

Triple Doubles

Three Double Concertos for Violin, Cello, and Orchestra

1-3 *A Child's Reliquary* (25:53)

Richard Danielpour

(b. 1956)

1 I. Moderato un poco misterioso (6:13)

2 II. Vivace e leggiero (8:14)

3 III. Adagietto (11:24)

Jaime Laredo, violin
Sharon Robinson, cello
Vermont Symphony Orchestra
Sarah Hicks, conductor

4-8 *Concerto for Violin, Cello,
and Orchestra* (27:37)

David Ludwig

(b. 1974)

4 I. Con moto (10:18)

5 Interlude: Calypso's Dance (1:44)

6 II. Adagio (7:39)

7 Interlude: Iseult's Alba (2:20)

8 III. Con moto (5:34)

Jaime Laredo, violin
Sharon Robinson, cello
Vermont Symphony Orchestra
Sarah Hicks, conductor

9-12 *Masquerade—Concerto for
Violin, Cello, and Orchestra* (24:47)

Daron Aric Hagen

(b. 1961)

9 I. Burlesque (10:13)

10 II. Elegy (6:51)

11 III. The Last of Pedrolino (3:22)

12 IV. Galoppade (4:20)

Jaime Laredo, violin
Sharon Robinson, cello
Vermont Symphony Orchestra
Troy Peters, conductor

TRIPLE DOUBLES

Three Concertos Written for Jaime Laredo and Sharon Robinson

As the Vermont Symphony Orchestra contemplated repertoire choices for its first-ever commercial orchestral recording, we decided to recognize the tremendous musical impact Jaime Laredo and Sharon Robinson have had in their adopted home state of Vermont. What better way to honor their 35 years of making music together in Vermont—and around the world—than to record three double concertos written for them? This CD is dedicated to Jaime and Sharon with deep affection and gratitude.

—Vermont Symphony Orchestra

Richard Danielpour: A Child's Reliquary

Richard Danielpour writes: "When I began composing *A Child's Reliquary* in the summer of 1999, I had just learned of the tragic death of 18-month old Cole Carson St. Clair, the child of Carl and Susan St. Clair. Carl St. Clair is a great American conductor (the music director of the Pacific Symphony Orchestra in Los Angeles) and a dear friend and colleague. I was stunned upon hearing this news and found that the music I began to write that summer was all a series of variations on, or around, the Brahms *Wiegenlied* ("Cradle Song"). I could not get the *Wiegenlied* out of my mind during that time, nor could I stop thinking about the child who had drowned in a strange accident before reaching his second birthday. In many ways, *A Child's Reliquary* was about not only the death of this child, but also about the death of innocence. The work is entitled *A Child's Reliquary* because the piece is not unlike a musical shrine, with the outer first and third movements evoking public and private aspects of mourning, while the middle movement represents a flashback or snapshot of somewhat happier times."

The work, which was originally written for piano trio, was commissioned by the Kalichstein-Laredo-Robinson Trio and premiered in April of 2000. It has been performed by the same group over twenty times in the U.S. and Europe since that time. In 2006, the Pacific Symphony Orchestra commissioned Richard Danielpour to create the present orchestral version of the work.

David Ludwig: Concerto for Violin, Cello and Orchestra

David Ludwig writes: "A colleague of mine would begin his music history class every year by asking the question "what is love?" His students would titter or giggle, but then they would get down to it. How can you invest your life in music—or anything else for that matter—without knowing? Kahlil Gibran said famously: "work is love made visible." I believe that in so many ways it is exactly that. The Greeks defined love in three primary ways: "Eros," "Agape," and "Philia." When I looked into these definitions I found the seeds for my piece, which would be my own essay on love in a time when there doesn't seem to be a lot going around in the world. I didn't want to be too abstract about it either, so I decided to choose three love stories to frame the drama and inspire the music.

"Eros" is the lustful, carnal, sexual love that the Greeks ranked as the basest kind (and yet was so much of what motivated their gods!). For the first movement, I imagined one of the most intense evenings in all mythology: the night before Odysseus leaves the goddess Calypso. In *The Odyssey* we read that she saves him from certain death in a shipwreck that killed all of his men. Calypso compels Odysseus to be her partner for nearly a decade, living alone together in her desert island exile. But he still desires to return to his original home. Calypso finally relents and allows him to make a raft and sail away. I read *The Odyssey* years ago and wondered how she must have felt, knowing that as a goddess she would live forever, and, after letting him go, live forever alone again. The soloists play together for the greater part of the movement, writhing amidst both a changing background of traditional sounds of dance and moments of chaos.

The second movement is on the other end of desire—not as a reflection of consumption but as an evocation of unrequited love; the "courtly love" of "Agape." The story of Tristan and Iseult (as is the original spelling) is the inspiration for this movement, and is a familiar one to many music lovers. Tristan is a soldier in the King's army, and he captures Iseult in battle for his master to marry. Tristan and Iseult fall madly in love with each other after unintentionally taking a magic potion, but they know they cannot be formally together because of their positions in life and obligations (Tristan to his King and Iseult to her husband). As in so many stories of love, be it Romeo and Juliet, Lancelot and Guinevere, or Tony and Maria, where circumstances kept them apart the afterworld would not, and the two meet in tragic death at the end of the story. This is reflected in contrast to the first movement, in that the soloists do not play together until the very end.

The third movement is a tribute to "Philia," or love of mankind and society. I could think of no better illustration of love for fellow human beings than the story of Buddha. Here, I was most interested in celebratory music, full of bells and bright sounds. In connection to the idea of rebirth and cycles, I set the music for this movement as a rondo, repeatedly returning to the same musical place after journeying elsewhere, and to end in a loud unison.

Set in between these movements are two interludes. In the first interlude, I imagined Calypso's frenzied dancing and the Greek tradition of slowly quickening steps. For the second interlude I wanted to address medieval notions of sacrifice in the Tristan myth, and so wrote chant set within distant dissonant accompaniment."

Daron Aric Hagen: Masquerade

Daron Hagen writes: "The double concerto *Masquerade* takes as its starting place the conventions of *Commedia dell'arte*, a popular form of improvisational theater which began in Italy in the 15th century and remained popular into the 18th century. Costumes and masks identified life's universal characters, first described centuries earlier in Greek and Roman comedies, and the classic plots often revolved around lovers. One of the most important characters was Arlecchino, also known as Pedrolino, or the Harlequin.

The soloists take on the roles of musical lovers in the first movement (*Burlesque*). The story of their courtship is told by two harmonically and melodically elusive contrasting themes. A *vecchio* (elder) arrives on the scene. By seducing one of the *innamorati*, he forces them apart and the movement ends. The second movement (*Elegy*), is a lament for lost love. It tells the story of the lovers apart. As the movement progresses they grow older, and wiser with experience. After many years, in the movement entitled *The Last of Pedrolino*, they are reunited one evening at the bedside of a mutual friend, the *zanni* Pedrolino, who, dying, wishes to see them both one last time. Inspired by Pedrolino, the two lovers reconnect, no longer as lovers but as old friends and soul mates. In a final *Galoppade*, they relive the open-hearted joy in singing of their childhoods before parting forever.

Composed over a two year period, the concerto was completed in February of 2007 and is dedicated to Jaime Laredo and Sharon Robinson who introduced the piece with the Sacramento Philharmonic, conducted by Laura Jackson, in February 2008, and with the Vermont Symphony Orchestra, conducted by Troy Peters, in October 2008."

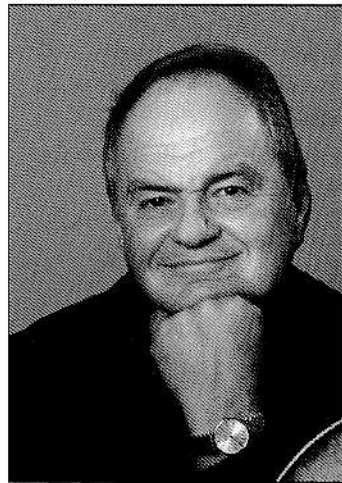


Photo: Christian Steiner

Jaime Laredo

Performing for over five decades before audiences across the globe, Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. Laredo's education and development were greatly influenced by his teachers Josef Gingold and Ivan Galamian, as well as by coaching with Pablo Casals and George Szell. His winning of the Queen Elisabeth of Belgium Competition at the age of seventeen launched his rise to international prominence.

Laredo conducts and performs regularly with major orchestras throughout the United States, Europe and Asia. As the violinist of the Kalichstein-Laredo-Robinson Trio, Laredo frequently appears at the world's major concert halls. For fifteen years, Laredo was violist of a Piano Quartet with pianist Emanuel Ax, violinist Isaac Stern, and cellist Yo-Yo Ma. Together the Quartet recorded nearly the entire piano quartet repertoire, including the works of Beethoven, Mozart, Schumann, Fauré, and Brahms, for which he won a Grammy Award.

Laredo has recorded close to one hundred discs, received seven Grammy nominations, and been awarded the Deutsche Schallplatten Prize. His discography includes the complete Bach Sonatas with the late Glenn Gould, and Schubert's complete works for violin and piano with Stephanie Brown.

Laredo has held the position of Music Director of the Vermont Symphony Orchestra since 1999. As Artistic Director of New York's renowned Chamber Music at the Y series, he has created an important forum for chamber music performances.

In 2009, Laredo and his wife, cellist Sharon Robinson, were named the Artistic Directors of the Linton Chamber Music Series in Cincinnati, Ohio. His stewardship of the annual New York String Orchestra Seminar at Carnegie Hall and the International Violin Competition of Indianapolis have become educational pillars of the music community. A principal figure at the Marlboro Music Festival for many years, he has also been involved in more recent summers with Tanglewood, Ravinia, Mostly Mozart, La Jolla, Aspen, and the Hollywood Bowl, as well as festivals in Italy, Spain, Finland, Greece, Israel, Austria, Switzerland and England. Laredo taught for 35 years at the Curtis Institute of Music in Philadelphia, and currently holds a professorship at the Jacobs School of Music at Indiana University.

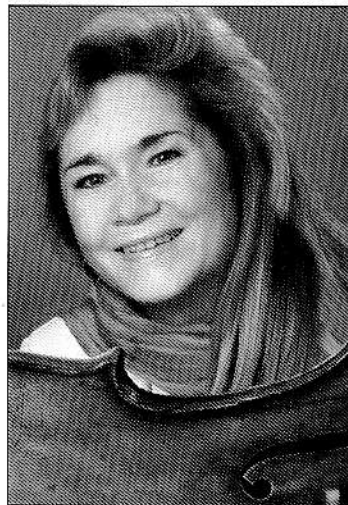


Photo: Christian Steiner

Sharon Robinson

Recipient of the Avery Fisher Recital Award, the Piatigorsky Memorial Award, and a Grammy nominee, Sharon Robinson is recognized as one of America's foremost champions of the cello. Whether as a recitalist, soloist with orchestra, or member of the renowned Kalichstein-Laredo-Robinson Trio, critics and audiences alike have taken note of her sophisticated blend of intellect and vibrant emotion. Guest appearances include the National Symphony, the Philadelphia and Minnesota Orchestras, the Los Angeles Philharmonic, the Boston, Baltimore, Dallas, Houston, Pittsburgh, St. Louis, and San Francisco Symphonies, and in Europe, the London Symphony, Helsinki

Philharmonic, Zürich's Tonhalle Orchestra, and the English, Scottish and Franz Liszt Chamber Orchestras.

Robinson has performed recitals throughout Europe and in virtually every major city in the United States. Her many festival engagements include Spoleto, Spring Festival in Seoul, Mostly Mozart, Aspen, London's South Bank, Madeira, Granada, Edinburgh and Prague's Autumn Festival where she performed the Dvorak Cello

Concerto at the famous Dvorak Hall. In addition to two solo CDs, Sharon Robinson has recorded extensively with the Kalichstein-Laredo-Robinson Trio. With her husband, violinist Jaime Laredo, she has recorded Ellen Zwilich's Double Concerto and Ned Rorem's Double Concerto (both of which were composed for them).

A favorite of television audiences, Robinson has appeared on the Tonight Show, the Today Show, A&E's Breakfast with the Arts, the Charlie Rose Show, and in a profile on CBS Sunday Morning.

The Vermont Symphony Orchestra

Since 1935, the players of the Vermont Symphony Orchestra have served as the state's musical ambassadors. With 80% of the annual public performances taking place away from the Orchestra's home hall (Burlington's Flynn Center), the VSO truly is statewide. Its *SymphonyKids* educational outreach program is, arguably, the most pervasive of any orchestra of any size in the U.S., reaching half of Vermont's elementary and middle school students each year.

In 1939, the VSO requested and received the nation's first line-item appropriation in a state budget: \$5,000 so the young Orchestra could perform at the World's Fair in New York City. For its 50th Anniversary Season, the VSO presented a performance in every one of the 251 towns in Vermont, earning national media attention. These days, the VSO reaches a worldwide audience through national broadcasts on Performance Today, archived live recordings posted at InstantEncore.com, and, now, its first commercial CD.

Founder Alan Carter recruited a cadre of avocational musicians widely dispersed across rural Vermont—some retirees, some with “day jobs” such as doctors, postmen, etc. The Orchestra is now fully professional, comprising Vermont's finest players along with musicians from New England's rich talent pool and beyond. The VSO also draws the music world's finest performers, with guest appearances by, among others, pianists André Watts, Leon Fleisher, Peter Serkin, Pierre Amoyal, Jonathan Biss, and Lang Lang; cellists Yo-Yo Ma and Sharon Robinson; violinists/violists Michael Tree, Midori, Jennifer Koh, Soovin Kim and Leila Josefowicz; conductors Raymond Leppard, Keith Lockhart, and Aaron Copland; and popular artists Arlo Guthrie, Tony Bennett, and Peter, Paul, and Mary.

To usher in its 75th Anniversary Season, the VSO programmed only music written during its lifetime for its Masterworks series, a bold move that earned a coveted ASCAP Award for adventuresome programming and piqued audience curiosity for unfamiliar repertoire. Today, the VSO has evolved into a regional orchestra of superior artistic caliber and extraordinary community reach, enriching lives through music for residents of and visitors to Vermont.

Sarah Hicks

Noted in *The New York Times* as part of the “new wave of female conductors in their late 20’s through early 40’s,” Sarah Hicks was named in 2009 as Principal Conductor, Pops and Presentations, of the Minnesota Orchestra. She also heads up their innovative classical series, “Inside the Classics.” Hicks is Associate Conductor of the North Carolina Symphony and Staff Conductor of the Curtis Institute of Music. Hicks has guest conducted extensively both here and abroad, including the Chicago, San Francisco, Atlanta, Columbus, Milwaukee, Detroit, and National Symphonies; the Los Angeles Philharmonic; and the Prime Philharmonic (Seoul, Korea). Hicks’ past positions include Associate Conductor of the Richmond Symphony Orchestra, and Resident Conductor of the Florida Philharmonic. Her numerous opera experiences include performances of Poulenc’s *Dialogues des Carmelites* and Handel’s *Alcina* with the Curtis Opera Theater; Verdi’s *Aida* with



Photo: Travis Anderson

the East Slovak State Opera Theater; and Humperdinck’s *Hansel und Gretel* with the Minnesota Orchestra.

A committed proponent of new music, Hicks spearheaded the Musical Microcommission Project, an initiative of the Minnesota Orchestra to commission a major new orchestral work with funding via hundreds of “micro” donations. Hicks was born in Tokyo and was raised in Honolulu. She received her B.A. in composition from Harvard University and holds an Artist’s Degree in conducting from the Curtis Institute of Music, where she studied with Otto-Werner Mueller.

Troy Peters

Troy Peters has been a popular and acclaimed conductor with many orchestras, including the San Antonio Symphony, Vermont Symphony Orchestra, and Vermont Mozart Festival. He became Music Director of YOSA (Youth Orchestras of San Antonio) in August 2009, after 14 years in Vermont, where he was Music Director of the Vermont Youth Orchestra, Middlebury College Orchestra, and Montpelier Chamber Orchestra. He has also gained international attention for his orchestral collaborations with rock musicians, including Jon Anderson (of the band Yes) and Trey Anastasio (of the band Phish).



Photo: Jordan Silverman

Among the classical soloists with whom Peters has collaborated are Midori, Jaime Laredo, Sharon Robinson, Edgar Meyer, Horacio Gutiérrez, Daniel Bernard Roumain (DBR), and Soovin Kim. Vermont Governor James Douglas recognized his contribution to the state's cultural life, proclaiming April 17, 2005, as "Troy Peters Day" in Vermont, and he was also awarded a Vermont Arts Council Citation of Merit in 2009. He has been honored with seven ASCAP Awards for Adventurous Programming of Contemporary Music and holds degrees from the Curtis Institute of Music and the University of Pennsylvania.

Peters is also active as a composer, where his work ranges from orchestral and chamber music to a large body of songs and an opera for hand puppets. Among his honors are the Charles Ives Scholarship from the American Academy of Arts and Letters and grants from Meet The Composer and the Rockefeller Foundation. A versatile instrumentalist, Peters not only plays the viola, but has also performed on tenor banjo and electric guitar with symphony orchestras. Born in 1969 in Greenock, Scotland (of American parents), Peters lives in San Antonio with his wife and two children.

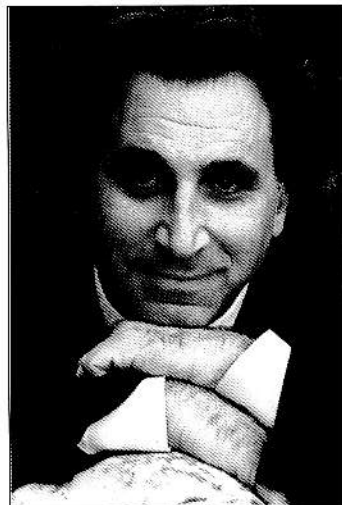


Photo: Mike Minehan

Richard Danielpour

Among the most honored composers of his generation, Richard Danielpour has written a wide range of orchestral, chamber, instrumental, ballet, and vocal works. He has been commissioned by a Who's Who of international musical institutions, festivals, and artists, and his music has been championed by Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, Gary Graffman, the Kalichstein-Laredo-Robinson Trio, the Guarneri, Emerson, and American String Quartets, and conductors Leonard Bernstein, Kurt Masur, Charles Dutoit, David Zinman, Zdenek Macal, and Leonard Slatkin. His first opera, *Margaret Garner*,

with Nobel Laureate Toni Morrison, was hailed as a triumph during its sold-out runs at the Michigan Opera Theater and Cincinnati Opera, commissioned by the Philadelphia Opera Company of Philadelphia.

Danielpour has received a Lifetime Achievement Award and the Charles Ives Fellowship from the American Academy of Arts & Letters, a Guggenheim Award, Bears Prize from Columbia University, and grants and residencies from the Barlow

Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. He was one of the first composers invited for a coveted residency at the American Academy in Berlin. He was only the third composer—after Stravinsky and Copland—to be signed to an exclusive recording contract by Sony Classical, and his music can also be heard extensively on Delos, Koch, Harmonia Mundi, New World, and Reference Recordings.

Danielpour is an active educator and believes deeply in the nurturing of young musicians. Beyond serving on the faculties of both the Curtis Institute of Music and the Manhattan School of Music, he also spends a great deal of time giving master classes throughout the country, and coaching and mentoring young musicians.

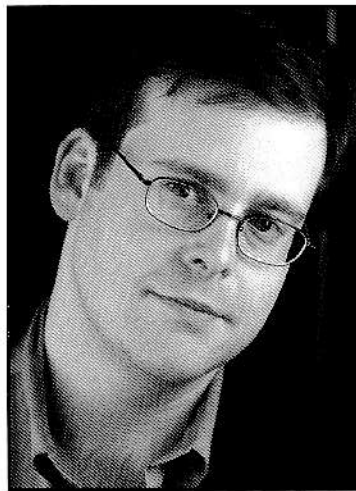


Photo: Pete Checchia

David Ludwig

David Ludwig's music has been performed internationally by leading musicians in some of the world's most prestigious locations. His music has been called "entrancing," and that it "promises to speak for the sorrows of this generation" (*Philadelphia Inquirer*). It has further gained recognition for its "expressive directness" (*The New York Times*) and has been noted for "a yearning, poetic quality" (*Baltimore Sun*). *The New Yorker* magazine calls him a "musical up-and-comer" and the *Chicago Tribune* says that he "deserves his growing reputation as one of the up-and-comers of his generation." He has had performances in such venues as Carnegie Hall, Lincoln Center, and the

Library of Congress, and his music has been played on PBS and NPR's Weekend Edition. NPR Music listed him as one of the top 100 composers under forty in 2011.

Ludwig has written for many prominent artists and ensembles, including soloists Jonathan Biss and Jaime Laredo, ensembles like eighth blackbird and Network for New Music, and orchestras including the Minnesota and National Symphonies. He has held residencies with many arts institutions like

Meet The Composer and the Isabella Gardner Museum, and with summer festivals that include the Marlboro Music School, and the MacDowell and Yaddo artist colonies. He has won numerous awards and honors from nationally recognized arts organizations.

Born in Bucks County, Pennsylvania, Ludwig holds degrees from Oberlin, The Manhattan School of Music, Curtis, and Juilliard, as well as a Ph.D. from the University of Pennsylvania. Ludwig is on the composition faculty of the Curtis Institute where he serves the Artistic Chair of Performance and as the director of the Curtis 20/21 Contemporary Music Ensemble.

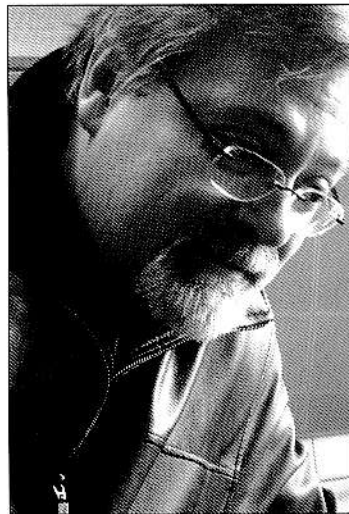


Photo: Neil Erickson

Daron Aric Hagen

Along with four symphonies, twelve concerti, over 150 art songs and song cycles, and forty chamber works, Daron Hagen (born 1961, in Milwaukee) is the composer of five highly-acclaimed, frequently performed full length operas (*Shining Brow*, *Bandanna*, *New York Stories*, *Little Nemo in Slumberland*, and *Amelia*); as well as two one-act operas (*Vera of Las Vegas* and *The Antient Concert*).

Other career highlights include *Philharmonia*, commissioned for the 150th anniversary of the New York Philharmonic, *Much Ado*, commissioned for the 75th anniversary of the Curtis Institute of Music, *The Waking Father*, for the Kings Singers, and major con-

certi for colleagues Joel Fan, Gary Graffman, Soren Hermannsson, Sara Sant'Ambrogio, Jeffrey Khaner, Yumi Kurosawa, Jaime Laredo, Michael Ludwig, and Sharon Robinson; works for the Amelia Piano Trio, Borromeo Quartet, Elements String Quartet, Finisterra Piano Trio, Lark Quartet, Maverick Concerts, Music from Curtis, Present Music, Sweet Plantain and Voxare String Quartets and the Wisconsin Brass Quintet; and commissions from the Albany Symphony,

Buffalo Philharmonic, Denver Chamber Orchestra, Milwaukee Symphony, National Symphony, New Mexico Symphony, Orpheus Chamber Orchestra, Philadelphia Orchestra, Seattle Symphony, and Wisconsin Philharmonic, among others.

Hagen's music is widely performed and recorded. In 2009, Naxos released *Shining Brow* (Buffalo Philharmonic/Falletta) and the complete Hagen Piano Trios (Finisterra Trio). *Bandanna* was released on Albany under his baton in 2007; *Vera of Las Vegas* on the CRI label. Nearly all of Hagen's vocal music is recorded and available commercially.

Hagen lives in New York City with his wife Gilda Lyons and sons Atticus and Seamus.

Vermont Symphony Orchestra Triple Doubles Personnel

Violin

Katherine Winterstein, *Concertmaster*
Kathy Andrew, *Assistant Concertmaster*
Woonkuo Soon, *Principal Second*
Mary Gibson

Caroline MacDonald Chair

Elizabeth Adams*+
Jane Bearden+~
Elizabeth Clendenning
Michael Dabroski
Shufang Du*
Andrew Eng*
Allan Espinosa*
Svetlana Gurina*+
David Gusakov
Hilary Hatch*+
Sofia Hirsch
Jesse Irons+
Gregor Kitzis~
Natalia Kononova
Carolyn Lukancic
Julie Marden~
Laura Markowitz
Adele Ohki*
Yumi Okada*
Brooke Quiggins+
Charles Sherba~
Katrin Stamatis*
Lino Tanaka
Sarah Washburn*+

Miwako Yamanaka+
Elizabeth Young

[Viols rotate between first and second sections.]

Viola

Harold Lieberman *Principal+~*
Roy Feldman~
Marilyn Johnson *[Principal*]*
Craig Kirkland
Kathleen Overfield-Zook*+
Paul Reynolds*~
Ana Ruesink
Noralee Walker+
Russell Wilson*+

Cello

John Dunlop, *Principal*
Morris Block Chair
Melissa Brown
Dieuwke Davydov
William Dollard*
Bonnie Thurber Klimowski
Perri Morris
Eleanor Norton+
Suzanne Polk
Judith Serkin+
Siri Warkentien*

Bass

Luke Baker, *Principal*
 Don Baldini*
 Mike Fittipaldi*+
 David Goodchild+~
 Elliot Porter~
 Steve Sas*
 Marc Schmied+
 William Tilley*~
 Robert Zimmerman+

Flute

Albert Brouwer, *Principal*
 Anne Janson

Piccolo

Peggy Friedland+~

Oboe

Nancy Dimock, *Principal*
 Sherwood Wise
Eleanor C. Long Chair

English Horn

Ann Greenawalt+~

Clarinet

Layton Davis, *Principal*
 Gary Wright

Bass Clarinet

Craig Olzenak~

E♭ Clarinet

Gary Wright+

Bassoon

Janet Polk, *Principal*+~
 Rebecca Eldredge [*Principal**]
 Rachael Elliott*
 Jonathan Ranney+

French Horn

Shelagh Abate, *Principal*
 Shefra Spiridopoulos+~
 Alan Parshley
 Will De Vos+
 Kimberly Harriman*
 Pamela Putnam*

Trumpet

Mark Emery, *Principal*+~
 James Duncan
 Steve Banzaert* [*Principal*]
 Andrew Sorg+

Trombone

Matthew Wright, *Principal*+
 Ross Holcombe+~ [*Principal* ~]
 Gabriel Langfur+
 Karna Millen* [*Principal*]
 Wes Hopper*~

Tuba

Takatsugu Hagiwara, *Principal*+

Timpani

Jeremy Levine, *Principal*

Percussion

D. Thomas Toner, *Principal*-
 Douglas Perkins+ [*Principal*]
 Brian Johnson+~
 Nicola Cannizzaro+~

Harp

Heidi Soons, *Principal*

Piano

Gregory Hayes~

Celeste

David Neiweem+

~Danielpour

+Ludwig

*Hagen

Vermont Symphony Orchestra

Jaime Laredo, Music Director
 Anthony Princiotti, Principal Guest Conductor
 Robert De Cormier, VSO Chorus Director
 Dawn Willis, VSO Chorus Assistant Director
 David Ludwig, New Music Advisor
 Alan Jordan, Executive Director
 Eleanor Long, Orchestra Manager

Vermont Symphony Orchestra, 2 Church Street, Suite 3B, Burlington, VT 05401

For information about the Vermont Symphony Orchestra:

Email: info@vso.org • www.vso.org



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A Child's Reliquary (2006)

Recorded March 22, 2010, Paramount Theatre, Rutland, Vermont

Published by G. Schirmer

Concerto for Violin, Cello, and Orchestra (2008)

Recorded January 26, 2009, Paramount Theatre, Rutland, Vermont

Published by David Ludwig Music • <http://www.davidludwigmusic.com>

Masquerade—Concerto for Violin, Cello, and Orchestra (2007)

Recorded May 5, 2008, Flynn Center for the Performing Arts, Burlington, Vermont

Published by Burning Sled Music • <http://daronhagen.com>



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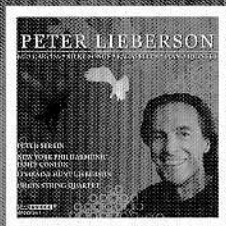


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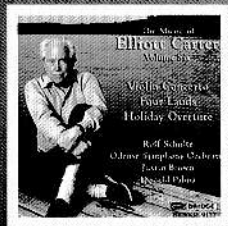
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