

David Robert
COLEMAN
Starry Night

Schwartz • Begelman • Wendeberg
Bucka • Deyneka • Blumina
Frankfurt Radio Symphony Orchestra
Members of the Berlin Philharmonic Orchestra
Members of the Berliner Staatskapelle



David Robert Coleman (b. 1969) Zwiegespräch • Ibergang • Starry Night • Fanfare and Palimpsest • Three Character Pieces

David Robert Coleman was born into a German-English family in London in 1969. He studied piano and conducting at the Royal College of Music in London as well as reading music at King's College, Cambridge. Further private studies in composition ensued with George Benjamin in London and later Wolfgang Rihm in Karlsruhe. The British composer Julian Anderson is an important friend and influence.

Coleman's style is a synthesis of various European post- and pre-serialist strands. His approach is non-dogmatic and informed by his practical experiences as a conductor. An immersion in the music of Alban Berg, Boulez and the teachings of Messiaen are central to a personal search for musical expression, form and colour.

The works on this recording represent a cross-section of Coleman's writing over the last decade. *Zwiegespräch* (Dialogue) is an imaginary, interior conversation enacted by a solo-violin. There are two tempo sections that contrast and eventually intermingle. It is as if one instrument speaks with two voices to itself. The piece was written in Moscow in 2010 and is dedicated to Felix Schwartz, a principal viola of the Berlin Staatskapelle.

Ibergang, a rhapsody for clarinet and orchestra, was commissioned by the Orchestre Symphonique de Montréal and given its première in 2008 under the composer's direction. The title *Ibergang* is a Yiddish alteration of the German word *Übergang* meaning 'transition' and refers to the constant metamorphosing of a klezmer-like melodic snatch throughout the piece. The piece is an involved and multi-layered journey for clarinet and orchestra leading to a wistful, cantabile epilogue. The work is mindful of Debussy's clarinet and orchestra rhapsody, especially in its subtle harmonies and orchestral colours. Contemporary French writing by composers such as Dutilleul or Manoury are certainly an influence. Underneath the refined textures, however, there is an attempt at emotional immediacy and Mahlerian poignancy.

The next piece, *Starry Night*, for piano, piccolo and ten instruments was given its première in 1999 by members of the Southwest German Radio Orchestra. Since then it has been played by many European ensembles, for example Ensemble Modern Frankfurt. The piece is a set of chorale variations starting with a nocturnal chorale for solo piano in the low register. This is offset by brilliant piccolo writing in combination with harp, vibraphone and low strings plus trombone. Harmonically the music works with ring-modulation models, a kind of *musique spectrale*, as well as an underlying sense of harmony inspired by the non-tonal works of Liszt and Scriabin. The virtuosic piano-writing make this a concerto-like piece in a small setting.

Fanfare and Palimpsest for trumpet and seven instruments was written in 2009 for the young musicians' academy of the Berlin State Orchestra. The piece plays with the spatial separation of the solo trumpet from the other instruments. The music hovers on the edge of a hidden fanfare in pianissimo shadings. At one point the 'cat is let out of the bag' and a reminiscence of a motif from Balakirev's *Islamey* played forte by the solo trumpet is heard.

This collection ends with *Three Character Pieces* for viola and piano, composed in 2012. They were written for Julia Deyneka, an acclaimed young Russian violist who is a principal viola of the Berlin State Orchestra. The first piece, *Elegie*, is an introduction in which simple legato lines are woven between the piano and viola. The second, a *Scherzo*, is a brilliant toccata that exploits the alternation of pizzicato (plucked) playing and fast, bowed playing. The last piece, *Notturmo interrotto* (Interrupted Nocturne) opens with a long, dream-like melody for the viola over a soft, throbbing accompaniment in the piano. A contrasting section suggests eery, fleeting shadows and the noises of nocturnal insects. The piece ends with a long, 'painfully' sustained note for the viola. There is a sudden awakening and the unsettling dream is broken apart.

David Robert Coleman – In different languages. Or music as a totally different art of transition

English translation of an essay by Dr Wolfgang Hofer

It appears as though this music dreams its dream with open eyes. Its own specific utopia is inspired by the idea of a continual *glissando* that is nothing more than an *ostinato* of permanently expanding metamorphoses.

"Who is playing the piano so beautifully outside?" – this question appears in Arthur Schnitzler's revolutionary monologue/play *Fräulein Else* (the composer Beat Furrer in using Schnitzler's play for his opera *Fama* fails to answer the question and says nothing of Schumann's *Kinderszenen*). Nevertheless, we could imagine a small scene today in which Fräulein Else, situated in a Munich *belle époque* villa surrounded by those paintings of Lenbach and von Stuck, dreams of her freedom and outside there is someone like David Coleman sitting at the piano. The pianist plays little *Moments musicaux* from *Starry Night* or from other character pieces by memory. One hears a clear answer to the musical possibility of the 'unanswered question'. Composing is always the 'unanswered question' and Coleman engenders this question with his exact musical imagination. In the *terra incognita* of New Music he finds his new musical shapes and sounds.

Let us consider the subject more closely. In *Zwiegespräch* (Dialogue) for a solo viola a slow-moving, constantly more secret melancholy is subtly evoked. It is a music of shadows emanating from life's reflections in a constantly shifting light. The inherent or the other in the artist speaks through the voice of the viola out of imagined otherness: *'Dialogue de l'ombre double'* (Dialogue of the shadow's double), to quote the title of a piece by Boulez, or, to put it simply, *Der Dichter spricht* (The Poet speaks), the title of one of Robert Schumann's *Kinderszenen*. Is it that echoes of the 'other' are articulated in this finely-wrought, fictive dialogue, a different 'viola in my life' to mention the title of Morton Feldman's piece? It is as if this piece is a prelude to *Starry Night* whilst simultaneously being a postlude to Schoenberg's *Transfigured Night*. But that is a different train of aesthetic enquiry.

The sound labyrinths of *Ibergang* are presented in a different, more opulent conception. There is a high degree of variation between between solistic, chamber-music-like passages and orchestral tutti. The piece is a continual

metamorphosis of *Klangfarbenphantasmagorie* (a term Adorno used to describe Wagner's use of orchestral colour). It is a dialogue between soloist and orchestra of different proportions: solistic intermezzi are wide-awake questions. Here the orchestra is a sonic discourse of collaged and interjected sections that expand in *ostinato* sequences as an antidote to isolation. The artist objects to the 'leaden times' of today as if they were equal to Hölderlin's times. The influence of Ravel or Satie may even crop up, but unlike Ravel these impressions lead to a quality of musical irony, as if we had Woody Allen himself playing the clarinet. This piece could also be called *'chiaroscuro'* and this title would complement another musico-theatrical scene: *Starry Night*. Here we have successive and simultaneous musical pictures of a nightmare for piano, piccolo and ensemble.

This is how I imagine the music of *Starry Night*: Prospero unexpectedly wakes up after returning home to Milan from his exile. It is midnight and Ariel and the other spirits that he conjured up have disappeared. In a state of panic he sits at the piano and tries to banish the imagined ghosts. He picks up the flute and descends the stairs, like Hölderlin from his tower, to go down into the midnight air of the town that is starting to bustle... 'starry night'.

All the musical figurations and gestures in this wonderful musical world point intensely to something beyond themselves. Virtuoso etudes on the edge of desperation. The world behind and underneath becomes an abyss. Meanwhile musical fanfares resound unfettered against a strange wall of sadness and lament. But somewhere there must exist a wall of happiness and joy!

Following this premise we find the *Fanfare* for trumpet and ensemble. The music is opaque and polyvalent whilst being a clear answer to Ives's *Unanswered Question*. Again a piece for soloist and ensemble. Again a dialogue. A dialogue with the composer himself as the artist? To find one's way into this subtle sound world and then to vanish into open space only to re-emerge in search of the 'other', or the 'other sound' in the 'other', this is where the music takes us. Again the association is 'the viola in my life'.

Let us return to the piano.

David Coleman, himself an accomplished pianist, acts

here, in the words of the French composer René Leibowitz, as *le compositeur et son double* (the composer and his double or advocate). The three pieces are called character pieces. The last of these, entitled *Notturmo interrotto* evokes a dream-like search of unuttered desire. Nothing describes Coleman's aesthetic better than this piece in that something is touched on that begins to sing, something that is not able

David Robert Coleman – In anderen Sprachen. Oder Musik als ganz andere Kunst des Übergangs

Essai von Dr Wolfgang Hofer

Es scheint, als träume diese Musik hier stets mit offenen Augen. Der spezifische Geist ihrer Utopie ist inspiriert von der Idee eines unentwegten Glissandos, das zugleich nichts anderes ist, als ein Ostinato permanent anschwellender Metamorphosen.

"Wer spielt denn da draussen so schön Klavier"- heißt es in Arthur Schnitzers epochemachendem Monologue Interieur vom Fräulein Else (und Beat Furrer beantwortet in seiner *Fama* diese offene Frage nicht ganz, indem er Schumanns *Kinderszenen* verschweigt). Immerhin aber: vorstellbar wäre eine kleine Szene, worin das junge Fräulein sich in einer Münchner Kunstvilla heute noch zwischen Lenbach und Stuck ins Freie sehnt- und da draußen sitzt einer wie David Coleman selbst am Klavier. Nunmehr kleine *moments musicaux* aus *Starry Night* oder andere Charakterstücke memorierend. Als verbindlich aufklingende Antwort einer möglichen Musik gegenüber: der unbeantworteten Frage. 'Unanswered question' ist es immer, währenddessen Coleman mit seiner exakten kompositorischen Phantasie dem Ozean Inkognito der Neuen Musik stets neue Klangfiguren und Tongestalten abzulauschen vermag.

Eben dem soll nun genauer gedacht sein. Schon das *Zwiegespräch* für Solobratsche ist die indirekt vermittelte Evokation einer sich langsam verströmenden, immer geheimer werdenden Melancholie. Verschattete Musik aus dem Abglanz des Lebens in stets anderem Licht. Der oder das Andere im Künstler spricht durch die Stimme der Bratsche aus dem Imaginär-ganz-Anderen. *Dialogue de l'ombre double* könnte man konstatieren, oder aber auch: "Der Dichter spricht". Vielleicht artikulieren sich in dieser filigran fiktiven Zwiesprache auch noch Echos aus der Fremde, einer ganz anderen *Viola in my life*. Als wäre dieses Stück für Solobratsche eine Art Vorspiel, zugleich Gegen-

to be put into words. In this sense these innovative sound worlds go beyond being a 'dialogue' and unfold through their multifaceted articulation new, unsuspected and magical possibilities.

Wolfgang Hofer

English version by David Robert Coleman

stück zu *Starry Night*, jedenfalls aber eine Art solistisches Nachspiel zur *Verklärten Nacht* von Arnold Schoenberg. Aber das ist eine ganz andere Geschichte der ästhetischen Gegenwart.

In ganz anders konzipierten Opulenzen nämlich werden dann die Klanglabyrinthe des *Ibergangs* exponiert. Variantenreichtum des Tonfalls zwischen Fülle und Ausparung lassen die musikalischen Gedanken hier stets vielschichtig und vieldeutig über dem orchestralen Klanggrund schweben. Das Stück selbst freilich ist abermals eine einzige Metamorphose. Klangfarbenphantasmagorie. *Zwiegespräch* ganz anderer ästhetischen Gangarten. Solistische Intermezzis als traumlose Fragen. Das Orchester: ein Klangforum der jähren Intermitenzen. Einhergehend mit diesen stetig sich steigernden Ostinatoformationen gegen die Einsamkeit. Dergestalt erhebt der Künstler selbst hier nachhaltig Einspruch gegenüber der bleiernem Zeit, als wäre sie immer noch Hölderlins Gegenwart heute. Mag sein, daß eine Prise Ravel übergangsmäßig hineingewirkt ist, dividiert durch die Vexationen eines Satie. Aber dieser Eindruck führt in die Ironie einer Irre, als würde Woody Allen dieses Stück klarinettengemäß interpretieren. Denn wie von ganz fern her ist da auch eine Art Klangbildersturz auskomponiert. Mit aller Schönheit der Dämmerung. Das Stück könnte auch Chiaroscuro heißen- und sein Name wäre dann schon komplementäre Devise für eine andere imaginäre musikalische Szene – *Starry Night*.

Sukzessiv-simultan fortschreitenden Augenblicks-klangbilder einer musikalischen Nightmare. Piano, Piccolo & Ensemble.

Ich stelle mir vor: Prospero ist nach dem Sturm, eben aus dem Exil wieder zuhause in Mailand unversehens erwacht. Um Mitternacht. Ariel & die anderen Geister, die

er stets rief- verschollen. Aufgeschreckt setzt er sich an das Klavier, die imaginären Gespenster zu vertreiben, greift noch zur Flöte, vorsichtshalber, wie Hölderlin im Turm, diesen verlassend, die Stiegen hinunter und mitten hinein ins Mitternachtsgeschehen der Stadt, die erst jetzt anfängt, zu bebem... - starry night.

Alle Klangfiguren und -zeichen, die in dieser wunderbar vexierten Musikwelt ans uns vorüberziehen, weisen immer intensiver über sich selbst hinaus. Virtuose Etüden am Rande der Verzweiflung. Und die ganze Welt dahinter/ darunter wird darüber zum völligen Abgrund. Währenddessen die musikalischen Fanfaren zuletzt unverdrossen gegen eine seltsame Mauer aus Trauer und Klage anklingen. Aber es muß doch auch irgendwo eine Art Glücks- oder Freudenmauer geben!

Diesem Postulat insgeheim nachhorchend, erklingt dann palimpsestartig die *Fanfare für Trompete und Ensemble*. Polyvalent verhüllt, zugleich verbindliche Antwort auf die *Unanswered Question* von Charles Ives. Wiederum ein Stück für Solo & Ensemble. Abermals ein *Zwiegespräch*.

Vielleicht des Komponisten mit sich selbst als Künstler. Sich in diese subtile Klangwelt subtil hinein denkend und zugleich darin INS OFFENE verschwindend. – Um wieder aufzutauchen: auf der Suche nach dem ganz anderen TON im ganz Anderen. Noch einmal *Viola in my life*.

En passant le piano.

David Coleman, selbst ein (nach Thomas Bernhard) glenngeniealer Komponist, fungiert hier nach René Leibowitz als *Compositeur et son Double*. Die kleinen Sätze sind allesamt Charakterstücke. Der letzte Satz, *Notturmo interrotto*, erklingt wie eine traum-tingierte Spurensuche unausgesprochener Sehnsucht. Nichts umschreibt das Credo von Colemans Musik insgesamt noch genauer. Indem sie etwas tangiert, das imaginär zu singen beginnt, was man sonst nicht sagen kann. Insofern weisen diese innovativen Klangwelten sogar über die Zonen jeglicher *'Zwiegespräch'* hinaus- mit ihren multiversalen musikalischen Artikulationen stets neuen und geheimen Beziehungszauber entfaltend.

Wolfgang Hofer

David Robert Coleman

In recent years David Coleman has become in demand as a guest-conductor, having received invitations to conduct orchestras such as the Frankfurt Radio Orchestra, Southwest German Radio Orchestra, Bremen Philharmonic, Junge Deutsche Philharmonie, Bavarian State Opera, Berlin State Opera, Philharmonia Orchestra, the London Philharmonic Orchestra and Orchestre Symphonique de Montréal. He has conducted the first performances of works by Gerald Barry (*The Road*), Philippe Manoury (*Abgrund*), Xenakis (*Kai*) and the first performance of Boulez's *Messages esquisses* in a version for violas. David Coleman has been commissioned to write works for the Frankfurt Opera (*Herzkammeroper*), Ensemble Intercontemporain (*Deux*), Orchestre Symphonique de Montréal (*Ibergang* clarinet rhapsody) as well as German regional orchestras. His works have been performed mainly under his direction by Ensemble Modern Frankfurt, Southwest German Orchestra, Berlin Philharmonic, Youth Orchestra of the Americas (*Albéniz Phantasy* for Viola and Orchestra with violist Edmundo Ramirez), Frankfurt Radio Orchestra, Oldenburg State Orchestra and Jena Philharmonic. Recently he has written a series of chamber-music pieces for soloists of the Berliner Staatskapelle. In 2012 Coleman was commissioned by Daniel Barenboim to make a new version/orchestration of the third act (London scene) of Alban Berg's *Lulu* from the extant sketches. This version was performed for the first time at the Berlin State Opera in March 2012. Other commissions (2013) include a new work for soprano and orchestra for Daniel Barenboim and the West-Eastern Divan Orchestra as well as chamber-music pieces for the Jerusalem Chamber Music festival.



Photo: Thomas Mannheim



Felix Schwartz

Felix Schwartz's career as a musician was launched by two prizes at the International Music Competition in Geneva. While still a student, he was engaged at the Staatskapelle Berlin as principal viola, and as a soloist has worked with such artists as Daniel Barenboim, Michael Gielen, Elena Bashkirova, Yefim Bronfman, Giora Feidman, Nikolaj Znaider and Pinchas Zuckerman. A dedicated chamber musician, he founded the Trio Apollon, with which he has made numerous recordings, including *Wasserspiele*, awarded the Echo Classic Prize in 2006. Together with Daniel Barenboim and Matthias Glander he recorded Mozart's *Kegelstatt Trio* in 2006 for EMI. Felix Schwartz is professor of viola at the Rostock Musikhochschule as well as being a mentor at the West-Eastern Divan Workshop for Orchestra and Chamber Music, under the aegis of Daniel Barenboim, in Seville.



Igor Begelman

Raised in Kiev, Igor Begelman moved to the United States in 1989. He studied clarinet at the Juilliard School and the Manhattan School of Music and received top prizes at the Carl Nielsen International Clarinet Competition and the Geneva Competition. Begelman is a sought after international soloist and has appeared in this rôle in recent seasons with the Houston Symphony, L'Orchestre de la Suisse Romande, Odense Simfoniker and the Boston Classical Orchestra. As a chamber musician and recitalist Begelman has performed with the Chamber Music Society of the Lincoln Centre and at the Casals Festival, Schleswig-Holstein Festival and Tanglewood Festival, among others. He has served as a professor of clarinet at the University of North Carolina and at Brooklyn College New York.



Michael Wendeborg

The German pianist and conductor Michael Wendeborg studied piano with Bernd Glemser and Benedetto Lupo. He was engaged by Boulez from 2000–2005 as pianist of the Ensemble Intercontemporain Paris. As a soloist he has appeared at the Lucerne Festival, Salzburg Festival and in Carnegie Hall. He went on to study conducting with Toshiyuki Kamioka as well as serving as assistant to Pierre Boulez. From 2008–2009 Wendeborg was an assistant of Daniel Barenboim at the Berlin State Opera. At present he is deputy music-director of the Lucerne Opera and director of the Contrechamps Ensemble in Geneva. Wendeborg has worked closely with David Coleman for many years and played in the première of *Deux* in Paris with the Ensemble Intercontemporain.



Julia Deyneka

The Russian violist Julia Deyneka studied at the Moscow Conservatory before continuing her studies with Felix Schwartz at the Rostock Musikhochschule. In 2005 Daniel Barenboim invited her to become principal viola of the Berlin Staatskapelle, a position she still holds. She is active internationally as a soloist and chamber musician, and has performed at the music festivals in Schleswig-Holstein, Salzburg, Annecy, Kronberg, Jerusalem and Utrecht. Her on-stage partners have included such musicians as Pinchas Zuckerman, Nikolaj Znaider, Gidon Kremer and Denis Matsuev. In 2010 she performed the Schnittke *Viola Concerto* with the Berlin Staatskapelle and Andris Nelsons in the Berlin Philharmonie. Since 2006 she has been a professor at the Academy of Music in Seville.



Elizaveta Blumina

The Russian pianist Elizaveta Blumina was born in St Petersburg. At the age of sixteen she made her début with the Leningrad Symphony Orchestra playing Brahms's *First Piano Concerto*. She continued her studies in Hamburg and Berne, with teachers including Radu Lupu and Andrés Schiff. She is a sought after international soloist and chamber-music partner, and has appeared as a soloist with the Hamburg Philharmonic, Dresden Philharmonic and Moscow Virtuosi. She has performed with conductors such as Yuri Temirkanov, Gerd Albrecht and Vladimir Spivakov and collaborated in chamber music with Pierre Amoyal, and the Artemis Quartet and Vogler Quartet. Her recent recordings of music by Mieczyslaw Weinberg for the label CPO have been greeted with critical acclaim. She is currently recording Russian twentieth century music (Ustvol'skaya and Silvestrov) for Naxos.

Jonathan Bucka

The young German trumpet-player Jonathan Bucka studied at the Munich Music Academy. He won a position in the Academy of the Berlin State Orchestra in 2009 and also plays in the Konzerthausorchester in Berlin. Bucka gave the première of a more extended version of Coleman's *Fanfare and Palimpsest* for trumpet and orchestra at the Konzerthaus Dortmund with the orchestra of the Orchesterzentrum Dortmund.

Frankfurt Radio Symphony Orchestra

The Frankfurt Radio Symphony Orchestra (HR-Sinfonieorchester) is one of the oldest German radio orchestras. It was founded in 1924. Notable past chief conductors have been Hans Rosbaud, Dean Dixon and Eliahu Inbal who recorded a much acclaimed cycle of Mahler and Bruckner symphonies in the 1970s and 1980s. The current chief conductor is Andres Orozco-Estrada. The orchestra has placed an emphasis on contemporary music and given premières of many important works since its beginning, such as Bartók's *Second Piano Concerto* in 1933. In the post-war period the orchestra played first performances of works by composers such as Krenek, Henze and Nono. The composer-conductor Bruno Maderna was a frequent guest. At present the orchestra's commitment to New Music is continued in a series of concerts entitled Forum Neue Musik. *Ibergang* was performed in this series in 2012.

Berlin Philharmonic Orchestra

The Berlin Philharmonic Orchestra was founded in 1882 and is widely considered to be one of the world's leading orchestras. In 1887 Hans von Bülow became its chief-conductor and in this period musical giants such as Gustav Mahler and Richard Strauss conducted the orchestra. In 1923 Wilhelm Furtwängler became chief conductor and this was the beginning of a legendary partnership that lasted until Furtwängler's death in 1954. From 1955 until 1989 Herbert von Karajan was the orchestra's chief conductor making many important recordings for Deutsche Gramophon. The orchestra is a self-governing public foundation and Sir Simon Rattle is the current chief conductor. The following members of the orchestra are featured in this recording: Andreas Blau, Michael Hasel, Alvaro Octavio Diaz, Olaf Ott, Götz Teutsch, David Riniker, Rudolf Watzel, Jan Schlichte, Frank Schindlbeck and Fredi Müller. The recording of *Starry Night* was made at a chamber-music concert of the Berlin Philharmonic Orchestra in the small hall of the Berlin Philharmonie in 2002.

Orchesterakademie der Berliner Staatskapelle

The orchestral academy of the Berlin State Orchestra was founded by Daniel Barenboim in 1997. It is a trainee programme affiliated to the Berlin State Orchestra that allows talented young instrumentalists up till the age of 27 to receive tuition from soloists of the Berlin State Orchestra as well as a stipend. The young musicians take part in chamber concerts organised by the Berlin State Orchestra as well as gaining experience playing in the main orchestra in opera as well as symphonic repertoire.

Julien Salemkour

The conductor Julien Salemkour was the assistant of Daniel Barenboim from 2000–2012 receiving the title Staatskapellmeister in recognition of his services to the Berlin State Opera. Salemkour is now an active guest-conductor specialising in opera internationally (Teatro Colón, Graz Opera, RSB Orchestra Berlin). He gave the premières of Coleman's *Sinfonie Concertante* with the Jena Philharmonic Orchestra as well as Coleman's piano piece *Fleuve* at the Mannheim Nationaltheater.

David Robert Coleman's intensely expressive music owes some of its virtuoso magic to artistic ancestors such as Alban Berg. *Zwiegespräch* has the solo viola perform an imaginary interior conversation, while the impressionistic *Ibergang* takes a klezmer-like melodic snatch on a multi-layered journey. The widely performed *Starry Night* is a set of chorale variations; *Fanfare and Palimpsest* is Coleman's reply to Ives's *Unanswered Question*, and the *Three Character Pieces* sum up an aesthetic which alights on myriad moments, never resting for long on its laurels of beauty and subtle vehemence.

David Robert COLEMAN

(b. 1969)

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| 1 | Zwiegespräch: Etude for solo viola | 8:19 |
| 2 | Ibergang: Rhapsody for clarinet and orchestra | 22:52 |
| 3 | Starry Night for piano, piccolo and ensemble | 12:29 |
| 4 | Fanfare and Palimpsest for trumpet and small ensemble | 4:16 |
| | Three Character Pieces for viola and piano | 12:38 |
| 5 | I. Elegie | 2:26 |
| 6 | II. Scherzo | 3:45 |
| 7 | III. Notturmo Interrotto | 5:26 |

WORLD PREMIÈRE RECORDINGS

Felix Schwartz, Viola¹ • **Igor Begelman, Clarinet**²
Michael Wendeborg, Piano³ • **Jonathan Bucka, Trumpet**⁴
Julia Deyneka, Viola⁵⁻⁷ • **Elizaveta Blumina, Piano**⁵⁻⁷
Frankfurt Radio Symphony Orchestra²
Members of the Berlin Philharmonic Orchestra³
Members of the Akademie Berliner Staatskapelle⁴
David Robert Coleman, Conductor^{2,3} • **Julien Salemkour, Conductor**⁴

Recorded at Berlin State Opera Sound Department, 2011 (track 1), 2009 (4), 2012 (5-7),
at Hessian Radio, 2012 (2) and at Kleiner Saal, Berlin Philharmonie, 2002 (3)

Engineer: Eckart Glauche (track 2), others unknown

Publishers: Editions Alphonse Leduc, Paris (tracks 2-3); others Composer's private material

Booklet notes: David Robert Coleman, Wolfgang Hofer • Cover image © Fanglong / Dreamstime.com