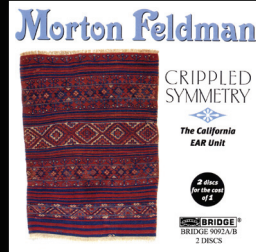
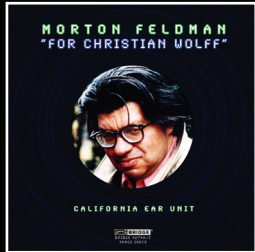


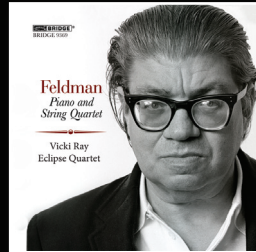
Morton Feldman, Vol. 1
for Philip Guston
BRIDGE 9078A/D (4 Discs)



Morton Feldman, Vol. 2
Crippled Symmetry
BRIDGE 9092A/B (2 Discs)



Morton Feldman, Vol. 3
for Christian Wolff
BRIDGE 9279A/C (3 Discs)



Morton Feldman, Vol. 4
Piano and String Quartet
BRIDGE 9369



MORTON FELDMAN

Piano, Violin, Viola, Cello

Morton Feldman

(1926-1987)

① Piano, Violin, Viola, Cello (75:23)

Aleck Karis, piano
Curtis Macomber, violin
Danielle Farina, viola
Christopher Finckel, cello

Producer: Kyle Adam Blair

Recording and Mix Engineer: Tom Erbe

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Conrad Prebys Music Center, UC San Diego

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Born into a family of cellists, **Christopher Finckel** began his studies with his father George Finckel and is a graduate of the Curtis Institute of Music where he studied with Mischa Schneider and Orlando Cole. Currently Mr. Finckel is the cellist of the Manhattan String Quartet with whom he performs on major Chamber Music series throughout the United States and Europe. Mr. Finckel has appeared at the Casals, Santa Fe, Ravinia, Saratoga, Norfolk and Rockport Chamber Music Festivals, and has recorded for the Nonesuch, New World, Cri, Bridge and Vanguard record labels. A dedicated performer of 20th century music, Chris Finckel has been involved in New York City's contemporary music scene for over 30 years, and has participated in the premieres of the works of over 100 composers including pieces by Milton Babbitt, Jacob Druckman, Elliot Carter, Mario Davidovsky, Donald Martino, Steve Reich and Charles Wuorinen. In 2011 Mr. Finckel initiated the Sarajevo Chamber Music festival and institute and is co-director of this first classical chamber music festival in the Bosnian capital.



Morton Feldman
Piano, Violin, Viola, Cello (1987)

Feldman's last work, *Piano, Violin, Viola, Cello* displays the qualities of the "late style": complete mastery, utter assurance, and a kind of luminous melancholy. Like *Palais de Mari*, written a year earlier, it unfolds at a leisurely pace, with similar uses of repetition and recurrence, gentle rocking figures, and a somewhat restricted range. The measured unfolding of the material, without emphasis on dramatic contrast or large fluctuations in the rate of change, enables the listener to focus on the work's many subtle and beguiling details. The exploration of the "chromatic field" progresses with patterns at mostly moderate speed until the very end, where there are some quicksilver moments, and in close harmonies which evolve in a way that feels neither fast nor slow, but inevitable. Most striking is the palette of subtle, shifting colors as the four instruments trade chords and figures. Feldman is highly inventive in the ways he combines the strings and piano, highlighting the interplay between sustained string notes, harmonics, pizzicato, and the constantly decaying piano tones.

Finally, there is the question of scale: at seventy-five minutes, *Piano, Violin, Viola, Cello* becomes a giant tapestry in which one may experience great magnification of detail or the perspective of wide vistas. Feldman said that "Form is easy – just the division of things into parts, but scale is another matter. You have to have control of the piece – it requires a heightened kind of concentration. Before, my pieces were like objects; now, they're like evolving things." Christian Wolff

felt that these late works "move away from our original preoccupation with just sound and sonority into areas of self-awareness about listening, being a listener, as such, because there's so much time to be thinking of this and that as well as just listening. Also the experience - not unknown with most any other music as well - of just tuning out, then coming back in. A kind of paradox, given the relentless homogeneity of the music: the music invites its own interruption, but as an internal, wholly subjective, private event. This possibility, even necessity, of internal interruption becomes an antidote to the also relentless 'beauty' of the music." For me, experiencing this work is like taking a long nocturnal stroll in Venice: one may feel lost, but one is in a very beautiful place. A pleasurable disorientation can be part of the magic. *—Notes by Aleck Karis*

Aleck Karis has performed recitals, chamber music, and concertos across the Americas, Europe and in China. As the pianist of the new music ensemble Speculum Musicae he has participated in over a hundred premieres and performed at major American and European festivals. His appearances with orchestra have ranged from concertos by Mozart, Beethoven and Chopin to those of Stravinsky, Messiaen and Carter. His five solo discs on Bridge Records include music by Chopin, Carter, Schumann, Mozart, Stravinsky, Cage, Webern, Wolpe and Feldman. His two discs on Roméo Records are Music of Philip Glass, and late Chopin. He has studied with William Daghlian, Artur Balsam and Beveridge Webster. He is currently a distinguished professor of music at the University of California, San Diego, and Associate Dean of the Division of Arts and Humanities.

The playing of violinist **Curtis Macomber** was praised recently by the New York Times for its “thrilling virtuosity” and by Strad Magazine for its “panache.” He enjoys a varied and distinguished career as soloist, chamber musician, and teacher, and he has for several decades been recognized as one of this country’s foremost interpreters and proponents of new music. His extensive discography includes the complete Brahms and Grieg Sonatas as well as hundreds of critically praised recordings of contemporary solo and chamber works. As a member of the New World String Quartet from 1982-93, he performed in virtually all the important concert series in this country, as well as touring abroad. He is the violinist of Da Capo, a founding member of the Apollo Trio and the newest member of both the Manhattan String Quartet and the Walden Chamber players. Mr. Macomber is presently a member of the chamber music faculty of The Juilliard School, where he earned B.M., M.M., and D.M.A. degrees as a student of Joseph Fuchs. He is also on the violin faculties of the Manhattan and Mannes Schools of Music, and has taught at the Tanglewood, Taos and Yellow Barn Music Festivals.

Violist **Danielle Farina** enjoys a varied career as a soloist, chamber musician, orchestral musician, teacher, and recording artist. Formerly with the Lark Quartet and the Elements Quartet, Danielle performs regularly with a number of ensembles in the New York area as well. In addition to performing, she is on the faculty of Vassar College, SUNY Purchase and the Juilliard School’s Pre-College Division.