

CELEBRATIONS

Music by Andrew Rudin

Concerto for Piano • Concerto for Viola

Celebrations for 2 Pianos & Percussion

Orchestra 2001 • James Freeman, conductor



CELEBRATE: “to honor or observe, as with solemn rites or ceremonies..... exuberant merry-making.” The three works that comprise this album exemplify celebration both as solemn ceremony and as exuberance.

In “*Celebrations for Two Pianos and Percussion*”, two admirable musicians are honored: first, George Crumb, on the occasion of his 80th birthday. I first came to know Crumb when he joined the faculty at the University of Pennsylvania as I was completing my studies there. Our paths have continued to cross ever since, and I’ve admired his uniquely original musical voice for more than 40 years now. My own involvement with *Orchestra 2001* has allowed me to witness his extraordinary invention in these late years through his monumental 6-volume “*American Songbook*”, and to be present at most of their rehearsals. The second movement honors James Freeman on his 70th birthday. Since the commissioning of Crumb’s “*Music for a Summer Evening*” for the inauguration of Swarthmore College’s Lang Concert Hall, Freeman has played a major role in presenting Crumb’s music, as a pianist in the premiere of that important work, and as conductor of Philadelphia’s outstanding new music ensemble for 22 seasons. Movement one fits the more solemn definition, and movement two the more exuberant. Though both movements are “through-composed”, symmetries exist *between* the two: Movement one begins with canons, while movement two concludes

with them. Both movements begin with introductions, followed by a primary section which builds to a climax. Following a quiet pause, a secondary section of a more driving, rhythmic nature follows in each case. The final driving, canonic energy was inspired by the amusing and intensely amorous chasing of two squirrels outside my studio at Yaddo in January of 2009 where the work was written.

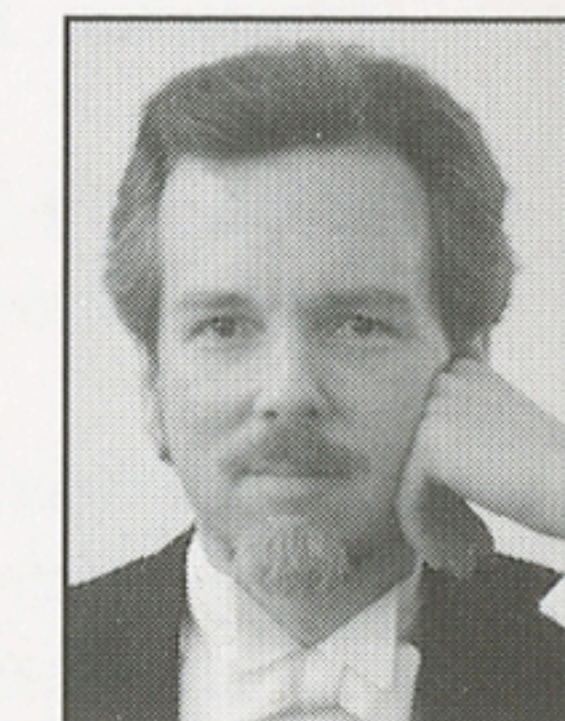
“*Concerto for Piano and Small Orchestra*” received its first performance at the National Gallery of Art in Washington, DC, in May 2008, with Marcantonio Barone as the soloist, and the Great Noise Ensemble conducted by Armando Bayolo. The three movements follow a traditional design of Allegro, Adagio, and Rondo/Allegro. However, movement one adapts the sonata-form design, bending it considerably. The slow movement pays homage to Ravel, both in its character and in its formal resemblance to the middle movement of his G Major concerto. The final “Allegro Gioviale” marks the progressive lightening of emotional tone through the course of the piece, but also the telescoping effect as the movements become progressively and proportionately shorter. A quotation from Bartok’s 2nd Concerto, at the very conclusion, is a nod, signaling my admiration for his work and my indebtedness to him, and numerous other masters of the 20th century. The work was written during residencies at the Edward MacDowell Colony.

“*Concerto for Viola, Strings, Harp, Piano, and Percussion*” is written in memory of my principle teacher, George Rochberg, and celebrates his importance and influence in my life. Shortly after his death in 2005, I began work on a viola sonata. After a long period of gathering materials, and completing a draft of the middle movement, I seemed to encounter an impasse and put the work aside. At a recital where I was greatly impressed with the playing of violist Brett Deubner, I asked if he’d be willing to look at what I’d so far produced. He immediately urged me to complete it and to allow him to present the premiere. His enthusiasm and abundant ideas helped me find the focus I needed to return to the work. Shortly after its first performances in December of 2007 as a sonata, I began to contemplate orchestrating the work, expanding somewhat on the original version, adding a cadenza, some orchestral interludes, and other details. The “emphatic” Allegro of the first movement is in arch or “Bogen” design (ABCBA) with the central section functioning as a scherzo. Movement two is a simple ABA design with free recitativo sections at the conclusion of each A section. The introduction to the last movement hazily recalls the vigor of the introduction to the first movement. The finale then proceeds to state the same thematic material three times, extending and developing it further with each reiteration, arriving finally at a quotation, by the entire ensemble in unison, of the opening measures of Rochberg’s Second

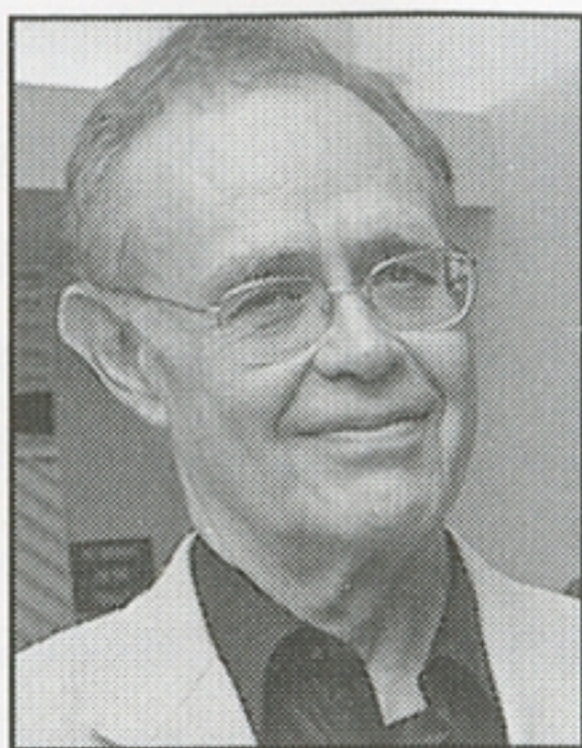
Symphony, on which all the pitch materials of the composition have been based. An elegiac coda follows, suggesting that the music, rather than ending, simply recedes into the distance where we can no longer follow it. Brett Deubner gave the premiere in Philadelphia’s Kimmel Center for the Performing Arts, in May of 2008, with James Freeman conducting *Orchestra 2001*.

Andrew Rudin

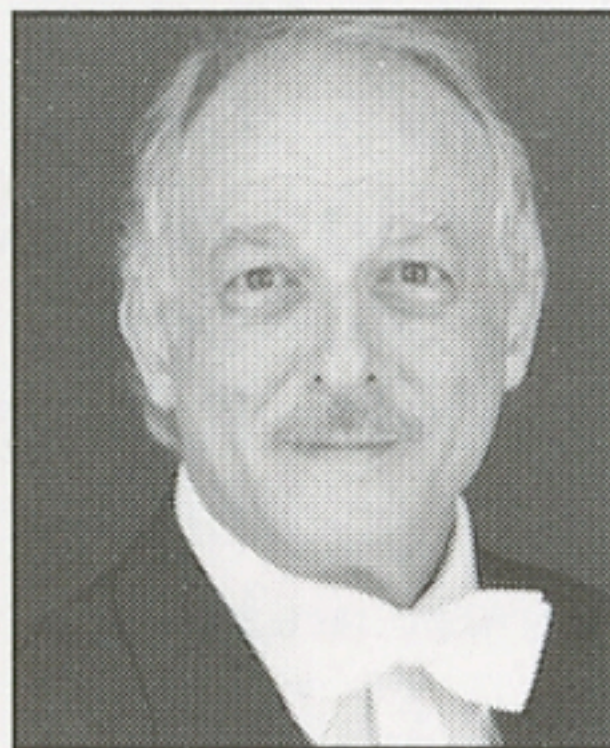
Pianist **Marcantonio Barone** has given the world premiere performances of works for piano by David Finko, Ulysses Kay, Gerald Levinson, George Rochberg, and Andrew Rudin. As a member of *Orchestra 2001*, he was the pianist for the first performances of the six volumes of George Crumb’s *American Songbook*. He has appeared at festivals in Great Britain, Denmark, and Russia with *Orchestra 2001*, introducing new American works to European audiences under the direction of James Freeman. As a chamber musician, Barone performs annually with the Lenape Chamber Ensemble, 1807 and Friends, and the Craftsbury Chamber Players and at the Delaware Chamber Music Festival. He also appears frequently as a guest artist at the Philadelphia Orchestra Chamber Music Concerts, and with the Wister Quartet.



James Freeman, pianist and conductor, founded Orchestra 2001 and has been its music director for the past 22 seasons. He was trained at Harvard University, Tanglewood, and Vienna's Akademie fur Musik. His principal teachers were Artur Balsam, Paul Badura-Skoda, and his father, bassist Henry Freeman. Mr. Freeman has for 20 summers been a bassist with the Boston Pops Esplanade Orchestra. He has made a number of recordings, both as pianist and as conductor, most recently in the six volumes of George Crumb's monumental *American Songbook* series, capping his long-standing association with Crumb's music which originated in 1974 with the premiere and recording of Crumb's *Music for a Summer Evening*. He is Daniel Underhill Professor Emeritus of Music at Swarthmore College.



Percussionist **Anthony Orlando** was born in Reading, Pennsylvania, where he began percussion studies at age eight. In 1968, he received a degree from The Philadelphia Musical Academy, where he was a student of Michael Bookspan, principle percussionist with the Philadelphia Orchestra. Prior to being appointed



to the Philadelphia Orchestra by Eugene Ormandy in 1972, he performed with The Pennsylvania Ballet Orchestra, The Opera Company of Philadelphia, The Grand Teton Music Festival Orchestra, The Lancaster Symphony, and the Trenton Symphony Orchestra. He has conducted clinics and master classes at The Curtis Institute, Temple University, Rowan University, University of Delaware, Oberlin College and The University of Michigan, among many others. He is active in the performance of new music and is a member of Philadelphia's Network for New Music.

Brett Deubner, one of this generation's most accomplished violists, has inspired worldwide critical acclaim for his powerful intensity and sumptuous tone. His many solo appearances include praiseworthy performances with the Grammy Award-winning New Jersey Symphony Orchestra, the Knoxville Symphony, Orchestra 2001, the Filharmonico del Quito, the String Orchestra of the Rockies, the New Symphony of Sofia, the National Chamber Orchestra of Ukraine and the National Symphony of Ecuador. As an experienced soloist, chamber music collaborator and educator, Brett Deubner has made a lasting impression on musical life the world over. He has inspired the dedication of over twenty concertos



for viola and numerous sonatas and chamber music, and is on the faculty of the Esther Boyer College of Music and Dance at Temple University.

Andrew Rudin [roo-DEEN] is a Texas-born composer of Swedish ancestry whose many contributions to the literature of electronic music brought him early recognition. His “*Il Giuoco*” was the first large-scale work for Moog synthesizer, and his electronic music is heard in the sound-track of the film *Fellini: Satyricon*. *Tragoedia* was described by critic Alfred Frankenstein as “The best large-scale electronic work I have ever heard. In Andrew Rudin’s hands the electronic idiom finally comes of age.” He has composed ballets for the Pennsylvania Ballet, Murray Louis, Dance Theatre Workshop, Louis Falco, Jeff Duncan, London Contemporary Dance Theatre, and four collaborations with Alwin Nikolais, as well as music for Tennessee Williams’ “*Outcry*” and numerous scores for PBS Television. In 1972, his opera “*The Innocent*” was produced in Philadelphia by Tito Capobianco. His music has been performed throughout the United States by such artists as pianists Lydia Artymiw, Marcantonio Barone, and Beth Levin, violinist Diane Monroe, violist Brett Deubner, percussionist Anthony Orlando, of the Philadelphia Orchestra, flutist Patricia Spencer, and clarinetist Ronald Reuben. He is the recipient of fellowships from Yaddo, The MacDowell Colony and Virginia Center for the Creative Arts. His teach-

ers have included George Rochberg, Karlheinz Stockhausen, Ralph Shapey, Kent Kennan, and Paul Pisk. He has taught on the faculties of the Juilliard School and The Philadelphia College of the Performing Arts, where he was founding director of the Electronic Music Center. The composer’s professional affiliation is BMI.
www.composerudin.com

This project was made possible by the generous support of:

Ross Amico
Rachel Blau and Robert Du Plessis
Harris and Louise Clearfield
AnnaMarie Connolly
Patrick and Christine Connolly
Joyce Creamer
George and Elizabeth Crumb
Jean and George Dowdall
Margaret Garwood and Donald Chittum
Maureen and Eric Hall
Amanda Harberg
Hanna and Allen Harberg
Johnathan Hodgson and Andrea Knox
Joan and Kendall Landis
Stephanie R. Lewis
Carol and Bennet Lorber
Robert and Carol Morgan
Peter D. Pecere
Betsy and Carl Schmidt
Dr. Ian Shanahan
Laura Tutino and Fritz Sonnichen

CELEBRATIONS

Music by Andrew Rudin (b. 1939)



CRC 3119

DDD

Concerto for Piano (2008) (29:52)
& small orchestra

- 1 I Allegro, come un presentimento 13:03
- 2 II Adagio sereno e contemplativo 9:51
- 3 III Allegro gioviale 6:58

Marcantonio Barone, piano
Orchestra 2001, James Freeman, conductor

Celebrations (2009) (20:22)
for two pianos & percussion

- 4 I Misterioso (for George Crumb) 11:14
- 5 II Vivace; di buon passo (for James Freeman) 9:09

Marcantonio Barone, James Freeman, pianos
Anthony Orlando, percussion

Concerto for Viola (2007) (28:05)
Strings, Harp, Piano & Percussion

- 6 I Enfatico 10:13
- 7 II Adagio 8:07
- 8 III Adagio nebbioso; minaccioso 9:45

Brett Deubner, viola
Orchestra 2001, James Freeman, conductor

Total Time: 78:19

Concerto for Piano and Small Orchestra recorded May, 26, 2010; *Celebrations for 2 pianos and Percussion* recorded Dec. 13, 2009; *Concerto for Viola, Strings, Harp, Piano, and Percussion* recorded May 27, 2009, all at Lang Hall, Swarthmore College, Swarthmore, Pennsylvania. Produced by Leni Bogat. Engineered by George Blood. Cover Photo: Tom Queenan.

