

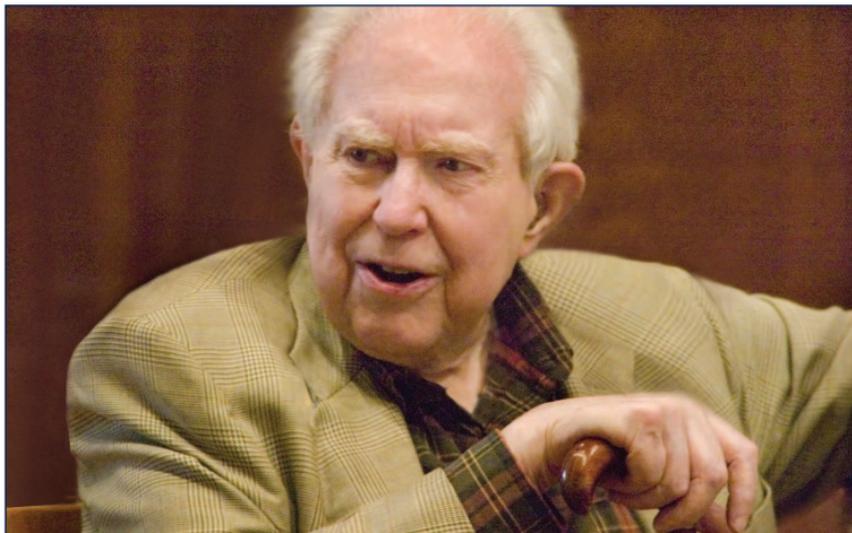


AMERICAN CLASSICS



**ELLIOTT CARTER**  
100th ANNIVERSARY RELEASE

**Mosaic • Dialogues**  
**Enchanted Preludes • Scrivo In Vento**  
**New Music Concerts Ensemble • Robert Aitken**



## Elliott Carter (b. 1908) 100th Anniversary Release

- 1 **Mosaic** (2005) 11:56  
for solo harp and seven instruments  
Erica Goodman *harp*  
Douglas Stewart *flute*  
Cynthia Steljes *oboe*  
Max Christie *clarinet*  
Fujiko Imajishi *violin*  
Virginia Barron *viola*  
Paul Widner *cello*  
Peter Pavlovsky *contrabass*  
Robert Aitken *director*
- 2 **Scrivo In Vento** (1991) 5:32  
Robert Aitken *solo flute*
- 3 **Gra** (1993) 4:18  
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- 4 **Enchanted Preludes** (1988) 6:00  
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- 8 **Figment No. 2 (Remembering Mr. Ives)** (2001) 3:58  
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- 9 **Rhapsodic Musings** (1999) 3:14  
Fujiko Imajishi *solo violin*
- 10 **Dialogues** (2004) 14:14  
for solo piano and eighteen instruments  
David Swan *piano*  
Douglas Stewart *flute*  
Cynthia Steljes *oboe*  
Max Christie *clarinet*  
Fraser Jackson *bassoon*  
Joan Watson, Bardhyl Gjevori *horns*  
James Gardiner *trumpet*  
Ian Cowie *tr trombone*  
Fujiko Imajishi, Sonia Vizante *first violins*  
Carol Lynn Fujino, Corey Gemmell *second violins*  
Virginia Barron, Jeewon Kim *violas*  
David Hetherington, Paul Widner *cellos*  
Peter Pavlovsky, Roberto Occhipinti *contrabasses*  
Robert Aitken *director*

Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made Commandeur dans l'Ordre des Arts et des Lettres by the Government of France, Elliott Carter is internationally recognized as one of the leading American voices of the classical music tradition. He recently received the Prince Pierre Foundation Music Award, bestowed by the Principality of Monaco, and was one of a handful of living composers elected to the Classical Music Hall of Fame.

11th December, 2008, will mark Carter's hundredth birthday with celebration plans in place worldwide. In collaboration with G. Schirmer, Boosey & Hawkes has

launched a centenary website, [www.carter100.com](http://www.carter100.com), to chronicle and announce the exciting hundredth-birthday season. It will, no doubt, prove to be even more successful than his 95th birthday celebration season, which brought salutes from performing organizations around the world. Concerts in Boston, London, Los Angeles, Minsk, New York, Washington DC, and other cities observed the milestone, as significant recordings were issued on the ECM, Naïve, and Mode labels.

First encouraged toward a musical career by his friend and mentor Charles Ives, Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking compositions for the string quartet medium, and was soon thereafter hailed by Stravinsky for

his *Double Concerto for harpsichord, piano and two chamber orchestras* (1961) and *Piano Concerto* (1967), both of which Stravinsky dubbed “masterpieces”. While he spent much of the 1960s working on just two works, the *Piano Concerto* and *Concerto for Orchestra* (1969), the break-throughs he achieved in those pieces led to an artistic resurgence that gathered momentum in the decades that followed. Indeed, one of the extraordinary features of Carter’s career is his astonishing productivity and creative vitality as he reaches the midpoint of his tenth decade. Critics agree that his recent scores are among the most attractive, deeply-felt and compelling works he has ever written.

This creative burst began in earnest during the 1980s, which brought major orchestral essays such as the *Oboe Concerto* (1986-87), *Three Occasions* (completed 1989) and his enormously successful *Violin Concerto* (1990), which has been performed in more than a dozen countries. A recording of the latter work on Virgin Classics, featuring Oliver Knussen conducting the London Sinfonietta with soloist Ole Böhn, won Carter a Grammy for Best Contemporary Composition of 1994. New recordings of Carter’s music appear continually, making him one of the most frequently recorded contemporary composers.

Carter’s crowning achievement as an orchestral composer may be his fifty-minute triptych *Symphonia: sum fluxae pretium spei* [“I am the prize of flowing hope”], which received its first integral performance on 25th April, 1998, with Oliver Knussen conducting the BBC Symphony Orchestra as part of the ISCM World Music Days in Manchester. A prize-winning recording of *Symphonia* by Knussen and the BBCSO has been released on Deutsche Grammophon. It is paired with Carter’s lively and playful *Clarinet Concerto* (1996), which has traveled widely in performances by the Ensemble InterContemporain, Orpheus, London Sinfonietta, Ensemble Modern, and several other distinguished ensembles. Those works were followed by a pair of works for the Chicago Symphony Orchestra: *Cello Concerto* (2000), given its première by Yo-Yo Ma with the orchestra, and *Of Rewaking* (2002), an orchestral cycle of three songs on texts by William Carlos Williams; Daniel Barenboim led the premières of both works. *Boston Concerto*, commissioned by the Boston

Symphony Orchestra and given its première by the ensemble under Ingo Metzmacher, also made its début in 2003 and has recently been nominated for the 49th Annual Grammy Awards in the category “Best Contemporary Composition”.

The composer’s astonishing late-career creative burst has continued unabated: the first few weeks of 2004 brought a pair of acclaimed new scores: *Micomicon*, a witty concert-opener for the Boston Symphony Orchestra, and the incisive *Dialogues* for piano and large ensemble, commissioned by the London Sinfonietta. France enjoyed the world première of *Réflexions* at Cité de la Musique in February of 2005 and celebrated Carter’s work with multiple ovations. Back in the United States, the Boston Symphony Orchestra brought Carter’s *Three Illusions for Orchestra* to life in October 2005, a piece which the Boston Globe calls “surprising, inevitable, and vividly orchestrated”, while in the same month Daniel Barenboim assumed both the rôle of conductor and of pianist in the world première of *Soundings* with the Chicago Symphony Orchestra.

Carter’s first opera, *What Next?*, commissioned by the Staatsoper Unter den Linden in Berlin, was introduced there in 1999 under Daniel Barenboim and made its staged première in July 2006 at the Tanglewood Music Festival under James Levine. The 45-minute work, to a libretto by Paul Griffiths, comments wryly on the human condition as its six characters, unhurt but confused, confront the aftermath of an auto accident. *What Next?* has been hailed by critics from around the world for its wit, assured vocal writing, and refined orchestration and has been issued by ECM, paired with *Asko Concerto*.

Carter continues to show his mastery in smaller forms as well. Along with a large number of brief solo and chamber works, his later years have brought major essays such as *Triple Duo* (1983), *Quintet* (piano and winds, 1991), and *String Quartet No. 5* (1995), composed for the Arditti Quartet. Another dedicated advocate of Carter’s music, Ursula Oppens, joined forces with the Arditti Quartet to give the première of *Quintet for Piano and String Quartet* in November 1998 at the Library of Congress’s Coolidge Auditorium in Washington, followed by tour performances throughout Europe and the United States. Recent works include *Asko Concerto*, written for Holland’s

ASKO ensemble, and *Tempo e Tempi*, a song cycle on Italian texts for soprano, oboe, clarinet, violin, and cello. Recent premières of chamber works include the playfully humorous *Mosaic*, with the Nash Ensemble in 2005 as well as three premières in 2006: *Intermittences*, a piano solo commissioned by Carnegie Hall Corporation and The Gilmore International Keyboard Festival and performed by Peter Serkin, *In the Distances of Sleep*, with Michelle DeYoung and the MET Chamber Ensemble under James Levine, and *Caténaires*, a solo piano piece performed by Pierre-Laurent Aimard. A new *Horn Concerto* was premiered in November 2007.

Bridge Records recently released Vol. 7 of the extensive series of recordings entitled *The Music of Elliott Carter*, which includes *ASKO Concerto*, and world première recordings of Grammy-nominated *Boston Concerto*, *Cello Concerto*, and 2005 Pulitzer finalist *Dialogues*. Volume 6, released in 2005, included *Violin Concerto*, *Holiday Overture*, and *Four Lauds*.

A native of New York City, Carter has been compared as an artist to another New Yorker, Henry James, with whom he is seen to share multifaceted richness of vision

and fastidiousness of craft based on intimate familiarity with Western (and in Carter's case, non-Western) artistic traditions. Like Henry James, Carter and his work reflect the impress of a lasting and deeply felt relationship with Europe, a relationship dating from adolescent travels with his father, nourished by study of the fruits of European artistic and intellectual culture, and cemented by a three-year course of musical training in Paris with Nadia Boulanger during the period 1932-1935. Enriched through wide acquaintance with European artists, including many, such as Bartók and Stravinsky, who came to America during World War II, Carter has seen his work as widely appreciated and as actively encouraged overseas as in his own country. In 1987 the Paul Sacher Foundation moved to acquire all Carter's musical manuscripts, to be permanently maintained in a public archive in Basel alongside similarly comprehensive deposits of the manuscripts of Stravinsky, Boulez, Bartók, Hindemith, Strauss and other universally acknowledged twentieth-century masters.

Elliott Carter is published by Boosey & Hawkes.

*January 2007 (Reprinted by kind permission of Boosey & Hawkes)*

## Composer's Notes

**Mosaic** (2005) for solo harp and seven instruments.

Carlos Salzedo, the extraordinary harpist, was a member of the small group of modernists that surrounded Varèse and Ives in the 1920s and 1930s and has remained a memory which I cherish. His unusual developments in harp technique always seemed to me too infrequently explored in recent times. So in writing *Mosaic*, commissioned by the Nash Ensemble, I decided to explore many of his exciting inventions to recall his friendship in the early 1930s. The score is formed by many short mosaic-like *tessera* that I hope make one coordinated impression.

**Scrivo In Vento** (1991) for solo flute.

*Scrivo In Vento*, for flute alone, dedicated to the wonderful flautist and friend, Robert Aitken, takes its title from a poem by Petrarch, who lived in and around Avignon from 1326 to 1353. It uses the flute to present contrasting musical ideas

and registers to suggest the paradoxical nature of the poem. It was first performed on 20th July 1991 (coincidentally on Petrarch's 687th birthday) at the XVIIIe Recontres de la Chartreuse of the Centre Acanthes devoted to my music at the Festival of Avignon, France, by Robert Aitken.

**GRA** (1993) for solo clarinet.

GRA ('Play' in Polish) for solo clarinet, was written as a tribute to my dear friend, Witold Lutosławski, to commemorate his eightieth birthday. During the twenty-five or so years that I have known Witold, I have never ceased to admire his impressive works and his gracious personality. This clarinet piece combines frequently changing, playful characters together (all based on the same material) and recalls to me my many delighted visits with the composer in America and Poland.

**Enchanted Preludes** (1988) for flute and cello.  
*Enchanted Preludes* is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory*, “*All the Preludes to Felicity*”, stanza No. 7:

Felicity, ah! Time is the hooded enemy,  
The inimitical music, the enchanted space  
In which the enchanted preludes have their place.

The score was given its first performance by Patricia Spencer, flute, and André Emelianoff, cello, of the Da Capo Chamber Players in New York, on 16th May, 1988.

**Steep Steps** (2001) for solo bass clarinet.  
*Steep Steps* was written for the greatly admired clarinetist and friend, Virgil Blackwell, during the summer of 2001. Its title comes from the fact that, unlike the other woodwind instruments, the clarinet overblows at the twelfth, a large interval that forms the basis of much of this composition.

**Figment No. 1** (1994) for solo cello.  
The idea of composing a solo cello piece had been in the back of my mind for many years, especially since so many cellists had been urging me to do so. When Thomas Demenga asked me for this at my 85th birthday concert in Basel (in 1994) for a concert he was giving sponsored by the Naumberg Foundation in New York, I soon set to work. Thomas Demenga had already impressed me greatly when he played some of my chamber works at my eightieth birthday concert in Badenweiler, Germany, and especially by his wonderful recording of these works for ECM, New Series. *Figment*, for cello solo, presents a variety of contrasting, dramatic moments, using material derived from one musical idea.

**Riconoscenza** (1984) for solo violin.  
*Riconoscenza per Goffredo Petrassi*, for solo violin, was composed for the 1984 Festival Pontino celebrating the

eightieth birthday of Petrassi, Italy’s foremost living composer. It was first performed at a festival concert in the medieval refectory of the Abbey of Fossanova, Priverno, Italy, by Georg Münch on 15th June, 1984.

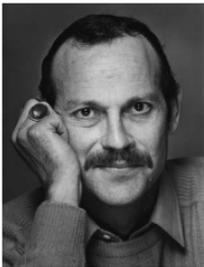
**Figment No. 2 (Remembering Mr. Ives)** (2001) for solo cello.

*Figment No. 2* was composed in the spring of 2001 as a present for the wonderful American cellist Fred Sherry, who with his outstanding instrumental and organizational abilities and his boundless enthusiasms has done so much for music. This short *Figment* for solo cello recalls fragmentarily bits of the Thoreau movement of the *Concord Sonata and Hallowe’en* by my late friend Charles Ives, whose music I have known since 1924 and have loved these works in particular.

**Rhapsodic Musings** (1999) for solo violin.  
*Rhapsodic Musings* is a present to Robert Mann on his eightieth birthday. It is a small tribute to his extraordinary, devoted advocacy of contemporary music. As is well-known, with the other members of the Juilliard Quartet he gave such pioneering and commanding performances of quartets by Bartók, Schoenberg, and many others, including my own, that many of these works became part of the performers’ repertory. His teaching and other activities brought these scores to the attention of students. Using his initials R. M. in the title of this short violin solo and in its main motive – re, mi (D, E) – this piece tries to suggest some of his remarkable human and artistic qualities. It was composed in June, 2000, in Southbury, Connecticut.

**Dialogues** (2004) for solo piano and eighteen instruments.  
*Dialogues* for piano and chamber orchestra is a conversation between the soloist and the orchestra: responding to each other, sometimes interrupting the other, or arguing. The single varied movement is entirely derived from a small group of harmonies and rhythms. Commissioned by the BBC for the brilliant young pianist, Nicolas Hodges, it was composed in New York during 2003.

Elliott Carter



## Virgil Blackwell

Clarinetist and Bass Clarinetist Virgil Blackwell was a founding member of the new music ensemble Speculum Musicae and a member of the Steve Reich Ensemble from 1976-1986. He has worked closely and collaborated with Elliott Carter since 1971, and *Steep Steps*, Carter's work for solo bass clarinet, was written for him. Virgil Blackwell has appeared frequently with groups including the MET Chamber Ensemble, the NY Philharmonic, Philadelphia Orchestra, NYC Ballet and NYC Opera, and has performed at the Tanglewood, Aspen and The Santa Fe Chamber Music Festivals, among others. His work as a studio musician can be heard on numerous film soundtracks as a featured soloist and sideman. He has recorded for Nonesuch, ECM, EMI, Sony, Columbia, New World and Bridge Records, has been the Executive Producer on discs of Oliver Knussen and Elliott Carter's music, and was the Executive Producer on the DVD of Carter's opera, *What Next?*.

## Max Christie

Max Christie is the principal clarinet of the National Ballet Orchestra and the Esprit Orchestra in Toronto, where he is also a member of the new music collective Continuum. He also performs frequently with New Music Concerts both as soloist and as an ensemble member. He is often heard on CBC Radio 2 and has recorded the music of Michael Torke, Rudolph Komorous, Melissa Hui, Harry Somers and R. Murray Schafer. He received his bachelor's degree from the University of Western Ontario, where he studied with Robert Rieseling. He continued his studies in Toronto with Joaquin Valdepenas, and went to Yale University to gain a master's degree and study with Keith Wilson, with the support of grants from the Canada Council and the Ontario Arts Council. He has performed across North America and Europe, and has appeared as a soloist with the Toronto Symphony, the Kitchener Symphony, the Calgary Philharmonic and the Esprit Orchestra. He instructs privately and at the Faculty of Music, University of Toronto and at the Glenn Gould School.



## Erica Goodman

A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Interlochen, Michigan) and the Curtis Institute of Music (Philadelphia). Already a concert performer in her teens, she played under the baton of Igor Stravinsky when he recorded in Toronto. While at Curtis, she was a concerto soloist with the Philadelphia Orchestra. She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe. As Canada's foremost studio harpist, Erica Goodman has played in hundreds of radio and TV productions, commercials and film scores. In 1980, she won the Grand Prix du Disque Canada for her recording, *Flute and Harp* with Robert Aitken, and in 1995 won a Juno for her solo album, *Erica Goodman Plays Canadian*

*Harp Music*, both on the BIS label. She has also recorded for the Marquis Classics, Opening Day and CBC labels. Goodman is featured on several Naxos recordings, with the New Music Concerts ensemble on the award-winning *Takemitsu: Chamber Music and Crumb: Vox Balaenae*, and she performs Luciano Berio's *Sequenza II* on the Naxos 3-CD set *Sequenzas I-XIV* (8.557661-63). Selected by *Now Magazine* as Best Classical Musician in its 1996 *Best of Toronto* readers' poll, Erica Goodman continues to be an active member of the music scene in Toronto.



## David Hetherington

A native of St. Catharines, Ontario, David Hetherington is currently the Toronto Symphony Orchestra's Assistant Principal Cellist. He received his musical training at the Royal Conservatory of Music and the University of Toronto, and furthered his studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier. A member of the TSO since 1970, he also teaches cello and chamber music at the Royal Conservatory of music and the University of Toronto. He coaches the cello sections of the Toronto Symphony Youth Orchestra and the National Youth Orchestra of Canada, and is Music Director of the Inter-Provincial Music Camp near Parry Sound, Ontario. As a soloist, David Hetherington has performed with the Toronto Symphony Orchestra, the Saskatoon Symphony Orchestra, the Niagara Symphony and the Symphony Orchestra of Canada. As a chamber musician, he has toured Canada, the United States, Mexico and Europe, and has performed

at the Ottawa, Elora and Kincardine Music Festivals. He is a founding member of the Amici Chamber Ensemble, which presents an annual series of concerts at the Glenn Gould Studio in Toronto. He is also a founding member of the string quartet Accordes, which performs regularly for New Music Concerts and other contemporary music organizations. He has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian première recording of Talivaldis Kenins' prize-winning cello sonata. In addition, he has recorded ten discs with Amici for Summit Records, Naxos and CBC records. His cello was made in 1695 by Giovanni Grancino.

## Fujiko Imajishi

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Concerto Competitions. Imajishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and Esprit orchestras. She has enjoyed a long association with New Music Concerts with whom she gave the Canadian première of Ligeti's *Violin Concerto* in 1999. NMC's compact disc *Lutoslawski conducts Lutoslawski* includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. Imajishi is a founding member and first violinist of Accordes, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label.



## David Swan

Saskatoon native David Swan gained national exposure at the age of sixteen as winner of the first Eckhardt-Gramatté Competition for the Performance of Canadian Music. After completing doctoral studies at the University of Indiana, he settled in Toronto, where he has freelanced continuously since 1986. His varied activities include ensemble and solo performances, accompaniment, recording and teaching, and he retains a special interest in twentieth-century repertoire. He served for many years as organist of St. Paul's Presbyterian Church, Toronto, and appears regularly with New Music Concerts and other Toronto contemporary music presenters.

## Robert Aitken

After completing his studies in flute with Nicolas Fiore in Toronto (1955–59), Robert Aitken was appointed principal flute of the Vancouver Symphony. He later served as second flute player for the CBC Radio Orchestra (1960–64) and co-principal with the Toronto Symphony (1965–70). Aitken studied with Marcel Moysé intermittently over a period of nine years in Vermont and Europe, and considers Moysé's teachings as having had the most profound influence on his development as a musician. He also worked with Jean-Pierre Rampal (Paris, Nice), Severino Gazzelloni (Rome), André Jauret (Zurich), and Hubert Barwäher (Amsterdam). Aitken received prizes from the Concours international de flûte de Paris (1971) as well as the Concours international de flûte pour la musique contemporaine in Royan, France (1972). He has given master-classes



Robert Aitken (right) with Elliott Carter

in a number of countries, including Cuba, France, Germany, Hungary, Iceland, Mexico, Norway, Poland, Sweden, and the United States. Aitken has more than forty recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated works to him. Among his many awards as both a composer and flutist are the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. In addition, he holds the title of Chevalier dans l'Ordre des Arts et des Lettres from the government of France and was presented with a Lifetime Achievement Award by the National Flute Association (USA) in 2003. In 2004 he retired as Professor of Flute at the Hochschule für Musik in Freiburg, a post he had held for sixteen years. In 1971 he founded New Music Concerts with Norma Beecroft and continues to serve as NMC's Artistic Director.

## New Music Concerts Robert Aitken, Artistic Director

New Music Concerts has been bringing the world's most noted contemporary musical art forms to Toronto since its founding in 1971 by internationally acclaimed Canadian musicians Robert Aitken and Norma Beecroft. NMC is English Canada's longest-running contemporary music series, with a mandate to present the most recent works of Canadian and international composers in concerts covering many styles and genres, reflecting the face of contemporary music throughout the world. Since its inception NMC has presented nearly 300 concerts, commissioned more than 100 works and performed more than 550 Canadian and world premières. New Music Concerts' artistic policy demands extensive rehearsals for the works undertaken and the finest musicianship in the ensembles. Composers are invited to be present for the preparation of the concerts, thus assuring that performances are faithful to the composers' intent and providing our audience a glimpse into their creative personalities. From Luciano Berio, David Bedford, Toru Takemitsu, John Cage and Iannis Xenakis in the early years to Pierre Boulez, George Crumb, Helmet Lachenmann, Mauricio Kagel, Henry Brant and Magnus Lindberg in recent seasons, NMC has brought the most prominent composers in the world today to work with outstanding Toronto musicians. Entering its 38th year in 2008, NMC has produced or performed on a dozen recordings, including two previous Naxos releases, the best-selling *Takemitsu: Chamber Music* (8.555859) and *Crumb: Vox Balaenae* (8.559205).

Photos: Virgil Blackwell by Alan Becker; Erica Goodman by Moy Nahon; David Hetherington by D'Arcy Glionna; all others by André Leduc

**ELLIOTT CARTER 100th ANNIVERSARY RELEASE**

**"Elliott Carter is one of America's most distinguished creative artists in any field"**  
*– Aaron Copland nominating Elliott Carter for the Gold Medal of the National Institute of Arts and Letters for Eminence in Music (1971)*

Playing  
Time:  
**64:50**



**Elliott  
CARTER**  
(b. 1908)

- |           |   |              |
|-----------|---|--------------|
| <b>1</b>  | <b>Mosaic (2005)</b>                              | <b>11:56</b> |
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**New Music Concerts Ensemble**  
**Robert Aitken, Director**

*Full track and artist details will be found in the booklet*

Funding for this recording was provided in part by The Koerner Foundation and The Aaron Copland Fund for Music, Inc.  
 Tracks 1 & 10 recorded live at Glenn Gould Studio, Toronto, Canada, 28 May 2006; other tracks recorded at The Church of St George the Martyr, Toronto, Canada, 27 May 2006 (2, 5, live), 16 October 2007 (4), 14 December 2007 (3, 7, 9), 18 December 2007 (6, 8) • Producer & Editor: David Jaeger • Engineer: David Quinney (tracks 3–4, 6–9); Steve Sweeney (1, 10); David Burnham (2, 5) • Booklet Notes: David Olds & Elliott Carter • Publisher: Boosey & Hawkes Music Publishers Ltd • Cover image of Elliott Carter by André Leduc • American flag, folk artist, 1880s



AMERICAN CLASSICS

**DVD INCLUDED**  
(2.110256)

DOCUMENTARY

**Elliott Carter in Toronto in 2006**  
 Introduction by Robert Aitken  
 Elliott Carter in conversation with  
 Robert Aitken  
 Excerpts from the composer's works  
 recorded on the CD  
 22:06

SPECIAL FEATURES

<b>Mosaic</b>	<b>Dialogues</b>
<b>12:48</b>	<b>15:13</b>

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**DDD**

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