

Tuesday, May 8, 2012, 8pm
Hertz Hall

Peter Serkin, *piano*

PROGRAM

Oliver Knussen (b. 1952) Variations for Piano, Op. 24 (1989)

Toru Takemitsu (1930–1996) For Away (1972)

Charles Wuorinen (b. 1938) Adagio (2011)

INTERMISSION

Funded by the Koret Foundation, this performance is part of Cal Performances' 2011–2012 Koret Recital Series, which brings world-class artists to our community.

Cal Performances' 2011–2012 season is sponsored by Wells Fargo.

Ludwig van Beethoven (1770–1827) Thirty-Three Variations on a Waltz by
Anton Diabelli, Op. 120 (1819, 1822–1823)

- Thema — Vivace
- I. Alla Marcia maestoso
 - II. Poco Allegro
 - III. L'istesso tempo
 - IV. Un poco più vivace
 - V. Allegro vivace
 - VI. Allegro ma non troppo e serioso
 - VII. Un poco più allegro
 - VIII. Poco vivace
 - IX. Allegro pesante e risoluto
 - X. Presto
 - XI. Allegretto
 - XII. Un poco più moto
 - XIII. Vivace
 - XIV. Grave e maestoso
 - XV. Presto scherzando
 - XVI. Allegro
 - XVII. Allegro
 - XVIII. Poco moderato
 - XIX. Presto
 - XX. Andante
 - XXI. Allegro con brio — meno allegro
 - XXII. Allegro molto (alla “Notte e giorno faticar”
from Mozart’s *Don Giovanni*)
 - XXIII. Allegro assai
 - XXIV. Fughetta. Andante
 - XXV. Allegro
 - XXVI. (Piacevole)
 - XXVII. Vivace
 - XXVIII. Allegro
 - XXIX. Adagio ma non troppo
 - XXX. Andante, sempre cantabile
 - XXXI. Largo, molto espressivo
 - XXXII. Fuga. Allegro
 - XXXIII. Tempo di Minuetto moderato

Oliver Knussen (b. 1952)
Variations for Piano, Op. 24

Composed in 1989.

Oliver Knussen is one of today's leading British musicians. Born on June 12, 1952, in Glasgow into a musical family (his father was Stuart Knussen, Principal Double Bassist of the London Symphony Orchestra for many years), he showed a remarkable precocity that recalls the early maturation of Benjamin Britten, playing piano very young and composing by the age of six. On April 7, 1968, when he was 15, he conducted the LSO in the premiere of his own First Symphony, and led the work again later that year in New York's Carnegie Hall. He attended the Central Tutorial School for Young Musicians in London as a composition student of John Lambert from 1963 to 1969, and from 1970 to 1973 studied on fellowship with Gunther Schuller at Tanglewood, where his Second Symphony won the Margaret Grant Memorial Composition Prize in 1971. Knussen's creative catalog includes three symphonies, concertos for horn and violin, several orchestral works, a Requiem (in memory of his wife, who died of a blood infection in 2003), songs (among which is the *Vocalise with Songs of Winnie-the-Pooh*), chamber pieces, piano compositions and the companion fantasy operas based on texts by noted children's author Maurice Sendak, *Where the Wild Things Are* and *Higglety Pigglety Pop!*. Knussen has also pursued an active career as a conductor, appearing frequently with the London Sinfonietta and the Philharmonia Orchestra, and guest conducting widely in Europe, Japan, Australia and America; he has led more than 200 world and local premieres. He served as Principal Guest Conductor of The Hague's Het Residentie Orkest from 1992 to 1996, the Aldeburgh Festival's Co-Artistic Director from 1983 to 1998, and the London Sinfonietta's Music Director from 1998 to 2002; he is now the Sinfonietta's Conductor Laureate. He has also been Composer-in-Residence with the Philharmonia Orchestra, Co-Coordinator of Contemporary Music Activities at Tanglewood, Artist-in-Association with the Birmingham

Contemporary Music Group, and holder of the Elise L. Stoeger Composer's Chair with the Chamber Music Society of Lincoln Center. Knussen's many awards include Honorary Memberships in the American Academy of Arts and Letters and Royal Philharmonic Society, honorary doctorates from the Royal Scottish Academy of Music and Drama and Birmingham City University, 2004 Association of British Orchestras Award, and 2006 Michael Ludwig Nemmers Prize from Northwestern University. He was made a Commander of the Order of the British Empire (C.B.E.) in 1994.

Knussen writes, "My Variations for Piano were composed in September and October 1989, partly from sketches made during the previous spring. Although they are concise—the twelve variations play for a little more than six minutes in all—I have tried to integrate highly contrasted textural and expressive approaches to a very limited amount of raw material (the theme is itself variations on its first six notes) within a three-part dramatic design: an initial group of five character-variations, a central passacaglia enclosing four more variations, and a final set of three, more etude-like variations functioning as a coda to the whole. I should like to acknowledge some things which were constantly in my mind while composing this piece: the variations of Stravinsky, Copland and Webern, which proved positively intimidating models of richness of design and character in extreme concision; and the artistry and musical intelligence of Peter Serkin, for whom the work was commissioned and who was a constant source of encouragement during the composition. My Variations are dedicated to Peter and Regina Serkin."

Toru Takemitsu (1930–1996)
For Away

Composed in 1972. Premiered in August 1972 in Edinburgh by Roger Woodward.

Japanese in birth and sensibility, and Western in his compositional techniques and instrumental sonorities, Toru Takemitsu belied Kipling's old

adage that East and West would never meet by creating music that sings of universal human experience. Takemitsu sought in his many works to transmute dreams, water, trees, gardens, sky, birds, wind, the flickering images of film, the quiverings of the human heart, the resonance of a read word into patterns of sounds and silence that would penetrate to the quiet, inner place where the spirit dwells. "When one life calls out to another," he wrote, "sounds are born. Silence bordered with a necklace of sounds, which become scales. Little by little, the strands of scales are bundled into a sheath of light, rising into the sky, or gushing out, splashing, like the body of a river finding liberation as it reaches the sea. They fill the universe: enormous, soundless sounds." Though Takemitsu's music is meticulously structured and unified through the conventional European practice of transformation of thematic motives, it gives the feeling of spontaneity and freedom and space, of being released from the earth, of being at once substantial and equivocal. He was preoccupied with timbre and texture rather than with traditional rhythmic and harmonic organization, with the aural point hovering between sound and silence, with discovering music that seems to issue from the very air and earth, with giving, he said, "a proper meaning to the 'streams of sounds' that penetrate the world which surrounds us." His creative voice—quiet/disturbing, joyous/sad, universal/personal—is unique in modern music, a manifestation of a world brought closer together by diversity and expanded by individuality.

Takemitsu was born in Tokyo on October 8, 1930. He studied intermittently for a few years with Yasuji Kiyose (1900–1981), a student of Alexander Tcherepnin, but was largely self-taught, a circumstance that helps account for his highly individual style. A performance of his piano piece *Futatsu no rento* ("Lento for Two") on a contemporary music series in 1950 brought him to the attention of the composer Jogi Yuasa and the conductor Kazuyoshi Akiyama, with whom he founded the *Jikken Kobo* ("Experimental Workshop") for collaborations in mixed media combining traditional Japanese idioms with modernistic techniques. His *Requiem for Strings*

of 1957, inspired by the death of his friend and fellow composer Fumio Hayasaka, drew praise from Stravinsky and brought Takemitsu his first recognition abroad. He won international fame with his 1967 *November Steps* for *biwa* (a traditional Japanese lute-like instrument), *shakuhachi* (a flute) and orchestra, commissioned for the 125th anniversary of the New York Philharmonic. Takemitsu thereafter came to be regarded among the world's leading composers: designer and director of the spherical Space Theater in the Steel Pavilion at Expo '70 in Osaka; guest lecturer at UC San Diego and Columbia, Harvard, Yale and Boston universities; composer-in-residence at the Tanglewood, Colorado, Avignon, Stockholm, Canberra, Aldeburgh, Berliner Festwochen and other leading festivals; recipient of many prestigious awards in his native Japan as well as from the Akademie der Künste of the German Democratic Republic, the American Academy and Institute of Arts and Letters, and the French government (Ordre des Arts et des Lettres and membership in the Académie des Beaux-Arts). His other distinctions include the UNESCO/IMC Music Prize (1991), the Grawemeyer Award (1994) and the Glenn Gould Prize (1996). Toru Takemitsu died in Tokyo on February 20, 1996.

For Away, written in 1972 for Australian pianist Roger Woodward and premiered by him that year at the Edinburgh Festival, drew upon two of Takemitsu's concerns of those years: the reading of James Joyce's *Finnegans Wake* and a visit to Bali to experience the remarkable metallic sounds and supple rhythms of gamelan music at first hand—*For Away* was the first of several works whose titles Takemitsu derived from Joyce, whose imagery, musicality of language and themes of life, death and eternity resonated deeply in his own work and thoughts; the Balinese influence is heard in the music's bell-like attacks and sustained sonorities. Takemitsu wrote, "To be sure, the title *For Away* is a strange one. While it is a personal gift of mine to Roger Woodward, it is at the same time my expression of extolment and offering to the Galaxy of Life—a galaxy that is not the sole domain of mankind." New York pianist and avant-garde

composer “Blue” Gene Tyranny commented perceptively, “Thus, it would seem, that this piece concerns (is ‘for’) the rest of the universe out there (‘away’) that is not particularly about the existence of humankind. The work seems to depict this balance as it moves from intimate, meditative, gently obsessive repetitions of single notes, from chords that are contained within the small range of an octave or two, to large and dramatic gestures that spread across almost the entire range of the keyboard.”

Charles Wuorinen (b. 1938)
Adagio

Composed in 2011. Premiered on December 4, 2011, in Rockport, Maine, by Peter Serkin.

Charles Wuorinen, born in New York on June 9, 1938, is the son of a history professor at Columbia University, where he studied piano as a boy and later took composition lessons with his father’s faculty colleagues Jack Beeson, Vladimir Ussachevsky and Otto Luening. Wuorinen started composing when he was five, and won the New York Philharmonic Young Composers’ Prize before he was out of high school. He followed a liberal arts curriculum as an undergraduate at Columbia but remained active as a composer, pianist, choral singer and recording engineer; he won an Alice M. Ditson Fellowship and an Arthur Rose Fellowship before graduating in 1960. While doing graduate work in music at Columbia in 1962, Wuorinen and Harvey Sollberger founded the University-funded Group for Contemporary Music, which came to be an important force in the performance and recording of new music during the following years. Wuorinen has since held faculty appointments at Columbia, Manhattan School of Music and Rutgers University, served as visiting lecturer at Yale, Princeton, New England Conservatory of Music and elsewhere, and been Composer-in-Residence with the San Francisco Symphony, University of Iowa, University of South Florida, UC San Diego, Berkshire Music Festival, American Academy in Rome,

Santa Fe Chamber Music Festival and other noted institutions.

Charles Wuorinen has received many prizes and grants, including four BMI Awards, two Guggenheim fellowships, an American Academy of Arts and Letters Award, two grants from the National Endowment for the Arts, three Rockefeller Foundation grants, an honorary doctorate from William Paterson University in New Jersey, and the Pulitzer Prize for his 1969 electronic composition *Time’s Encomium*; he is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences. Wuorinen has written more than 250 works, including music for the stage, chamber ensembles, voices, piano and electronics. His current projects include an opera based on Annie Proulx’s 1997 novel *Brokeback Mountain* (whose 2005 film version won three Academy Awards), scheduled for its premiere in January 2014 at Madrid’s Teatro Real.

Wuorinen and pianist Peter Serkin have enjoyed a long and fruitful association: Mr. Serkin’s ensemble TASHI (violinist Ida Kavafian, cellist Fred Sherry and clarinetist Richard Stoltzman) premiered the eponymous *Tashi* in 1975 (and in a version with orchestra the following year), *Fortune* (1979) and arrangements (2007) of pieces by Josquin (*Ave Maria...Virgo Serena*) and Thomas Morley (*Christes Crosse*); as a recitalist, Mr. Serkin introduced *Bagatelle* (1988) and *Scherzo* (2007); Wuorinen wrote the Second Piano Quintet (2008) for him and the Brentano String Quartet; and as a soloist, Mr. Serkin gave the first performances of the Fourth Piano Concerto (2003), *Flying to Kahani* (2005) and *Time Regained* (2008). *Adagio* was composed for Mr. Serkin in 2011 as a sequel to *Scherzo*.

On his web site, the composer provided the following information about *Adagio*, written by Sandra Hyslop for Mr. Serkin’s premiere of the work in Rockport, Maine, on December 4, 2011: “*Adagio* makes a dreamy companion to the jaunty and kinetic *Scherzo* that Wuorinen wrote for Serkin four years earlier. The title predicts the slow and leisurely character of the piece. This time, the composer creates a sonic world whose wide horizons suggest not adventure, but stasis.

“Wuorinen has used three significant harmonic intervals—the minor second; its close relative, the minor ninth; and the perfect fifth—to create both tension and suspension throughout *Adagio*. The very opening tones, in fact, are a combination of a perfect fifth in the right hand (the notes G and D) and a minor second (G and A-flat) in the left, played *forte*, assertively. In the following measure, the left hand relaxes the tension created by the tight minor second (the G–A-flat combination) and moves, *piano*, less forcefully, to the much looser dissonance of a low F-natural followed by an F-sharp—a minor ninth higher.

“And so he continues, with consonant intervals maintaining quiescence and restfulness, while the insistence of the seconds and ninths provides an undercurrent of restlessness and tension. Wisps of melodies and occasional small outcries—a *forte* tone here and there, a surprising octave—break through the quietude. The pianist ranges widely over the keyboard, occasionally raising the pulse slightly, and returning immediately to the tempo of the title. Eventually, the music finds itself where it began, with an insistent perfect fifth—that same G–D combination that opened the piece—emerging in the center of the keyboard. It tolls repeatedly, enhanced by traces of other sonic fragments. But be warned: the quiet sonorities of those bell-like tones lull the listener. The intervals widen, the pace slows. Silence. And then, a bold and ringing chord, *forte, subito forte* (‘suddenly strong’), brings Wuorinen’s *Adagio* to a close.”

Ludwig van Beethoven (1770–1827)
Thirty-Three Variations on a Waltz by
Anton Diabelli, Op. 120

Composed in 1819 and 1822–1823.

Anton Diabelli, an Austrian musician of limited creative ability but excellent entrepreneurial skills, was born in Salzburg on September 6, 1781, and sang in the choirs of a local monastery and Salzburg Cathedral as a boy. He began studying for the priesthood, but also continued

his musical work as a pupil of Michael Haydn, who encouraged his composing and helped to oversee the publication of a half dozen of his Masses in 1799. In 1800, Napoleon defeated the forces of Bavaria, which then controlled Salzburg and western Austria (Mozart was actually born German, not Austrian), and three years later dissolved the monasteries and gave their properties to the state. Diabelli’s ecclesiastical studies were terminated, and he chose instead to follow a career in music. In 1803, he settled in Vienna, where he taught piano and guitar, composed pedagogical and entertainment pieces fitted to the bourgeois tastes of the day, and worked as a copyist and proofreader for local music publishers. By the 1810s, he had established himself with the important publishing firm of Sigmund Steiner, and in 1817, he set up his own company; the following year he took on the art dealer and engraver Pietro Cappi as a partner. Cappi & Diabelli issued their first publication in December 1818, and quickly became known as a supplier of popular dance pieces and operatic arrangements for the amateur market. To bring artistic balance to the firm’s catalog, Diabelli signed up the promising Franz Schubert as one of his clients—the *Erlkönig* and *Gretchen am Spinnrade*, issued by Cappi & Diabelli in April 1821, were Schubert’s first works to appear in print—and submitted a waltz melody of his own composition to every significant Austrian composer known to him as the subject for single variations to be published collectively in a volume patriotically titled *Vaterländischer Künstlerverein* (“National Society of Artists”). By 1824, some 50 composers—including Schubert, Czerny, Hummel, Kalkbrenner, Moscheles, Tomášek, Franz Xaver Mozart (Wolfgang’s son), Beethoven’s pupil the Archduke Rudolph, and the eleven-year-old Liszt—had submitted variations, and the anthology was published. The submission of the 51st composer, Ludwig van Beethoven, exploded into a massive collection of 33 variations, and had to be issued separately. After Cappi’s retirement in 1824, Diabelli ran the firm with considerable success with business help from Anton Spina, creating a catalog in which the profits from his popular pieces

were used to underwrite publications of a more serious nature. In 1852, he sold the company to Anton's son, Carl Spina, who gave his own name to the firm and published much music by the Strauss family. Diabelli died in Vienna on April 7, 1858.

Beethoven came to know Diabelli after he went to work for Steiner, his principal Viennese publisher for the decade after 1812, and the two developed a jocular friendship: Beethoven nicknamed Diabelli “*diabolus*”—“devil.” In 1816, Diabelli made a piano arrangement of Beethoven's Seventh Symphony for Steiner, and eagerly sought his contribution to the set of collective variations he initiated in 1819. Diabelli published Beethoven's C minor Sonata, Op. 111, in 1823, negotiated with him (unsuccessfully) for the rights to the *Missa Solemnis* that same year, and in 1824, commissioned from him a four-hand piano sonata, which was never written. During Beethoven's final illness, Diabelli cheered the mortally ill composer with a copy of the firm's new engraving of Haydn's birthplace in Rohrau, which Beethoven showed to all his visitors: “In this little house, a great man was born,” he told them. Following Beethoven's death, in March 1827, Diabelli edited and published the 1795 *Rondo a capriccio* under the evocative title *Rage over a Lost Penny* (Op. 129), as well as a piano arrangement of sketches for a string quintet (WoO 62) that Beethoven tinkered with in November 1826, which Diabelli issued as “the composer's last thoughts.” Despite their friendly relationship, Beethoven was disinclined to participate in Diabelli's collaborative variations project when he first received the waltz theme in 1819, having recently begun work on the massive *Missa Solemnis* and set in motion court proceedings to wrest custody of his nephew Karl from the boy's recently widowed and, Beethoven thought, incompetent mother. Though Beethoven initially referred to Diabelli's dance tune as a *Schusterfleck*—a “cobler's patch”—its melodic and harmonic atoms played in his mind, and plans for an encyclopedic work in the genre, a kind of compendium of variations technique, began to grow. By early 1820, he had written down a half dozen

variations, but then put the work aside until he finished the *Missa* in 1822, when he brought the set to its finished, hour-long state. Diabelli published the score as Beethoven's Op. 120 the following year.

Beethoven's dedication of the *Diabelli Variations* bears a special biographical significance, since it was inscribed to Antonie Brentano, whom Maynard Solomon, in his 1977 study of the composer, convincingly identified as the “Immortal Beloved,” the only salutation that headed a love letter Beethoven wrote in 1812 but never posted. Antonie, the daughter of Joseph Melchior von Birkenstock, a trusted advisor to the Empress Maria Theresia, married the Frankfurt businessman Franz Brentano in 1798, when she was eighteen, but returned to Vienna in 1809 to nurse her dying father. The Brentanos lived at the Birkenstock villa (which Beethoven's biographer Thayer called “a truly noble seat of learning, high culture and refinement”) for the next three years. Beethoven was introduced to the family in May 1810 by Franz's sister Bettina, who had barged into the composer's study one afternoon and announced that she was henceforth going to be his friend. (Bettina liked to collect eminent acquaintances—she was a regular correspondent of Goethe, and kept that venerable doyen of German culture informed about events in Beethoven's life.) Beethoven developed a close relation with the Brentanos in 1811 and 1812, later telling his amanuensis and eventual biographer Anton Schindler that they were, at that time, “his best friends in the world”: he was a frequent visitor at the Birkenstock villa, and the Brentanos would occasionally brave entry into his lodgings; he improvised at the piano in an anteroom when Antonie was not feeling well; he acted as intermediary for her proposed sale of some rare manuscripts to his patron Archduke Rudolph. On July 6, 1812, Beethoven poured his most intimate thoughts into a letter to Antonie, and then never sent it. That fall, after the death of her father, she and her family moved back to Frankfurt. Beethoven never married. The durability of his feelings for her, however, may be judged by the dedication to her a decade later of his *Diabelli Variations*.

Except for the half-dozen miniatures comprising the *Bagatelles*, Op. 126, the *Diabelli Variations* is Beethoven's last music for piano, and some of his greatest. The distinguished English musicologist Sir Donald Tovey compared the work to Bach's *Goldberg Variations* in its stylistic and emotional range and profundity, and then assessed that Beethoven's was “the greatest set of variations ever written.” Hans von Bülow, one of the pianistic titans of the late 19th century, called the *Diabelli Variations* “a microcosm of Beethoven's genius. Indeed, the whole image of the world of tone is outlined here, the whole evolution of musical thought and sound fantasy, from the most contained contemplation to the most abandoned humor—an unbelievably rich variety.” The critic Ernest Walker saw represented here the extremes of Beethoven's musical personality: “We find side by side grim uncouthness and unearthly serenity, wild passion and noble majesty, inconsequential antics and delicate charm, tortuous involutions and limpid simplicity.” Few composers have been able to capture the universality and humanity locked within the musical art as well as Beethoven, and the *Diabelli Variations* is one of his most enduring legacies.

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Karby Chapman

RECOGNIZED AS AN ARTIST of passion and integrity, the distinguished American pianist Peter Serkin is one of the most thoughtful and individualistic musicians appearing before the public today. Throughout his career, he has successfully conveyed the essence of five centuries of repertoire and his performances with symphony orchestras, recital appearances, chamber music collaborations and recordings are respected worldwide.

Mr. Serkin's rich musical heritage extends back several generations: his grandfather was violinist and composer Adolf Busch and his father pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia, where he was a student of Lee Luvisi, Mieczysław Horszowski and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse and Karl Ulrich Schnabel. In 1959, Mr. Serkin made his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider, and invitations to perform with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall soon followed. He has since performed with the world's major symphony orchestras, with such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, James Levine, Herbert Blomstedt

and Christoph Eschenbach. Also a dedicated chamber musician, Mr. Serkin has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest, Guarneri and Orion string quartets, and TASHI, of which he was a founding member.

An avid proponent of the music of many of the 20th and 21st century's most important composers, Mr. Serkin has been instrumental in bringing the music of Schoenberg, Webern, Berg, Stravinsky, Wolpe, Messiaen, Takemitsu, Henze, Berio, Wuorinen, Goehr, Knussen and Lieberon, among others, to audiences around the world. He has performed many important world premieres, in particular, works by Takemitsu, Lieberon, Knussen and Goehr, all of which were written for him. Most recently, Mr. Serkin played the world premieres of Charles Wuorinen's Piano Concerto No. 4 with the Boston Symphony and James Levine in Boston, at Carnegie Hall and at Tanglewood as well as a fifth piano concerto by Mr. Wuorinen with the Met Opera Orchestra and Mr. Levine, also at Carnegie Hall; a solo work by Elliot Carter commissioned by Carnegie Hall and the Gilmore International Keyboard Festival; and Mr. Wuorinen's new piano quintet (commissioned by the Rockport, Massachusetts, Music Festival) with the Brentano String Quartet.

Highlights of Mr. Serkin's recent and upcoming U.S. appearances include performances with the New York and Los Angeles philharmonics, the Philadelphia and Minnesota Orchestras, and the Boston, Chicago, National, Detroit, St. Louis, Toronto, Cincinnati and Atlanta symphonies; recitals in Carnegie Hall, the Kennedy Center, Orchestra Hall in Chicago, New York's 92nd Street Y and at Cal Performances; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Mostly Mozart, Saratoga and the Mann Center with the Philadelphia Orchestra.

Internationally, in August and September 2011, Mr. Serkin was the featured soloist at the Saito Kinen Festival in Matsumoto, Japan, where he appeared with both of the festival's orchestras led by Seiji Ozawa and Diego Matheuz and then toured China with the orchestras. He also plays

recitals in Matsumoto, Tokyo, Shanghai and Beijing. His recent and upcoming engagements in Europe include appearances with the Vienna and Berlin philharmonics, the Deutsches Symphonie Orchester Berlin, the Danish Radio Orchestra and the Bamberg Symphony.

Mr. Serkin's recordings also reflect his distinctive musical vision. *The Ocean That Has No West and No East*, released by Koch Records in 2000, features compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberon and Wuorinen. That same year, BMG released his recording of three Beethoven sonatas. Additional recordings include the Brahms violin sonatas with Pamela Frank, Dvořák's Piano Quintet with the Orion String Quartet, quintets by Henze and Brahms with the Guarneri String Quartet, the Bach double and triple concerti with Andrés Schiff and Bruno Canino, and Takemitsu's *Quotation of a Dream* with Oliver Knussen and the London Sinfonietta. His most recent recording is the complete works for solo piano by Arnold Schoenberg for Arcana.

Mr. Serkin's recording of the six Mozart concerti composed in 1784 with Alexander Schneider and the English Chamber Orchestra was nominated for a Grammy Award and received the prestigious Deutscher Schallplattenpreis, as well as "Best Recording of the Year" by *Stereo Review*. Other Grammy-nominated recordings include Olivier Messiaen's *Vingt regards sur l'enfant-Jésus* and *Quartet for the End of Time* on BMG and a solo recording of works by Stravinsky, Wolpe and Lieberon for New World Records.

Mr. Serkin currently teaches at Bard College Conservatory of Music and the Longy School of Music. He resides in Massachusetts with his wife, Regina, and is the father of five children.