

The Classical Recording Foundation



**FIFTH ANNUAL
AWARDS CEREMONY**

TUESDAY, OCTOBER 10, 2006
WEILL RECITAL HALL AT CARNEGIE HALL
NEW YORK CITY

The Classical Recording Foundation
FIFTH ANNUAL AWARDS CEREMONY

Weill Recital Hall at Carnegie Hall
Tuesday, October 10, 2006, 8:00 PM

2006 FOUNDATION AWARDS

2006 Samuel Sanders Collaborative Artist Award
Zuill Bailey and Simone Dinnerstein

2006 Composer of the Year Award
Richard Wernick

2006 Young Artist Award
The Daedalus Quartet

2006 Classical Recording Foundation Award
Michael Harrison

**CONCERT AND PRESENTATION OF
2006 AWARD WINNERS**

PROGRAM

Opening Remarks

Adam Abeshouse, Chairman, Classical Recording Foundation

Sonata for Cello and Piano No. 1Ludwig van Beethoven
I. Adagio sostenuto

Zuill Bailey, cello Simone Dinnerstein, piano

**Presentation of the Samuel Sanders Collaborative Artist Award to
Zuill Baily and Simone Dinnerstein**

*Robert Sirota, President, Manhattan School of Music
and Joel Krosnick, Cellist, Juilliard String Quartet*

Selections from Revelation.....Michael Harrison
I. Tone Cloud II
II. Night Vigil
III. Finale

Michael Harrison, harmonically tuned piano

**Presentation of the Foundation Award to
Michael Harrison**

Philip Glass, Composer

— *INTERMISSION* —

Tristram Redux (2006)..... Richard Wernick*
World premiere

Patrick Mason, baritone
Daniel Druckman, percussion
David Starobin, guitar

**Presentation of the Composer of the Year Award to
Richard Wernick**

David Starobin, Bridge Records

String Quartet..... Maurice Ravel
I. Allegro moderato
IV. Vif et agite

The Daedalus Quartet
Min-Young Kim, violin Kyu-Young Kim, violin
Jessica Thompson, viola Raman Ramakrishnan, cello

**Presentation of the Young Artist Award to
The Daedalus Quartet**

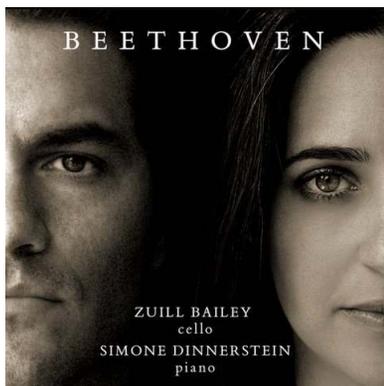
Martin Bookspan

Closing Remarks

Adam Abeshouse

CLASSICAL RECORDING FOUNDATION AWARD WINNERS 2006

ZUILL BAILEY AND SIMONE DINNERSTEIN



A multi-faceted musician of consummate virtuosity, **Zuill Bailey** has established himself as one of the most sought-after and active cellists today.

During the summer of 2006 Mr. Bailey returned to the Santa Fe, Montreal and Ruidoso Chamber Music Festivals, debuted at the Appalachian Chamber Music Festival and returned to the Wintergreen Music Festival where he performed Shostakovich Cello Concerto No. 1

led by David Wiley. He finishes the Maverick Concerts season performing an all-Beethoven program with pianist Simone Dinnerstein.

An avid chamber musician, Mr. Bailey continues his collaboration with trio partners pianist Navah Perlman and violinist Giora Schmidt, and with his duo partner Awadagin Pratt. This season the Perlman/Schmidt/Bailey Trio debuts with the Toronto Symphony for the Beethoven Triple Concerto led by Itzhak Perlman, and will appear in recitals at Notre Dame and in Logan, UT. Duo recitals with Pratt include the Barns at Wolf Trap and the University of Missouri Kansas City Conservatory of Music.

American pianist **Simone Dinnerstein** is a charismatic and commanding performer of both solo and chamber music repertoire, noted for her warm and varied tone and for her unusual and compelling interpretations.

After her triumphant New York recital debut at Carnegie Hall's Weill Recital Hall in November 2005, *The New York Times* described her interpretation of Bach's Goldberg Variations as "a thoughtfully conceived, thoroughly modern performance that seemed to take into account the development of Western art music since Bach . . . an individual, compelling performance that so completely evoked the image of a journey, that Schubert's *Winterreise* kept coming in mind."

This performance also led to a feature article by Harris Goldsmith in the March 2006 issue of the American Record Guide. Ms. Dinnerstein recorded the Goldberg Variations with Grammy-award winning producer Adam Abeshouse; recording sessions that became the subject of an article by David Patrick Stearns in *The Philadelphia Inquirer*.

Simone Dinnerstein has performed extensively throughout the United States, including several recitals at New York City's 92nd Street Y, and concerto and chamber music performances at Carnegie Hall, Lincoln Center and at the National Gallery in Washington, DC. She has also performed abroad in Germany, South America, and Britain, appearing at London's Purcell Room, and Queen Elizabeth Hall, and also in Oxford and Cambridge.

THE SAMUEL SANDERS COLLABORATIVE ARTIST AWARD

This award went to underwrite the recording and production of the Beethoven Cello Sonatas. The recording is truly a celebration of collaborative music-making, capturing a level of musical communication that is reminiscent of the profound musical connection that Samuel Sanders established with his recital partners. This disc will be released on the Delos label in October 2006. For more information, visit www.DelosMus.com.

ABOUT THIS AWARD

The Samuel Sanders Collaborative Artist Award commemorates Samuel Sanders, a consummate chamber musician and beloved teacher. Mr. Sanders was the recital partner of choice to many instrumentalists and singers including Itzhak Perlman, Mstislav Rostropovich, Robert White, and Paula Robison.

Mr. Sanders had always preferred the term collaborator to accompanist, and so embodied the essence of chamber music in all of his performances. He helped each artist find his or her voice, always achieving the right balance between leading and following, anticipation and support. His range of tonal color was inspiring, without demanding the spotlight and always in service to the music. The Foundation has established this award in his honor and consequently it is reserved for chamber music of the highest caliber.

CLASSICAL RECORDING FOUNDATION AWARD WINNERS 2006

MICHAEL HARRISON



Groundbreaking composer/pianist Michael Harrison has developed one of the most distinctive musical styles of our time. Adapting ancient principles of harmonic resonance to create new tunings and scales, Harrison combines a lifelong study of Western classical and North Indian classical music to forge “a

new harmonic world... of vibrant sound” (*The New York Times*). Through his expertise in “just intonation” tuning systems, North Indian ragas and rhythmic cycles, and his innate gift for melodic composition, he has created a revolutionary new sound for the piano.

Harrison began playing the piano at the age of six, studying both classical music and jazz, and went on to study composition at the University of Oregon and The Juilliard School. In 1979, he began intensive studies with La Monte Young, one of the most innovative composers working with just intonation tunings. He worked closely with Young, preparing all of the specialized tunings and scores for Young's 6-1/2 hour magnum opus *The Well-Tuned Piano*. In 1987, Harrison became the only other person besides Young to perform the work. In 1992, Harrison recorded his own epic composition, *From Ancient Worlds*, for the “harmonic piano” (an extensively modified piano of his own design) in the Cathedral of St. John the Divine for New Albion Records, and the CD was voted the No. 2 recording of the year on WNYC’s “New Sounds” listener’s poll. Harrison performed the work in 1999 at the Quattro Pianoforti Festival at the Palazzo delle Esposizioni in Rome, Italy, which also included solo and group recitals with Philip Glass, Terry Riley and Charlemagne Palestine. He gave the first performance of *Revelation* as a work-in-progress in 2001 at the prestigious Klavier Festival Ruhr in Germany, followed by the U.S. premiere at the Solo Flights Festival at Lincoln Center.

THE FOUNDATION AWARD

This award to Michael Harrison provided partial funding for the world-premiere recording and production of *REVELATION: For Harmonically Tuned Piano*. This CD was recorded in the ambient acoustics of American Academy of Arts & Letters and beautifully captures the unique resonant sounds of Harrison’s landmark work. *Revelation* will be released on the Cantaloupe Records label in early 2007. For more information visit www.michaelharrison.com or www.cantaloupemusic.com.

PROGRAM NOTE

In 1999, while in Italy for a period of engagements, I found myself contemplating the sonic effects that result from working with “commas,” or very minute, mathematically, and precisely tuned intervals (i.e., two slightly different harmonic versions of the same note). I woke up the morning following my last concert with a radical new tuning in my mind. Upon my return back to New York City, I applied this new tuning to my customized “harmonic piano” and began composing a work based on this tuning's unusual qualities. I have titled both this composition and the tuning “Revelation.” In composing *Revelation*, I wanted to express my passion for harmonic resonance and provide an aural model to retrain our cultural hearing for the world of just intonation, and the pulsating, shimmering sounds of the commas.

Revelation is approximately 75 minutes in duration. Tonight, I present three sections of the work including the second tone cloud; however, the full scope of the work including the meditative opening, many of the middle sections and quiet interludes, and the final cataclysmic climax of *Tone Cloud IV* have been omitted. At first, some of the smaller intervals may sound “out of tune” to the unaccustomed ear; however, after repeated listening the tuning will reveal more sound “colors” or possibly sound even more “in tune” than the traditional piano tuning.

—Michael Harrison

CLASSICAL RECORDING FOUNDATION AWARD WINNERS 2006

RICHARD WERNICK



Richard Wernick was born in Boston, Massachusetts in 1934. He taught at the State University of New York at Buffalo, the University of Chicago, and the University of Pennsylvania, where he taught from 1968, and was Magnin Professor of Humanities. In addition to the 1977 Pulitzer Prize in music, Mr. Wernick is the only two-time first prize Friedheim Award recipient, and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. Mr. Wernick has composed numerous solo, chamber, and orchestral works, vocal, choral

and band compositions, as well as a large body of music for theater, films, ballet and television. From 1983 to 1989, he served as the Philadelphia Orchestra's Consultant for Contemporary Music, and from 1989 to 1993 served as Special Consultant to Music Director, Riccardo Muti. Mr. Wernick has written pieces for some of the world's leading performers and ensembles including the Philadelphia Orchestra, National Symphony Orchestra, the Library of Congress, the American Composers Orchestra, the Juilliard String Quartet and the Emerson String Quartet.

THE COMPOSER OF THE YEAR AWARD

The latest release in Bridge's series of recordings devoted to the music of Pulitzer Prize winning composer Richard Wernick will feature *The Name of the Game*, the *Horn Quintet*, and *String Quartet No. 6*. Performers include David Starobin, William Purvis, The Juilliard String Quartet, and the Colorado Quartet. Bridge Records will release this disc in autumn 2007. Please visit www.BridgeRecords.com for more information.

PERFORMING TONIGHT

Baritone **Patrick Mason** has been a soloist with the Takacs String Quartet, the Waverly Consort, and the Boston Camarata. As a recitalist he has appeared in London's Wigmore Hall, the Cairo Opera House, at festivals in Luxembourg, Holland and in the United States. He has premiered operas by Tod Machover, John Duffy and Randall Shinn in Tokyo, New York, Los Angeles, Boston, Philadelphia and New Mexico. Mr. Mason has worked in recording and performance with composers Leonard Bernstein, Stephen Sondheim, Elliott Carter, George Crumb, John Musto, Ellen Zwillich and Barbara Kolb, and has sung with Speculum Musicae, the Rochester Philharmonic, the Syracuse Symphony, the Colorado Springs Philharmonic, the West Virginia Symphony and the Greeley Philharmonic.

David Starobin was recently called by *Soundboard Magazine* "arguably the most influential American classical guitarist of the twentieth century." Composers including Elliott Carter, George Crumb, Lukas Foss, Poul Ruders, Richard Wernick, Mel Powell, Colin Matthews, Charles Wuorinen, Simon Bainbridge, Gunther Schuller and Milton Babbitt have dedicated new works to him, producing a repertoire of more than three hundred fifty new scores. Starobin has performed with ensembles including The New York Philharmonic, National Symphony, Houston Symphony, San Francisco Symphony, St. Louis Symphony, Chamber Music Society of Lincoln Center, and the Emerson and Guarneri Quartets. As executive producer for Bridge Records, his recordings won a Grammy in 2001 and have received 12 Grammy nominations. He is the holder of the Manhattan School of Music's Andres Segovia Chair.

Percussionist **Daniel Druckman** is active as a soloist, chamber and orchestral musician and recording artist, concertizing throughout the United States, Europe and Japan. He has appeared as soloist with the Los Angeles Philharmonic and the American Composers Orchestra and in recital in New York, Los Angeles, San Francisco and Tokyo. Mr. Druckman is currently Associate Principal Percussionist of the New York Philharmonic and is on the faculty of the Juilliard School, where he serves as chairman of the percussion department and director of the percussion ensemble.

CLASSICAL RECORDING FOUNDATION AWARD WINNERS 2006

THE DAEDALUS QUARTET



The Daedalus Quartet takes its name from the mythical Greek inventor, artist, and architect celebrated for creating the art of sculpture, designing the Labyrinth, and above all for regaining his freedom by devising wings that made it possible for him to fly. The Daedalus Quartet was founded in the summer of 2000, and one year later captured the Grand Prize of the 2001 Banff International String Quartet Competition, quickly establishing itself as among America's outstanding string quartets.

The Daedalus Quartet was named by Carnegie Hall to participate in the ECHO (European Concert Hall Organization) Rising Stars program, through which it made debuts during the 2004-2005 season at the Concertgebouw (Amsterdam), the Megaron (Athens), the Festspielhaus (Baden-Baden), Symphony Hall (Birmingham), the Palais des Beaux Arts (Brussels), Philharmonie (Cologne), the Cité de la Musique (Paris), the Mozarteum (Salzburg), and the Musikverein (Vienna), as well as at Weill Recital Hall for Carnegie Hall's "Distinctive Debuts" series.

The Daedalus Quartet has been appointed by the Chamber Music Society of Lincoln Center as the Chamber Music Society Two quartet for the 2005-2006 and 2006-2007 seasons, an appointment that includes numerous performances at Lincoln Center during both seasons, including collaborations with artist members of the Society and other Chamber Music Society Two artists, as well as participation in many of the Society's educational programs. The ensemble is also been appointed Columbia University's Quartet-in-Residence for the 2005-2006 season.

THE YOUNG ARTIST AWARD

The award to the Daedalus Quartet enabled the recording and production of the disc *Sibelius, Stravinsky, and Ravel*. This recording was made in synchronization with the ensemble's touring schedule, to capture these talented musicians at their peak performance and understanding of this repertoire. Previous CRF awardee Robert Mann, of the Juilliard String Quartet, has acted as a coach and mentor to this up-and-coming ensemble. Bridge Records released this recording in August 2006. For more information, visit www.BridgeRecords.com.

THE FOUNDATION MISSION AND EARLY HISTORY

The Classical Recording Foundation (CRF) was formed to address the growing needs of classical recording artists who were finding it increasingly difficult to record their musical visions. It was started by Adam Abeshouse, a Grammy-winning classical producer and engineer, whose passion in life was and is recording classical music of all periods and working with artists to achieve their ultimate performance on CD. From the outset, Adam believed that the economic climate for most classical recording artists was bleak, and therefore many great projects that deserved to be preserved would not be recorded. Thus, it became the Foundation's belief that classical music recording should be supported through philanthropy, following the same model as most live performance organizations.

The concept for the Classical Recording Foundation was formally launched a few years ago when Adam was asked to produce a CD for the soprano Benita Valente and the Juilliard String Quartet. Benita was a year away from retiring, and she wanted to record several wonderful works by Ginastera, Harbison, and Wernick, which were written specifically for her and the Juilliard Quartet. Fortunately, the recording sessions happened, and now, four years later, the Classical Recording Foundation is supplying the funds for editing and mastering these works, and has arranged for distribution. Because it was quite difficult to raise the funds necessary to make those three days of recording possible, it became obvious to Adam that a philanthropic organization whose primary goal was to support recordings was critical if many more memorable recordings were to be produced.

A number of people were involved in taking this original Foundation goal to fruition, and are responsible for the success it has enjoyed to date. Samuel Sanders was committed early on to the concept and suggested that Susan Rose be invited to nurture the idea. Elizabeth Edersheim also saw the power and potential of developing the idea and has worked tirelessly to make it a reality. Years of close friendship with Rob Jones have helped shape the Foundation and its mission. The Foundation is also grateful for the support, guidance, and enthusiasm of Dr. Julius Jacobson and Susan Rothwell.

From the Foundation's early success, it is clear that for classical artists, the benefits of recording go beyond the physical product. Recording sessions provide artists with the time to reflect, analyze, and refine their performance and interpretation, and are therefore an important vehicle for

artistic growth. The input of a trusted producer also adds benefits to this process. Another important byproduct of these recording sessions is the ability to document a performer's life. Thus, the Foundation's mission is to provide artists and composers with an opportunity to create and promote classical recordings in a manner that captures ideal performances -- performances that define our era.

The need for such a foundation is clear. Fewer and fewer classical artists have the opportunity to record their work in optimum conditions. Most recording companies, in response to the economic realities and fundamental difficulties with distributing classical CDs, have reduced their classical rosters. The Foundation believes the inherent value of the recording, both to the public and the artist, is not reflected by current market conditions, and thus must be supported through the Foundation's efforts.

Since our inception four years ago we have released numerous single- and multi-CD sets to critical acclaim (see pages 14-17). We built a website and have presented four annual award ceremonies at Carnegie Hall. In addition, we have begun to help in the restoration of the landmark live recordings from the archives of the Library of Congress by supporting Bridge Records in that effort. This year marks our first Library of Congress collaboration with a remarkable disc featuring Samuel Barber and Leontyne Price which garnered a Billboard "Top 10 of the Year" distinction.

Fortunately, many people now support a host of activities that are critical to building a successful foundation. These activities include: fundraising and publicity; website design and implementation; CD distribution; research and development of new ideas that deserve our support; and other facets important to promoting classical recording artists.

The Foundation wishes to thank you for attending our fourth awards ceremony as we honor not only this year's award recipients, but also the people who have helped to guide this foundation and its future success.

Mission Statement

To provide the great artists and composers with an opportunity to record, release, and promote new classical recordings in a manner that captures ideal performances that define our era, by providing

—Established artists with awards

—New artists with grants

THE FOUNDATION CATALOGUE

2002 Awardees

The Samuel Sanders Collaborative Artist Award
The Kalichstein-Laredo-Robinson Trio, *Beethoven Complete Piano Trios*,
Arabesque Records, Volume 1 released February 2003, Volume 2 released
August 2003

Gilbert Kalish and Joel Krosnick, *Brahms Complete Cello Sonatas*,
Arabesque Records, released September 2002

The St. Luke's Chamber Ensemble, *Bach Complete Brandenburg Concerti*,
Delos International, released November 2003

2003 Awardees

The Samuel Sanders Collaborative Artist Award
Andres Diaz and Judith Gordon, *Martini, Lutoslawski and Rachmaninov*,
Arabesque Records, released June 2004

Composer of the Year Award
George Crumb, *Complete Crumb Edition Volume 7*, Bridge Records,
released December 2003

Anne-Marie McDermott, *Prokofiev Complete Piano Sonatas*,
Arabesque Records, released 2004

The Chamber Music Society of Lincoln Center, *Prokofiev Complete
Chamber Music*, Arabesque Records, projected release TBD

2004 Awardees

The Samuel Sanders Collaborative Artist Award
The Jupiter Trio, *Beethoven and Shostakovich Trios*,
Bridge Records, released June 2004

The Harmonie Ensemble, *Works by Aaron Copland*,
Bridge Records, released May 2004

The Young Artist Award
The Claremont Trio, *Mendelssohn Trios*,
Arabesque Records, released 2004

Composer of the Year Award
Paul Moravec, *Tempest Fantasy*, David Krakauer and Trio Solisti,
Arabesque Records, released September 2004

The Orion String Quartet, *Prokofiev String Quartets*,
The Chamber Music Society of Lincoln Center

(Continued on next page)

THE FOUNDATION CATALOGUE (continued)

2005 Awardees

The Samuel Sanders Collaborative Artist Award
Giora Schmidt and Rohan De Silva , *Works for Violin and Piano*,
projected release TBD

The Composer of the Year Award
Stephen Jaffe, *Homage to the Breath*,
Bridge Records, projected release 2007

The Young Artist Award
Inon Barnatan, *Music of Schubert*,
Bridge Records, released June 2006

The Juilliard String Quartet
Companion disc to Harvard University Press'
exploration of Beethoven's string quartets,
projected release early 2007

Benjamin Verdery, *Start Now*,
Mushkatweek Records, released July 2005

2006 Awardees

The Samuel Sanders Collaborative Artist Award
Zuill Bailey and Simone Dinnerstein, *Beethoven Cello Sonatas*,
Delos International, released October 2006

The Composer of the Year Award
Richard Wernick, *The Music of Richard Wernick*,
Bridge Records, projected release November 2007

The Young Artist Award
The Daedalus Quartet, *Sibelius, Stravinsky, and Ravel*,
Bridge Records, released August 2006

Michael Harrison, *REVELATION*,
Cantaloupe Music, projected release early 2007

*To purchase the above recordings please
visit our partner record labels on the web:*

www.ArabesqueRecords.com

www.BenjaminVerdery.com

www.BridgeRecords.com

www.CantaloupeMusic.com

www.DelosMus.com

www.OslMusic.org

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Please visit our website for Foundation news and events:
www.ClassicalRecordingFoundation.org

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Thanks to

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