hunt Lieberson, and are dedicated to her. I think of them as love songs even though the poems themselves are not overtly about love. They are about being childlike and open in 'O ihr Zärtlichen'; in 'Atmen, du unsichtbares Gedicht!,' about the breath being a complete exchange between our own essence and the universe, how the breath seems to go out into space like our wandering child; the mysterious way in which we might transform ourselves: "If drinking is bitter, turn yourself into wine" (from 'Stiller Freund'). To me these Rilkean insights are a gift of love.

The *Rilke Songs* were commissioned by the Santa Fe Chamber Music Festival and given their first performance by Lorraine Hunt Lieberson and Judy Gordon in 2001.

BAGATELLES WAS COMMISSIONED BY THE LATE ANDREW WOLF and premiered by Peter Serkin at a benefit concert for the All-Newton Music School in November 1985. I feel grateful that I met and worked with Andy Wolf. Although my contact with him was limited to a few conversations, the memory of this wonderful man remains very much with me. *Bagatelles* is dedicated to him and to Peter Serkin.

There are three bagatelles in all: *Proclamation*; *Spontaneous Songs*, a group of short character pieces; and finally, *The Dance*, a slightly more than three-minute waltz.

I WROTE MY *PIANO QUINTET* in 2003 for the performers who play it here, Peter Serkin and the Orion String Quartet. The piece is in two parts. Part I is an energetic fantasy, based on the four-note motif heard at the beginning of the piece. Part II begins with a short tranquil interlude that gradually becomes the subject of a fugue. The feeling of Cape Breton fiddle music permeates the rhythm of this music. (I lived in Nova Scotia for about 10 years). At the very end of the piece the fugal material climaxes and there is a brief recollection of the interlude, leading to a terse reference to the beginning of Part I. The Piano Quintet was commissioned by the Carnegie Hall Corporation.

It is hard for me to imagine what my musical life would have been without the friendship of Peter Serkin. His interest in my music has resulted in three piano concertos, a piano quintet, and a host of piano pieces. He has also been involved in the performances of other works, like the *Rilke Songs* and *King Gesar*. It is a great pleasure that more of the pieces that Peter has commissioned or performed are becoming available, thanks in particular to my friends David and Becky Starobin and Bridge Records.

—Peter Lieberson

THE SONNETS TO ORPHEUS

RAINER MARIA RILKE

I ERSTER TEIL: IV

*O ihr Zärtlichen, tretet zuweilen
in den Atem, der euch nicht meint,
lasst ihn an eueren Wangen sich teilen,
hinter euch zittert er, wieder vereint.*

*O ihr Seligen, o ihr Heilen,
die ihr der Anfang der Herzen scheint.
Bogen der Pfeile und Ziele von Pfeilen,
ewiger glänzt euer Lächeln verweint.*

*Fürchtet euch nicht zu leiden, die Schwere
gibt sie zurück an der Erde Gewicht;
schwer sind die Berge, schwer sind die Meere.*

*Selbst die als Kinder ihr pflanztet, die Bäume,
wurden zu schwer längst; ihr trüget sie nicht.
Aber die Lüfte...aber die Räume...*

I PART ONE: IV

O you tender ones, walk now and then
into the breath that blows coldly past.
Upon your cheeks let it tremble and part;
behind you it will tremble together again.

O you blessed ones, you who are whole,
you who seem the beginning of hearts,
bows for the arrows and arrows' targets—
tear-bright, your lips more eternally smile.

Don't be afraid to suffer; return
that heaviness to the earth's own weight:
heavy are the mountains, heavy the seas.

Even the small trees you planted as children
have long since become too heavy; you could not
carry them now. But the winds...But the spaces...

II ZWEITER TEIL: I

*Atmen, du unsichtbares Gedicht!
Immerfort um das eigne
Sein rein eingetauschter Weltraum, Gegengewicht,
in dem ich mich rhythmisch ereigne.*

*Einzig Welle, deren
allmähliches Meer ich bin;
sparsamstes du von allen möglichen Meeren,—
Raumgewinn.*

*Wieviele von diesen Stellen der Räume waren schon
innen in mir. Manche Winde
sind wie mein Sohn.*

*Erkennst du mich, Luft, du, voll noch
einst meiniger Orte?
Du, einmal glatte Rinde,
Rundung und Blatt meiner Worte.*

II PART TWO: I

Breathing: you invisible poem! Complete interchange of our own essence with world space. You counterweight in which I rhythmically happen.

Single wave-motion whose gradual sea I am; you, most inclusive of all our possible seas—space grown warm.

How many regions in space have already been inside me. There are winds that seem like my wandering son.

Do you recognize me, air, full of places I once Absorbed? You who were the smooth bark, roundness, and leaf of my words.

III ZWEITER TEIL: XII

*Wolle die Wandlung. O sei für die Flamme begeistert,
drin sich ein Ding dir entzieht, das mit
Verwandlungen prunkt;
jener entwerfende Geist, welcher das Irdische meistert,
liebt in dem Schwung der Figur nichts wie den
wendenden Punkt.*

*Was sich ins Bleiben verschliesst, schon ists das
Erstarrte;
wähnt es sich sicher im Schutz des unscheinbaren
Graus?
Warte ein Härtestes warnt aus der Ferne das Harte.
Wehe—: abwesender Hammer holt aus!*

*Wer sich als Quelle ergießt, den erkennt
die Erkennung;
und sie führt ihn entzückt durch das heiter
Geschaffne,
das mit Anfang oft schliesst und mit Ende beginnt.*

*Jeder glückliche Raum ist Kind oder Enkel
von Trennung.
den sie staunend durchgehn. Und die
verwandelte Daphne
will, seit sie lorbeern fühlt, dass du dich wandelst
in Wind.*

III PART TWO: XII

Will transformation. Oh be inspired for the flame, in which a Thing disappears and bursts into something else; the spirit of re-creation which masters this earthly form, loves most the pivoting point where you are no longer yourself.

What tightens into survival is already inert; how safe is it really in its inconspicuous gray? From far off a far greater hardness warns what is hard, and the absent hammer is lifted high!

He who pours himself out like a stream is acknowledged at last by Knowledge; and she leads him enchanted through the harmonious country that finishes often with starting, and with ending begins.

Every fortunate space that the two of them pass through, astonished, is a child or grandchild of parting. And the transfigured Daphne, as she feels herself become laurel, wants you to change into wind.

IV ZWEITER TEIL: V

*Blumenmuskel, der der Anemone
Wiesenmorgen nach und nach erschliesst,
bis in ihren Schoos das polyphone
Licht der lauten Himmel sich ergießt,*

*in den stillen Blütenstern gespannter;
Muskel des unendlichen Empfangs,
manchmal so von Fülle übermannter,
dass der Ruhewink des Untergangs*

*kaum vermag die weitzurückgeschneitten
Blätterränder dir zurückzugeben:
du, Entschluss und Kraft von wieviel Welten!*

*Wir, Gewaltsamen, wir währen länger.
Aber wann, in welchem aller Leben,
sind wir endlich offen und Empfänger?*

IV PART TWO: V

Flower-muscle that slowly opens back
the anemone to another meadow-dawn,
until her womb can feel the polyphonic
light of the sonorous heaven pouring down;

muscle of an infinite acceptance,
stretched within the silent blossom-star,
at times so overpowered with abundance
that sunset's signal for repose is barely

able to return your too far hurled-
back petals for the darkness to revive;
you, strength and purpose of how many worlds!

We violent ones remain a little longer.
Ah but when, in which of all our lives,
shall we at last be open and receivers?

V ZWEITER TEIL: XXIX

*Stiller Freund der vielen Fernen, fühle,
wie dein Atem noch den Raum vermehrt.
Im Gehätk der finstern Glockenstühle
lass dich läuten. Das, was an dir zehrt,*

*wird ein Starkes über dieser Nahrung.
Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?
Ist der Trinken bitter, werde Wein.*

*Sei in dieser Nacht aus Übermass
Zauberkraft am Kreuzweg deiner Sinne,
ihrer seltsamen Begegnung Sinn.*

*Und wenn dich das Irdische vergass,
zu der stillen Erde sag: Ich rinne.
Zu dem raschen Wasser sprich: Ich bin.*

V PART TWO: XXIX

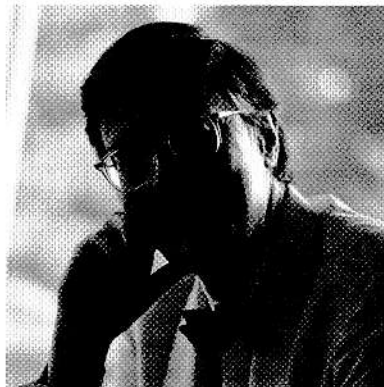
Silent friend of many distances, feel
how your breath enlarges all of space.
Let your presence ring out like a bell
into the night. What feeds upon your face

grows mighty from the nourishment thus offered.
Move through transformation, out and in.
What is the deepest loss that you have suffered?
If drinking is bitter, change yourself to wine.

In this immeasurable darkness, be the power
that rounds your senses in their magic ring,
the sense of their mysterious encounter.

And if the earthly no longer knows your name,
whisper to the silent earth: I'm flowing.
To the flashing water say: I am

ENGLISH TRANSLATIONS © STEPHEN MITCHELL



PETER SERKIN

RECOGNIZED AS AN ARTIST OF PASSION and integrity, the distinguished American pianist Peter Serkin is one of the most thoughtful and individualistic musicians before the public today. Peter Serkin's musical heritage extends back several generations: his grandfather was violinist and composer Adolf Busch and his father, pianist Rudolf Serkin. In 1959 Mr. Serkin made his

Marlboro Music Festival and New York City debuts with conductor Alexander Schneider and subsequently performed with the Cleveland Orchestra (Szell) and with the Philadelphia Orchestra (Ormandy). He has since appeared with the world's major symphony orchestras with conductors including Ozawa, Boulez, Barenboim, Abbado, Rattle, Levine, Blomstedt, and Eschenbach. An avid proponent of new music, he has premiered many works, most notably compositions by Takemitsu, Lieberson, Knussen, Carter, Wuorinen, and Goehr. Mr. Serkin's recording of Mozart concerti with Alexander Schneider and the English Chamber Orchestra (RCA/BMG) was nominated for a Grammy Award and received the Deutsche Schallplatten prize. Other Grammy-nominated recordings include Olivier Messiaen's *Vingt regards sur l'enfant Jésus* and *Quartet for the End of Time* (BMG) and solo works by Stravinsky, Wolpe, and Lieberson (New World Records). His concert recording of Peter Lieberson's *Rilke Songs* with Lorraine Hunt

Lieberson (Bridge) won a Grammy in 2007. Mr. Serkin currently teaches at Bard College Conservatory of Music and the Longy School of Music.

THE NEW YORK PHILHARMONIC

FOUNDED IN 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest in the world. It has always played a leading role in American musical life, championing the music of its time, and is renowned around the globe, having appeared in 429 cities in 61 countries, including the February 2008 historic visit to Pyongyang, DPRK. The Philharmonic's concerts are broadcast on the weekly syndicated radio program *The New York Philharmonic This Week*—streamed on the Orchestra's website, nyphil.org, and carried on Sirius XM Radio—and are telecast annually on *Live From Lincoln Center* on U.S. public television. The Philharmonic has made nearly 2,000

recordings since 1917, with more than 500 currently available. The first major American orchestra to offer downloadable concerts, recorded live, this season the Philharmonic released the first-ever classical iTunes Pass. The Orchestra has built on the long-running Young People's Concerts to develop a wide range of education programs, including the School Partnership Program, enriching music education in New York City, and Learning Overtures, fostering international exchange. Alan Gilbert became Music Director in September 2009, succeeding Lorin Maazel in a distinguished line of musical giants. Credit Suisse is the New York Philharmonic's exclusive Global Sponsor.



JAMES CONLON

ONE OF TODAY'S PREEMINENT conductors, James Conlon has cultivated a large symphonic, operatic and choral repertoire, developing enduring relationships with the world's leading symphony orchestras and opera houses. Mr. Conlon is currently Music Director of Los Angeles Opera, Music Director of the Ravinia Festival (the summer home of the Chicago Symphony Orchestra), and Music Director of the Cincinnati May Festival, America's oldest choral festival, where he celebrated his 30th season in 2009. Mr. Conlon has served as Prin-

cipal Conductor of the Paris National Opera (1995–2004); General Music Director of the City of Cologne, Germany (1989–2002), where he was simultaneously Music Director of the Gürzenich Orchestra and the Cologne Opera; and Music Director of the Rotterdam Philharmonic (1983–1991). Associated for more than 30 years with the Metropolitan Opera where he made his debut in 1976, Mr. Conlon has conducted more than 250 performances there. He has conducted at Teatro alla Scala in Milan, the Royal Opera at Covent Garden in London, the Lyric Opera of Chicago, and the Maggio Musicale Fiorentino in Florence. In 2009 Mr. Conlon received two Grammy Awards—Best Classical Recording and Best Opera Album—for conducting LA Opera's production of Kurt Weill's *Rise and Fall of the City of Mahagonny*.



LORRAINE HUNT LIEBERSON

LORRAINE HUNT LIEBERSON (1954–2006) was a consummate recitalist and concert singer and a riveting operatic performer. Her repertoire ranged from the Baroque to

the contemporary. Recognized by Musical America as the '2001 Vocalist of the Year' and as 'Outstanding Artist of the Year 2003' by the London *Guardian*, Lorraine Hunt Lieberman appeared regularly in opera and in concert with the world's major opera companies, orchestras, and conductors. Operatic highlights included Didon in *Les Troyens* at the Metropolitan Opera; Irene in *Theodora* at the Glyndebourne Festival; Sesto in *La Clemenza di Tito* and the title role in *Xerxes* at New York City Opera; Triraksha in Peter Lieberman's *Ashoka's Dream*; and the world premiere of John Adams's *El Nino*. Her many concert appearances included the world premiere of Peter Lieberman's *Neruda Songs* with the Los Angeles Philharmonic and Jocasta in *Oedipus Rex & Phaedra* at the BBC Proms. Lorraine Hunt Lieberman's extensive discography includes Bach Cantatas (Nonesuch) and her Grammy-nominated Handel Arias (Avie). She won posthumous Grammy Awards for Peter Lieberman's *Neruda Songs* (Nonesuch) and *Rilke Songs*

(Bridge). Ms. Hunt Lieberson appeared in broadcasts and subsequent video releases of Peter Sellars's productions of *Don Giovanni*, *Giulio Cesare*, *Theodora*, and of John Adams's *El Nino*.



Peter Serkin and the Orion String Quartet

ORION STRING QUARTET

SINCE ITS INCEPTION, the Orion String Quartet has been consistently praised for the fresh perspective and individuality they bring to their performances. The

Orion's wide-ranging programming includes commissions from composers such as Chick Corea, Alexander Goehr, John Harbison, Leon Kirchner, Marc Neikrug, and Peter Lieberson. The Orion serves as Quartet-in-Residence at the Chamber Music Society of Lincoln Center and New York's Mannes College of Music and is the Resident Quartet at Indiana University's Jacobs School of Music. The Orion Quartet recently celebrated its 20th anniversary with a season that included a critically acclaimed reprise of their debut at the 92nd Street "Y". The Quartet finished its anniversary season in New York with a sold-out, all-Beethoven program at the Chamber Music Society of Lincoln Center. The Orion has achieved an enviable reputation for its interpretations of Beethoven's string quartets, and has recorded the complete quartets for KOCH International Classics. The Orion has performed the complete Beethoven cycle at Alice Tully Hall (New York City) and in Kansas City, Pittsburgh, Deerfield, Indiana Uni-

versity, Santa Fe, and San Juan, Puerto Rico. The members of the Quartet maintain a strong dedication to the next generation of musical artists and serve on the faculties of the Mannes College of Music, Curtis Institute of Music, Juilliard School, Queens College, Rutgers University and the Bard College Conservatory of Music.

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Song translation: © Stephen Mitchell
Design: Paige Freeman Hoover

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Todd Gordon and Susan Feder

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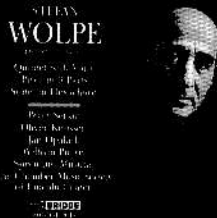
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