

ELLIOTT CARTER

(1908 — 2012)

1 **TELL ME WHERE IS FANCY BRED** (1938) (3:25)

Rosalind Rees, soprano

David Starobin, guitar

2 **VOYAGE** (1943, orch. 1979) (5:12)

Tony Arnold, soprano

Colorado College Festival Orchestra

Scott Yoo, conductor

3 **WARBLE FOR LILAC TIME** (1943, orch. 1979) (6:49)

Tony Arnold, soprano

Colorado College Festival Orchestra

Scott Yoo, conductor

PIANO CONCERTO (1964-65) (23:28)

4 I. (10:23)

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basel sinfonietta

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8 I. Sistribute (1:08)

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Steven Beck, piano

11 **NINE BY FIVE** (2009) (7:45)

Slowind Wind Quintet

Aleš Kacjan, flute, piccolo

Matej Šarc, oboe, cor anglais

Jurij Jenko, clarinet, e-flat clarinet

Metod Tomac, horn

Paolo Calligaris, bassoon, contrabassoon

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BASEL SINFONIETTA

ELLIOTT CARTER, VOLUME 9

This volume of Bridge Records' survey of the music of the late Elliott Carter (1908 – 2012) is centred on a major work of his late fifties – the Piano Concerto – and grouped around it three fairly early and three very late works, spanning between them seven decades of creativity in one of the most remarkable artistic careers in the history of music.

When it first appeared, and for a long time after, Carter's **Piano Concerto** gained a reputation as one of his most difficult, not to say rebarbative works. (The premiere took place in Boston on 6 January 1967, with the Boston Symphony Orchestra conducted by Erich Leinsdorf, and the Cuban-American virtuoso Jacob Lateiner as soloist.) Time has perhaps made it seem less abrasive, but its textures and polyphonic working remain as complex as anything in his entire output. Written in 1964–65, during a sojourn in Berlin, it was the first of his concertos for a solo instrument and orchestra – his only previous concerto had been the radical *Double Concerto* for piano, harpsichord and two chamber orchestras – but his approach was very far from the Classical or Romantic concerto archetype. This is a deeply serious and sometimes violent piece which approaches the whole concept of a soloist-orchestra polarity from a new direction.

Carter dedicated the work to Igor Stravinsky (who had publicly praised the *Double Concerto* as 'a masterpiece') on the occasion of his 85th birthday, and in one sense it further explores the new way of working with the orchestra that the *Double Concerto* had pioneered. In Carter's own words, 'the soloist becomes increasingly disassociated from and opposed to the orchestra, each developing its own musical expression and material in its own way'. He put the entire imaginative basis of the Concerto rather more vividly in an article for *Time* magazine: 'The piano is born, then the orchestra teaches it what to say. The piano learns. Then it learns the

orchestra is wrong. They fight and the piano wins – not triumphantly, but with a few, weak, sad notes – sort of Charlie Chaplin humorous.'

From the first, piano and orchestra are not always in outright opposition, even though the basis of their musical materials is entirely different; but it is as if they are operating in different spheres – an impression enhanced by the fact that Carter directs that they should be physically separate. It is almost as if two different works (say, a piano sonata and a symphony) have been forced into the same slice of time. Carter mediates between these two entities, however, by introducing a concertino-like group of seven instruments (they are actually designated 'mediators'): flute, cor anglais, bass clarinet, violin, viola, cello and double bass, who are disposed around the piano and respond sometimes to its material, sometimes to the orchestra's. Carter once referred to their relationship to the piano as being like that of Job's Comforters. At other times their role seems to be to police the interface between piano and orchestra, quarantining the piano off from the rest of the orchestra – which provides what Carter referred to as an 'elaborate ambience' of mainly slow-moving harmonies, expressed through sometimes extremely complex textures, on occasion containing as many as 72 individual parts.

Carter said that he had treated the orchestra 'more or less monolithically – massed effects pitted against Protean figures and expressions of the piano and its accompanying concertino'. While the music hardly sounds anything like that of his early mentor Charles Ives, it certainly makes use of a cardinal Ivesian principle, as worked out by the elder master in such works as his Fourth Symphony: the music proceeds in a number of simultaneous rhythmic and textural layers that signify different spatial or temporal planes and represent something of the multiplicity of life and society. Carter would go on to explore this further in his Concerto for Orchestra and *A Symphony of Three Orchestras*; in the Piano Concerto there can be up to eight separate rhythmic layers, each subject to independent *accelerandi* and

ritardandi, operating at the same time. In contrast to the mainly light, brittle, crystalline writing for the piano, the orchestral sound tends to be darker and heavier, sometimes baleful.

The Concerto begins and ends with the piano, solo, and is divided into two movements of approximately equal length. Throughout both of these the materials are being ceaselessly developed, without a hint of recapitulation or repetition. The music's harmonic basis is a collection of 12 different three-note groups, six of which are exclusively confined to the piano and the concertino, while the other six are for the use of the orchestra. Each three-note group is also associated with a different tempo and/or expressive character, and the work's motivic content is derived from Carter's continually metamorphosing deployment of these fundamental materials. During the first movement the piano is in almost continual conversation with the 'mediators'; the orchestra remains very much a background presence, only coming to the forefront on a few brief occasions. Towards the end of the movement the material coalesces into two separate, alternating 12-note chords, one in the piano and its companions, the other in the orchestra.

The second movement introduces some new elements, notably regularly accented beats of many different speeds, and soft, constantly-changing string chords which form a background to the piano's increasingly impulsive and passionate recitative. Members of the concertino interrupt or comment in cadenza-like solos. There is violent and strident activity from the orchestra, which eventually dissipates; towards the end the two contrasted sound-worlds seem to come to some sort of truce, allowing the piano and the 'mediators' to emerge again till at last the piano is left alone to have the final quiet word: whether the effect is really 'Charlie Chaplin humorous' each listener must decide for themselves.

The three songs belong to a much earlier though still significant period in Carter's creative journey. His setting of Shakespeare's song *Tell me Where is Fancy*

Bred, for voice and guitar, was written in 1938 for a production of *The Merchant of Venice* by Orson Welles and John Houseman's Mercury Theatre Company in New York. Carter had been introduced to early English music – Byrd, Campion, Dowland, Wilbye, and the Fitzwilliam Virginal Book – while a student at Harvard by his room-mate, the musicologist Steven Tuttle, and *Tell me Where is Fancy Bred* shows the influence of this music, most appropriately. In the song the voice has a lyrical modal melody fashioned in long, expressive phrases that match the subtleties of Shakespeare's verse, while the guitar accompaniment is graceful and unobtrusive, mainly punctuating the voice's declamation with strummed chords.

Voyage, for medium voice and piano, sets a text by Hart Crane. The broad, sustained vocal line moves upon a restless stream of constantly-changing accompaniment figures that suggest the ceaseless motion of the ocean waves. Composed in 1945, this powerful song stands on the threshold of Carter's rethinking of his compositional procedures, and like the near-contemporary *Holiday Overture* already seems to be trying to break out of the conventional formal mould in which it has been cast.

In its choice of text, *Voyage* reflects Carter's efforts during World War II to achieve a consciously 'American' character in his works. The Symphony No. 1 and *Holiday Overture* are examples of this, and so are his settings at this time of texts by a number of American poets – not only Crane but also Robert Frost, Mark van Doren and Walt Whitman, who is represented by the 1943 setting of *Warble for Lilac Time* from the poetic sequence *Autumn Rivulets*. Originally composed for voice and orchestra, the song is a larger and more dramatic conception than the others, though it was later re-cast for voice and piano. Whitman's vivid memories of an American spring and rapturous transcendental vision of the significance of the season evoked from Carter a highly successful attempt to capture Whitman's celebratory mood and riot of imagery in a sustained lyrical outpouring. While the

accompaniment is mainly smoothly-flowing, as the song progresses the vocal line, following Whitman's desire for personal liberation ('O, if one could but fly like a bird!') becomes increasingly florid and free in its phraseology. Major musical divisions parallel those of the poem, and the song culminates, with Whitman's resolve 'to sing with the birds', in triumphant E flat harmony.

The three late instrumental works are typical of the last couple of decades of Carter's creative life, when both miniatures and larger works issued from his pen in what seemed a constant stream of lively invention – the composer never repeating himself, yet so experienced in the exploration and manipulation of musical materials that the results have an astonishing freedom of invention and gesture that approaches Debussy's ideal that music should become 'continuous arabesque'.

Tri-Tribute, for solo piano, consists of three pieces which Carter wrote in 2007-8 at the request of the conductor James Levine for his sister, brother and mother: they are separately titled 'Sistribute', 'Fratribute' and 'Matribute'. 'Sistribute' is a lively *Allegro*, a study in four-against-three rhythms almost throughout except for a keyboard-spanning episode two-thirds through in quintuplets and chords. 'Fratribute' is a thoughtful *Largo espressivo*: its main materials are a wide-spanned, singing line presented together with its (near-) inversion, in contrary motion, interspersed with more staccato motivic work in triplets, distantly recalling 'Sistribute'. Though written first, 'Matribute' is placed last in the triptych's design. Thus it seems to recapitulate elements of the other two movements (at the opening: the long line of 'Fratribute' in the bass, the *staccato, leggiero* triplets of 'Sistribute' in the treble). Yet in fact, by chronology, the ideas of both those both movements were partially present in this one from the beginning: it could be said to have given birth to those movements, as a mother gives birth to her daughter and son. This is, as appropriate, the most developed and widest-ranging of the three movements, eventually gathering way into a toccata-like coda and a bravura final flourish up the keyboard.

Two Thoughts About the Piano unites two piano pieces composed in 2005-6 for two remarkable pianists. The first, 'Intermittences', was completed on 14 August 2005 and is dedicated to Peter Serkin, who premiered it at the Gilmore International Keyboard Festival in Kalamazoo, MI on 3 May 2006. In a prefatory note, Carter wrote that 'The many meanings silence can express in musical discourse challenged me to use some of them in *Intermittences*. This title was suggested by 'Intermittences du coeur', one of the chapters in Marcel Proust's novel'. The critic Roger Shattuck has defined 'the principle of intermittence' in Proust's *À la recherche du temps perdu* as the fact that 'to live means to perceive different and often conflicting aspects of reality'. Carter's piece is hardly Proustian in scope, but it brings together and juxtaposes a number of contrasting and conflicting elements without any smooth transitions, sometimes separating them merely by silences: or more often by silently-depressed harmonies which are sustained by pedal and are then made to sound as the other gestures cause their strings to resonate. There is a basic polarity in the music between impetuous, scurrying, rapid figuration and sustained chordal writing. The former sometimes changes into light, scherzo-like motivic work, just as the latter sometimes gives birth to bell-like sonorities. There are phrases of sustained and sometimes vertiginous melody also, appearing more or less unexpectedly. After a culminating passage of staccato chords and a brilliant triplet flourish, the piece ends with repetitions of the pitch E-flat, coloured in various ways.

Carter completed the second piece, 'Caténaires', on 23 September 2006; it was written for Pierre-Laurent Aimard, who gave the first performance at Zankel Hall, NYC on 12 December 2006. The title means chains or curves: Carter commented that when Aimard asked him to write a piece, 'I became obsessed with the idea of a fast one line piece with no chords. It became a continuous chain of notes using different spacings, accents and colourings, to produce a whole variety of expression'.

Thus while *Intermittences* emphasizes the surprise value of discontinuity, *Caténaires* is all about the tension and satisfaction of never breaking the thread. The piece has the unusual tempo-marking *Jaillissant*, a French word meaning 'gushing' (as of a spring) with further associations of exuberance. As Carter described it, this is a single-line work, but the line is spun out of a single note-value: the semiquaver in an undeviating fast 12 semiquavers to the bar. With its fits of repeated notes, registral extremes, conjunct motion and continually changing dynamics, the whole piece could be regarded as a playful toccata testing the performer to the limit. The playfulness is particularly to the fore in a *scherzando* passage about half-way through, though the music builds quite a head of steam up to an explosive climax before an ebullient coda.

The title of *Nine by Five*, composed in 2009 (and completed on the composer's 101st birthday), indicates the number of instruments and the number of players who play them: Carter got the idea from *Tre per Sette* (Three for Seven), a woodwind piece by the Italian composer Goffredo Petrassi, who had been a good friend. *Nine by Five* is subtitled 'Woodwind Quintet No. 2' (his first Quintet, a classic of Carter's personal brand of neoclassicism, dates from 1948). The work was commissioned by The Juilliard School, New York, in honour of Joseph Polisi on his 25th anniversary as President of the School, and is dedicated to Charles Neidich and the New York Woodwind Quintet, who gave the premiere on 11 February 2010 at Paul Hall in The Juilliard School, exactly two months after Carter completed the score.

Essentially the work is for the standard wind quintet line-up, but with doublings. The flautist plays piccolo, the oboe doubles on cor anglais, the clarinetist also takes the high E-flat clarinet, and the bassoon doubles on contrabassoon. (The horn player has no second instrument, but he plays with and without a mute.) These doublings are not only to vary the sonic palette with different tone-colours; they also extend the tessitura of the ensemble from the lowest depths to the ex-

treme heights – something that is apparent from the work's very first chord. The spacing of the harmony, and the time it would take each player to shift from one instrument to another, were among the technical challenges Carter had to solve in writing the work.

In a compact single movement, *Nine by Five* is typically rich in striking contrasts of texture, range, colour and types of movement. Each instrument is assigned its own personal repertory of intervals. Carter's characteristic polyrhythms abound; spans of pointillistic writing, with intricate and capricious interplay among the five players, alternate with more static chordal writing or more orthodoxly-conceived counterpoint. At many spots one player carries a long-breathed melodic line through the fragmentary caperings and comments of the others (mostly it's oboe, horn or flute, though they all get a chance at being the *Hauptstimme*). There are also duets, and the only time all five instruments play the same kind of material together is in the work's slow, flowing middle section, where they are in close harmony. Otherwise the electric energy of the writing never flags, right up to the final chord which, again, spans virtually all the available sonic space.

Notes by Malcolm MacDonald



TELL ME WHERE IS FANCY BRED

William Shakespeare, from *The Merchant of Venice*

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?

Reply, reply.

It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle, where it lies.
Let us all ring fancy's knell;
I'll begin it—Ding, dong, bell.

Ding, dong, bell.

VOYAGE

Poem by Hart Crane, from *Voyages III*

Infinite consanguinity it bears
This tendered theme of you that light
Retrieves from sea plains where the sky
Resigns a breast that every wave enthrones;
While ribboned water lanes I wind
Are laved and scattered with no stroke
Wide from your side, whereto this hour
The sea lifts, also, reliquary hands.

And so, admitted through black swollen gates
That must arrest all distance otherwise.
Past whirling pillars and lithe pediments.
Light wrestling there incessantly with light.(?)
Star kissing star through wave on wave unto
Your body rocking!
and where death, if shed,
Presumes no carnage, but this single change,
Upon the steep floor flung
from dawn to dawn
The silken skilled transmemberment
of song

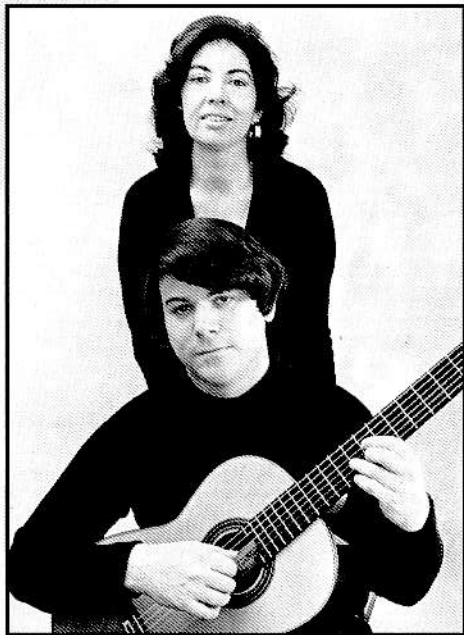
Permit me voyage, love,
into your hands...

WARBLE FOR LILAC TIME
Walt Whitman, from *Leaves of Grass* (1855)

WARBLE me now, for joy of Lilac-time,
returning in reminiscence.
Sort me, O tongue and lips, for Nature's sake,
Souvenirs of earliest summer.
Gather the welcome signs, (as children, with pebbles, or stringing shells);
Put in April and May—the hylas croaking in the ponds—the elastic air,
Bees, butterflies, the sparrow with its simple notes,
Blue-bird, and darting swallow—nor forget the high-hole flashing his golden wings,
The tranquil sunny haze, the clinging smoke, the vapor,
Shimmer of waters, with fish in them—the cerulean above;
All that is jocund and sparkling—the brooks running,
The maple woods, the crisp February days, and the sugar-making;
The robin, where he hops, bright-eyed, brown-breasted,
With musical clear call at sunrise, and again at sunset,
Or fitting among the trees of the apple-orchard, building the nest of his mate;
The melted snow of March—the willow sending forth its yellow-green sprouts;
—For spring-time is here! the summer is here! and what is this in it and from it?
Thou, Soul, unloosen'd—the restlessness after I know not what;
Come! let us lag here no longer—let us be up and away!
O if one could but fly like a bird!
O to escape—to sail forth, as in a ship!
To glide with thee, O Soul, o'er all, in all, as a ship o'er the waters!
—Gathering these hints, the preludes—the blue sky, the grass, the morning drops of dew;
The lilac-scent, the bushes, with dark green, heart-shaped leaves,
Wood violets, the delicate pale blossoms called innocence,
Samples and sorts not for themselves alone, but for their atmosphere,
To grace the bush I love—to sing with the birds,
A warble for joy of Lilac-time
returning in reminiscence.

ROSALIND REES has pursued a varied career as soloist and choral singer, most notably in choirs led by her husband, Gregg Smith. She has premiered works composed for her by Elliott Carter, William Schuman, Jack Beeson, Ned Rorem, Gregg Smith and numerous others, performing with ensembles including St. Paul Chamber Orchestra, Brooklyn Philharmonic, and Boston, Detroit and National Symphony Orchestras. She has recorded more than 20 albums, and has made broadcasts for the BBC, West German Radio, Belgian Radio, Radio France and many others.

DAVID STAROBIN was called “arguably the most influential American classical guitarist of the 20th Century” by *Soundboard* magazine. Starobin received Lincoln Center's Avery Fisher Career Grant (1988), was honored by Peabody Conservatory with its “Distinguished Alumni Award” (1999), and was inducted into the Guitar Foundation of America's “Hall of Fame” (2011). Starobin holds the “Fondation Charidu Chair in Guitar Studies” at the Curtis Institute of Music, and also teaches at the Manhattan School of Music. In 1981 Starobin founded Bridge Records with whom he has received multiple Grammy nominations and awards.



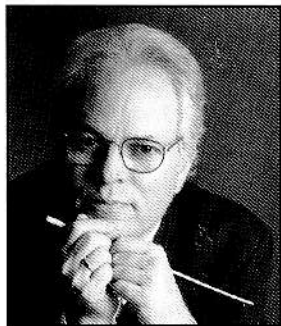
John von Rhein of the Chicago Tribune writes, "anything sung by soprano **TONY ARNOLD** is worth hearing." In 2001, Ms. Arnold was thrust into the international spotlight when she became the only vocalist ever to be awarded first prize in the Gaudeamus International Interpreters Competition.

Ms. Arnold has been a frequent guest at international festivals and numerous recordings have been released to critical acclaim, including a Grammy nominated performance of George Crumb's *Ancient Voices of Children* and DVDs of music by Kurtág and Crumb. Since 2003 she has served on the faculty of the University at Buffalo, where she founded the extended vocal techniques ensemble, BABEL.



Since 1984 the **COLORADO COLLEGE MUSIC FESTIVAL** (Susan Grace, director), has brought together professional artists and superb students from leading conservatories. The Festival's concerts have been regularly broadcast on American Public Media's *Performance Today*. The orchestra has been led during the past decade by maestro Scott Yoo.

Encouraged by Seiji Ozawa to "take up the baton," eminent violinist **JOEL SMIRNOFF** has developed into a highly acclaimed conductor with an impressive and wide-ranging repertoire. Mr. Smirnoff made his American conducting debut with the San Francisco Symphony, leading an all-Tchaikovsky program. Guest conducting engagements include the Hartford Symphony, the Saito Kinen Orchestra, Chicago Philharmonic, Juilliard Orchestra, Louisiana Philharmonic, New World Symphony, Norwegian Chamber Orchestra, Phoenix Symphony and the St. Paul

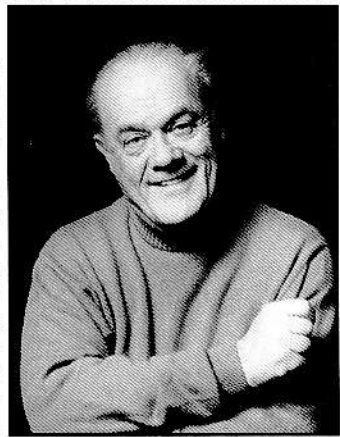


Chamber Orchestra. A member of the Juilliard String Quartet for many years, Joel Smirnoff became President of the Cleveland Institute of Music in July, 2008. In 2011, he received a Lifetime Grammy Award and the Professional Achievement Award from the University of Chicago.

BASEL SINFONIETTA was founded in 1980 in Basel, Switzerland. The orchestra was begun with the goal of performing new combinations of contemporary music and works both familiar and unknown to their audiences. In its relatively short history, the basel sinfonietta has given numerous performances with dancers, jazz musicians, cabaret artists and choral groups, in addition to complex projects incorporating silent films and multimedia. Now in its 33th season, the orchestra has presented more than 50 world premieres, many of them commissioned by the orchestra. The basel sinfonietta frequently appears at leading festivals including the Salzburger Festspiele, Internationale Ferienkurse für Neue Musik, Lucerne Festival, Biennale di Venezia, Musica Strasbourg, Festival d'Automne Paris and Kunstfest Weimar.

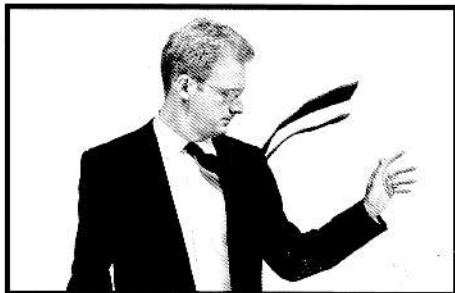
The late **CHARLES ROSEN** was a virtuoso pianist and a leading writer and music critic. Rosen began studying piano at the age of four, and was later a pupil of Moriz Rosenthal (who in turn had been a pupil of Rafael Joseffy and Franz Liszt).

Concurrently with concertizing, he recorded for Columbia/CBS Masterworks – J.S. Bach's *Art of the Fugue*, music by Schumann and Chopin, the Liszt First Piano Concerto, and Beethoven's last six sonatas and "Diabelli" Variations. He also recorded solo piano music of Pierre Boulez, Stravinsky's *Movements for Piano and Orchestra* (with the composer conducting), and Elliott Carter's piano music (BRIDGE 9090 and 9314A/B). In 1971 he published the provocative *The Classical Style* (reprinted



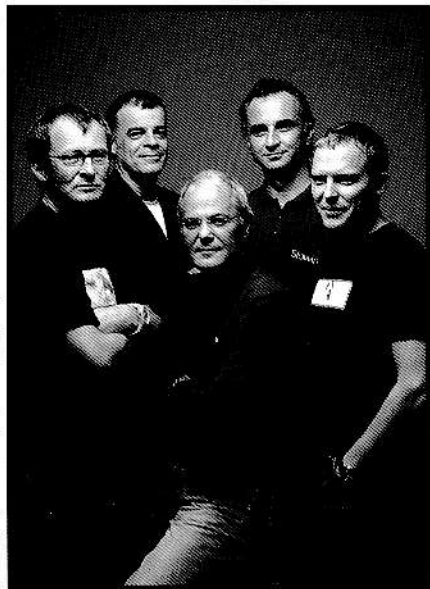
in five languages) and in 1995 he brought forth *The Romantic Generation*, which included a spirited and eloquent defense of Berlioz. Charles Rosen died in December of 2012. Of the living composers he performed, he was most closely allied with Elliott Carter. Rosen was the piano soloist in the 1961 premiere of Carter's *Double Concerto*, and, nineteen years later, was one of the four American pianists who commissioned Carter's solo piece *Night Fantasies*.

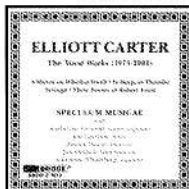
STEVEN BECK is a graduate of the Juilliard School and made his debut with the National Symphony Orchestra. He has also been a soloist with the New Juilliard Ensemble, Sequitur, the Jupiter Symphony Chamber Players, the Virginia Symphony, and the Odense Symphony Orchestra of Denmark. He has made festival appearances at the Aspen Music Festival, Lincoln Center Out of Doors, the Greenwich Music Festival, the Monadnock Music Festival, the Woodstock Mozart Festival, and the Wellesley Composers' Conference. He has worked with Elliott Carter, Henri Dutilleux, and George Perle, and premiered works by Charles Wuorinen and Louis Karchin. Mr. Beck is a member of the Knights, counter) induction, Talea, *Pleasure is the Law*, and the new music ensemble *Future In Reverse (FIRE)*. His recordings are on the Albany, Bridge, Boston Records, Monument, Mulatta, and Annemarie Classics labels.



SLOWIND is made up of soloists from the Slovenian Philharmonic Orchestra. The ensemble is not only engaged with the standard repertoire, but also dedicates itself to a diverse range of chamber music, collaborating with internationally renowned performers such as Heinz Holliger, Robert Aitken, Alexander Lonquich, Arvid Engegård, Ursula Oppens, Aleksandar Madžar, Steven Davislim, Christiane Iven, Matthias Würsch, Marisol Montalvo, David Fulmer and others. It is particularly active in the area of contemporary and new music,

and has made guest appearances at *Ars Musica* Brussels, *Biennale Bern*, *Klangspuren* Innsbruck, *New Music Concerts Series* Toronto, *Zeitklänge* Feldkirch. The numerous composers who have written new works for Slowind include Vinko Globokar, Elliott Carter, Lojze Lebič, Jürg Wyttenbach, Neville Hall, Nina Šenk and Martin Smolka. The quintet has promoted contemporary chamber repertoire at its own concert cycle *Festival Slowind*, where it has presented composers including Giacinto Scelsi, Karlheinz Stockhausen, Edgard Varèse and, not least, Elliott Carter, to whom the entire *Festival Slowind* was dedicated in 2011. At this festival, *Slowind*, together with guests Robert Aitken, Ursula Oppens and others, gave the Slovenian premieres of 25 of Carter's solo, chamber and orchestral compositions. It was for this very festival that Elliott Carter dedicated one of his last compositions – *Trije glasbeniki* (2011) for flute, bass clarinet and harp. For its achievements, *Slowind* received the Župančič Prize of the City of Ljubljana in 1999, and the Prešeren Fund Prize, a prestigious state award in the field of culture, in 2003. www.slowind.eu





A Mirror on Which to Dwell (1975); *In Sleep, In Thunder* (1981)
Syringa (1978); *Three Poems of Robert Frost* (1942, orchestrated 1980)
Speculum Musicae with Christine Schadeberg, soprano
Jon Garrison, tenor, Katherine Ciesinski, mezzo-soprano
Jan Opalach, bass-baritone; Patrick Mason, baritone
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Gra (1993); *Enchanted Preludes* (1988); *Duo* (1974); *Changes* (1983)
Scrivo in Vento (1991); *Con Leggerezza Pensosa* (1990); *Cello Sonata*
(1948); *Riconoscenza per Goffredo Petrassi* (1984)
The Group for Contemporary Music
Volume Two BRIDGE 9044

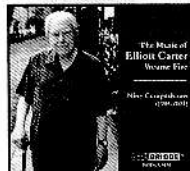


Night Fantasies (1980); *90+* (1994); *Piano Sonata* (1945-46)
Charles Rosen, piano; Conversation with Elliott Carter
and Charles Rosen
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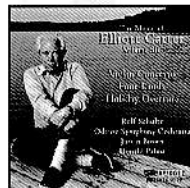


Shard (1997); *Luimen* (1997); *Tempo e Tempi* (1999)
Eight Pieces for Four Timpani (1950/1966)
David Starobin, guitar; Speculum Musicae
Susan Narucki, soprano; Daniel Druckman, timpani
Volume Four BRIDGE 9111

Steep Steps (2001); *Two Diversions* (1999); *Retrouvailles* (2000)
Oboe Quartet (2001); *Figment No.1* (1994); *Hiyoku* (2001)
Figment No. 2 (Remembering Mr. Ives) (2001)
Au Quai (2002); *Of Challenge and of Love* (1994)
Virgil Blackwell, bass clarinet; Charles Rosen, piano; Speculum Musicae
Fred Sherry, cello; Maureen Gallagher, viola; Peter Kolkay, bassoon
Tony Arnold, soprano; Jacob Greenberg, piano; Charles Neidich, clarinet
Ayako Oshima, clarinet
Volume Five BRIDGE 9128



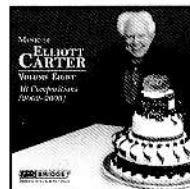
Violin Concerto (1990)
Four Lauds for solo violin (1984-2001)
Holiday Overture (1944, rev.1961)
Rolf Schulte, violin; Odense Symphony Orchestra
Justin Brown, conductor; Donald Palma, conductor
Volume Six BRIDGE 9177



Dialogues (2003); *Boston Concerto* (2002)
Cello Concerto (2001); *ASKO Concerto* (2000)
Nicolas Hodges, London Sinfonietta
Fred Sherry, BBC Symphony Orchestra
Asko Ensemble, Oliver Knussen
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Horn Concerto (2006); *Sound Fields* (2007); *Wind Rose* (2008); *On Conversing with Paradise* (2008)
Mad Regales (2007); *Tintinnabulation* (2008); *Due Duetti* (2009); *Retracing II* (2009)
Retracing (2002); *Retracing III* (2009); *Figment III* (2007); *Figment IV* (2007)
Figment V (2009); *Clarinet Quintet* (2007); *Poems of Louis Zukofsky* (2008); *La Musique* (2007)
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TWO THOUGHTS ABOUT THE PIANO

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