



JORGE LIDERMAN
WIND-UP TOYS

MUSIC FOR
ONE AND TWO
PIANOS

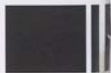
Sonia Rubinsky, piano
Gloria Cheng, piano
The Buggalo-Williams Piano Duo

Albany

Composers in various ways have long used repetition as a means of creating motivic unity, reaching concluding statements, recapitulating earlier events, or raising expectations in the listener, among other things. I have particularly been concerned with the idea of repetition since the early 1990's, especially after the impact minimalism has had not only on my musical thinking, but also on the musical world as a whole.

Historically, on the large scale level of a piece of music, the repetition of a harmonic progression, bass line, melodic or rhythmic line have been used as the foundation of an entire work: chaconne, passacaglia, variations on a ground or theme, or an isorhythmic motet are just some examples that come to mind. Following this tradition I have used this type of repetition to create a cohesive structure on which to base some of my works. Similarly to the classical use of repetition, I have also used repetition at the background or large-scale level of the music as a way of recapitulating entire sections, or as a way of offering the listener a new opportunity to better assimilate newly presented musical


materials. In a more succinct form, I have used shorter motivic repetitions throughout a piece as a way of creating landmarks, links, and associations to previous musical events or as a form of tightening the motivic connections between the different structural levels and sections of the music. I have also used repetition as a centering or grounding device: the repeated element is central and stressed in relationship to the changing surroundings.



design or into a new formal cycle of the piece. Similarly, but more at a middle ground level, when repetition occurs at equal time intervals, it creates a steady macro-pulse. On the other hand,

to govern gradually unfolding musical processes. In this case the overall melodic, rhythmic, or harmonic patterns have a non-literal repetitive character, which shows minor changes from

sea: repetitive waves give the illusion of sameness, unity and regularity, however, if we pay close attention, the objective differences between waves due to the many different environ-



at times I use repetitions which follow an unpredictable prime numbers series 11,13,17,19, 23 (beats, bars or seconds) or a portion of the golden mean series: 13, 8, 5, 3, 2, 1 (measures or beats). I like to use the golden mean series to give the music a sense of urgency and direction, which is caused by the curve of the series: the same event comes back at exponentially shorter and shorter time intervals.

The above descriptions are primarily examples of literal repetitions. However, I have repeatedly used non-literal repetition as a central device

one repetition to the next. Because of the repetitive effect, melodic rhythmic and harmonic materials, although with their own identity, tend to become secondary to the listener who might prefer to focus more on the process delineated by the changes between each repetition. For example, the register is moving upwards, the harmonic rhythm is increasing, the rhythmic activity is lessening, or the melodic contour is changing randomly. Thus, the music becomes more about the overall changes between repetitions than about the material itself. A comparison in nature is the

mental factors at a particular given moment draw an always changing and complex landscape. (See Italo Calvino's short story *Watching the Wave*.)

When I juxtapose or superimpose a repeating event on to a changing one, I experience a change in the way I perceive the repeated material in relationship to the changing one.

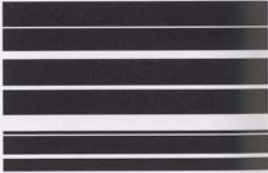
Similarly, when I superimpose various repeating patterns, I try to simulate the effect of a mobile in which the parts remain invariant though the relationship between the parts is constantly

themselves. The second piece presents the superimposition of three layers, each of which is made up of repeating structures: the right hand repeats a melodic fifth (ostinato), the left hand articulates a slightly changing repetitive melodic and rhythmic phrase, and the right hand also introduces a series of repeated notes which merge with the upper repeating fifth as the piece progresses towards its end. The third piece is a mensurable canon. The opening theme is imitated by the other voices at different pitch levels. Proportionally the imitations are shorter and longer in relation to the original theme. The fourth piece is a close example to the previous description of the "sea." Although the waves are similar and repetitive in their

shape and harmonic content (right hand fifth; left hand sixth), if looked at closely, they always exhibit a different configuration. Finally, the fifth piece shows the use of a repeated harmonic phrase as the foundation for the formal structure of the music.

The last piece in this album is *That is, Already...* (1999) for solo piano. Betty Freeman commissioned the piece for pianist Gloria Cheng who appears on this recording. *That is Already...*, a five-movement work, is closer in character to *Wind-up Toys* than to *Tropes IV*. Here I use immediate repetition among other things to stop the flow of the music, highlight a gesture, derail a process, reach a meditative state, or build momentum

before a new musical event. In this piece repetition also plays an important role in delineating formal and structural proportions, especially in the first and last



movement. *That is Already...* is about fleeting thoughts, recurring ideas, contrasting events, and at times incongruous modes of expression. It is about things that are and then suddenly cease

JORGE LIDERMAN



Born in Buenos Aires, Jorge Liderman began his musical studies at the Rubin Academy of Music in Jerusalem, under Mark Kopitman. In 1988 he received his doctorate in composition from the University of Chicago where he worked with Ralph Shapey and Shulamit Ran. A year later, Liderman joined the composition faculty at the University of California, Berkeley. His works have been commissioned and performed by the London Sinfonietta, the American Composers Orchestra, the Los Angeles Philharmonic, the Tanglewood Orchestra, Radio France, the Netherlands Wind Ensemble, the Nieuw Ensemble, the Arditti String Quartet, Cuarteto Latinoamericano, Boston Musica Viva, Milan Divertimento Ensemble, Chicago Pro Musica, and the San Francisco Contemporary Music Players, as well as by individual artists like Oliver Knussen, Diego Masson, David Tanenbaum and Esa Pekka Salonen. His opera "Antigona Furiosa" (1991), commissioned by Hans Werner Henze, won the 1992 Munich Biennale International Prize in Composition. He has also received awards from the Guggenheim, Harper, Gaudeamus and Fromm Foundations, as well as from ISCM, the American Academy of Arts and Letters, and the University of California President's Fellowship program. Liderman's music has been featured at Darmstadt, Nuova Consonanza, Stuttgart's Neue Musik, Semaines Musicales Internationales d'Orleans, Mexico's International Foro, London's Viva, Osaka's Expo 90, The International Rostrum of Composers, Paris, and Holland's Proms among others. Liderman's music can be found on CRI, ERM, Cadenza, Bridge, and Albany Records. (See: www.jorgeliderman.com)

SONIA RUBINSKY



Sonia Rubinsky reflects the great tradition of virtuoso performance with constantly acquired new repertoire, including numerous concertos and solo works ranging from the Baroque to the contemporary. Born in Brazil of Slavic origin, she lived 13 years in Brazil, seven in Israel, and most of her adult life in New York. She gave her first concert at the age of five and a half, and made her first appearance as soloist with orchestra at the age of 12. Singled out by Arthur Rubinstein for her strong musical temperament, she was encouraged to pursue her Doctoral studies at The Juilliard School. Sonia Rubinsky has appeared as soloist with the Symphonies of Phoenix, Richmond, Springfield, Syracuse, and the Orchestra of St. Luke's. She has performed as recitalist in New York, Boston, Chicago, San Francisco, Los Angeles, Toronto, London, Paris, Amsterdam, Rome, Tel-Aviv and Montevideo, and has toured Brazil extensively, appearing with its most notable orchestras.

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