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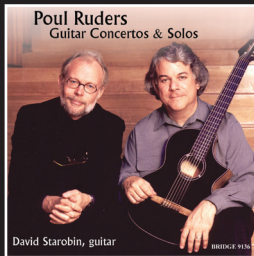
**Mauro Giuliani, Vol. 2**  
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**New Music with Guitar, Vol. 8**  
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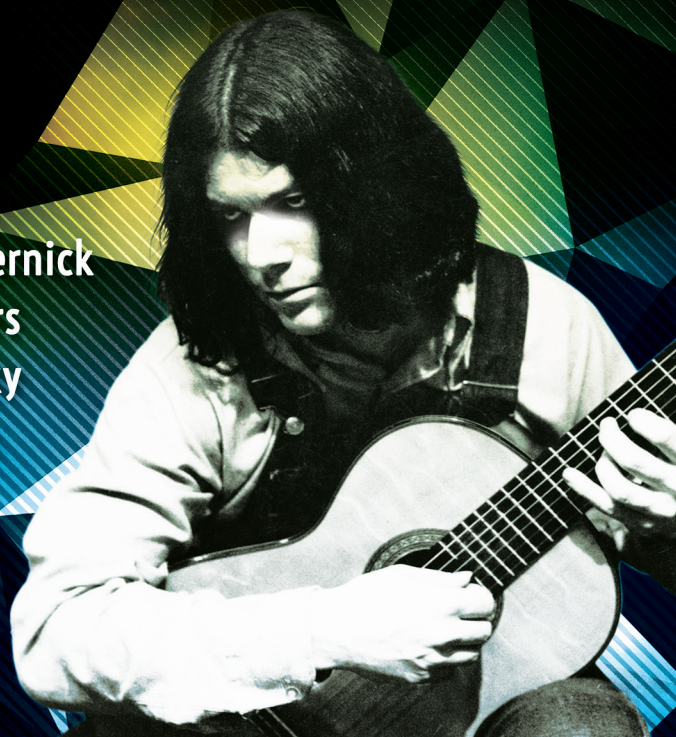


**Poul Ruders**  
Guitar Concertos & Solos  
BRIDGE 9136

# NEW MUSIC WITH GUITAR, VOL. 9

## DAVID STAROBIN

**Richard Wernick**  
**Poul Ruders**  
**Paul Lansky**



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## NEW MUSIC WITH GUITAR, VOL. 9

**The Name of the Game** (2001) (14:57)     **Richard Wernick**  
*solo guitar and eleven players*     (b. 1934)

- ❶ I. The Name is the Game (7:07)
- ❷ 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

This recording was made possible by the generous assistance of the Edward T. Cone Foundation, the Alice M. Ditson Fund of Columbia University, the Aaron Copland Fund for Music, Inc., Princeton University Music Department, the Princeton University Research Council in the Humanities and Social Sciences, and Jeffrey Cain Thompson.

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[www.BridgeRecords.com](http://www.BridgeRecords.com)

**Producers:** Adam Abeshouse (*The Name of the Game*, *Schrödinger's Cat*)

David Starobin (*With the Grain*)

**Engineers:** Adam Abeshouse (*The Name of the Game*, *Schrödinger's Cat*)

Jesse Lewis (*With the Grain*)

**Assistant Engineers:** Andy Ryder (*The Name of the Game*, *Schrödinger's Cat*)

Jesse Brayman (*The Name of the Game*)

**Editors:** Doron Schächter, Adam Abeshouse, Charlie Post

**Mastering Engineer:** Adam Abeshouse

**Graphic Design:** Casey Siu

**Cover photograph:** Foster Grimm

**All other photographs:** Becky Starobin

*The Name of the Game* was recorded April 12, 2007, DePaul University, Chicago, IL;

*Schrödinger's Cat* was recorded October 25, 2013, at New Rochelle Sound Studios,

New Rochelle, NY; *With the Grain* was recorded February 9, 2011, at Alys Robinson

Stephens Performing Arts Center, Birmingham, Alabama

**Executive Producer:** Becky Starobin

The music of Richard Wernick is published by Theodore Presser Company; the music

of Poul Ruders is published by Edition Wilhelm Hansen; the music of Paul Lansky is

published by Carl Fischer, Inc. LLC

**Schrödinger's Cat (2012) (15:07)**  
*(12 Canons for violin and guitar)*

**Poul Ruders**  
(b. 1949)

- |   |                      |        |
|---|----------------------|--------|
| ③ | Canon I (Fast)       | (:56)  |
| ④ | Canon II (Fast)      | (:38)  |
| ⑤ | Canon III (Moderate) | (1:04) |
| ⑥ | Canon IV (Fast)      | (1:05) |
| ⑦ | Canon V (Moderate)   | (:57)  |
| ⑧ | Canon VI (Fast)      | (1:11) |
| ⑨ | Canon VII (Moderate) | (1:12) |
| ⑩ | Canon VIII (Fast)    | (:31)  |
| ⑪ | Canon IX (Fast)      | (2:21) |
| ⑫ | Canon X (Slow)       | (1:29) |
| ⑬ | Canon XI (Fast)      | (2:22) |
| ⑭ | Canon XII (Slow)     | (1:15) |

Amalia Hall, violin

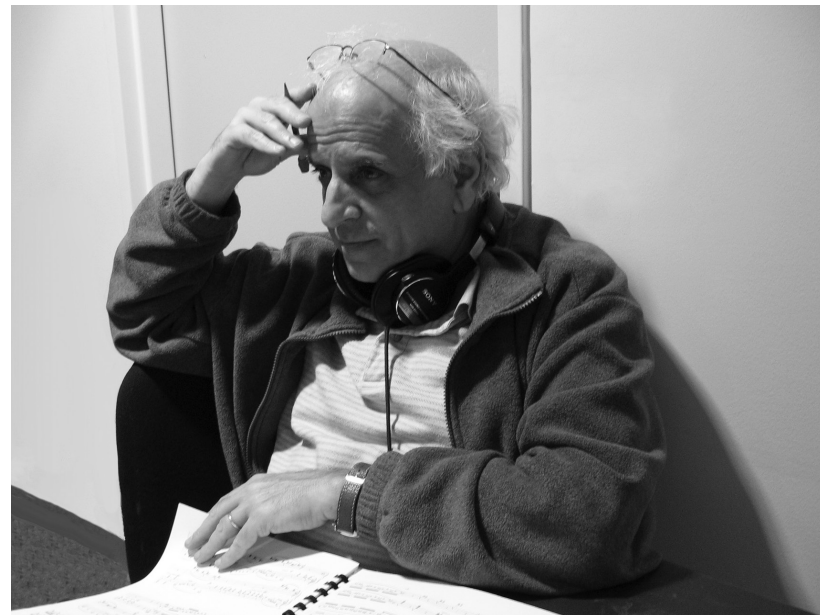
David Starobin, guitar

**With the Grain** (2009) (24:17)  
*Concerto for Guitar and Orchestra*

**Paul Lansky**  
(b. 1944)

- 15 I. Redwood Burl (6:37)
- 16 II. Karelian Birch (6:55)
- 17 III. Quilted Beech (4:08)
- 18 IV. Walnut Burl (6:27)

David Starobin, guitar  
Alabama Symphony Orchestra  
Justin Brown, conductor



**Paul Lansky** (b. 1944, in New York) spent a significant portion of his career composing electronic and computer music. During the past 20 years he has shifted his attention to the composition of a highly acclaimed catalog of music for acoustic instruments.

VI (to which the guitar adds a third voice). In IX the two instruments start out with the identical rapid 7-semiquavers-to-the-bar note values, but the violin's gradually enlarge, with an effect of slowing down, while the guitar's stay the same, until in the coda they are both slowed down to near-stasis. Finally XII, like a signature and a breath from the polyphonic past, is a pellucid D major version of the 'Ernster Gesang' from the Ruders' *Concertino* (2008) for bass trombone and ensemble. —*Malcolm MacDonald*

**Paul Lansky**

***With the Grain* (2009)**

**Concerto for Guitar and Orchestra**

*With the Grain* was commissioned by the Fromm Foundation at Harvard for the guitarist David Starobin. The four movements (about 22 minutes) are named after wood grains and their kinetic qualities (these also describe the music): “Redwood Burl (slow, round, evolving shapes)”, “Karelian Birch (long, sinuous, wavy lines)”, “Quilted Beech (quiet, with soft contours)”, and “Walnut Burl (busy, with aggressive twists and turns).” The piece is a celebration of the classical guitar, an instrument that is manifestly about wood, and it is dedicated to David Starobin. It was David who first encouraged me to write guitar music nearly 20 years ago, a suggestion for which I am forever grateful. —*Paul Lansky*

The American guitarist David Starobin's work has focused on two distinct areas of the instrument's repertoire: he has performed and recorded copiously on smaller 19<sup>th</sup> century guitars, specializing in the works of Fernando Sor (1778-1839), Mauro Giuliani (1781-1829), Giulio Regondi (1822-1872) and Wenzeslaus Matiegka (1773-1830); and he has commissioned and performed hundreds of new works for the modern guitar, including solo music, vocal music with guitar, chamber music in numerous combinations, and concertos with chamber and symphony orchestras. Starobin's eclectic taste has helped to promote the creation of a varied range of compositions, and his close working relationship with dozens of leading composers has done much to develop an impressive body of work which will assuredly benefit guitarists and listeners for generations to come. Such is the esteem in which Starobin's work is held, that *Soundboard* magazine, the official organ of the Guitar Foundation of America, called him: “arguably the most influential American classical guitarist of the 20<sup>th</sup> Century.”

Starobin's series of “New Music with Guitar” recordings for Bridge Records began in 1981 with the issue of an LP which included premiere recordings by Hans Werner Henze, Charles Wuorinen, Barbara Kolb and William Bland. The present volume of the series, issued 34 years later, contains a recent chamber work, a concerto for guitar and chamber ensemble, and a concerto for guitar and orchestra, joining more than 150 recordings of contemporary guitar pieces in Starobin's discography. The late British critic, Colin Cooper

wrote that “Starobin's contribution has been invaluable, without price, impossible to estimate. If there were an award for the player most likely to further the cause of the guitar in the musical mainstream, we would be inclined to nominate David Starobin.” — *W.V. Baxter*

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

*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 two short dance pieces for David, entitled *Da'ase* and *Trochaic Trot*.

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.

of music about nothing but themselves', but he had always wanted to use the title Schrödinger's Cat and the canons just happened to fit the bill. However, the choice of canon form itself is suggestive. In Hugh Everett's 1957 'many worlds' Interpretation of quantum mechanics, when Schrödinger's box is opened the observer becomes 'entangled' with the cat, and the two possible states split into independent but decoherent entities: there is an observer looking at a dead cat and an observer looking at a live cat. Time, space, reality, whatever one wants to call it, has bifurcated into two streams proceeding in parallel yet independent: not a bad description of a two-part canon! And for all that Ruders has aimed at an 'amalgamation' of the two instruments, the way they retain their timbral distinctiveness – one bowed, the other plucked – maintains the element of 'decoherence'. Violin and guitar play the same, or almost the same, material, with the two melodic lines slightly displaced in relation to each other.

Some of the canons are strict, others rather freer. While not an exhaustive compendium of canonic techniques (*Die Kunst der Katze?*), the collection offers canons virtuosic, reflective, wary, manically busy; some require extraordinary agility on the part of the players, as in the brilliant catch-as-catch-can rhythmic games of XI. Some maintain the same kind of texture and motion throughout, such as the 'simple' Nos. III, VII, V (a cat's cradle song if there ever was one) and X (an eldritch canonic chorale in harmonics), while others suddenly diversify, as when for example the tight-celled chromaticism of I is disrupted by the guitar's octave displacements, or in the complexity of





**Poul Ruders** (b. 1949 in Ringsted, Denmark) is best known for a series of orchestral works as well as for his operas *The Handmaid's Tale* (1996-98), *Kafka's Trial* (2002) and *Selma Jezková* (2007).



**Richard Wernick, Claire Chase, David Starobin**

**Richard Wernick** (b. 1934 in Boston) is best known for his chamber and vocal works. His composition *Visions of Terror and Wonder* won the 1977 Pulitzer Prize for 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 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. —*Richard Wernick*

**Poul Ruders**  
***Schrödinger's Cat* (2012)**  
**12 Canons for violin and guitar**

*Schrödinger's Cat* is a set of 12 canons for violin and guitar: here Ruders aimed at an amalgamation of two string instruments, one bowed, the other plucked, 'through thematic and linear near-identity'. Composed in 2012 and dedicated to David Starobin, it received its world premiere at the Curtis Institute, Philadelphia on 3 April 2013, with Nadir Khashimov playing violin and David Starobin playing guitar.

Erwin Schrödinger's famous 1935 thought experiment, or paradox, illustrates the nature of that feature of quantum physics that Schrödinger defined as entanglement (*Verschränkung*) – that is, a characteristic of a quantum state that is a combination of the states of two systems (for example, two sub-atomic particles) that once interacted with each other but were then separated, and are not each in a definite state. Schrödinger's paradox posits a scenario in which there is a cat in a sealed box, and the cat's life or death depends on the state of a sub-atomic particle – if the particle decays, a phial of poison is shattered and the cat dies. According to Schrödinger, the implication of this is that the cat remains both alive and dead (to the universe outside the box) until the box is opened, but when the box is opened the cat will be seen as either alive or dead. Having alluded to Schrödinger's paradox, Ruders then admits that his work has nothing to do with it – the canons 'are autonomous pieces