

# PETER LIEBERSON



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Peter Lieberman's life is that of a musician; it is also that of a Buddhist, and it is these coexisting, in some sense complementary, ways of being that define his accomplishments as an artist. Supplementing a limitless penchant for artistic and communicative exploration, Lieberman has worked very hard at his vocation and at his spiritual life. For nearly 30 years, he has been involved in the practice of Tibetan Vajrayana Buddhism, and especially with the teachings of Shambhala, a secular vision of enlightened society espoused by his late teacher, Vidyadhara, the Venerable Chögyam Trungpa, Rinpoche. He has assembled a catalogue whose major works since the late 1970s (that is, since he began his serious study of Buddhism), almost without exception, are tied to his philosophy as expressions of Buddhist principles or illustrations of its mythology. He has been recognized as one of the most significant composers of his generation since the mid-1980s — predating his 40th birthday — and is in continual demand for new works. Although since 1994 Lieberman has devoted his professional life to composition, for a time in the 1980s he was simultaneously a director of Shambhala Training in the Boston area and a teacher of composition at Harvard. He was later international director of Shambhala Training in Halifax, Nova Scotia, for several years. In addition to requests from such friends and colleagues as Peter Serkin, Yo-Yo Ma, and his wife, mezzo-soprano Lorraine Hunt Lieberman, Peter Lieberman is regularly fulfilling commissions from major organizations including the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Toronto Symphony, and the Santa Fe Opera (to name just a few).

Buddhism and music and life were not always intertwined for Lieberman. Music, in fact, was a late career choice; in the 1960s he had earned an undergraduate degree in English literature at New York University with the intention of becoming a writer. But the groundwork for a career in music was there. Lieberman grew up in an environment awash in musical culture: his father was the composer and Columbia Records executive Goddard Lieberman who, when Peter was in his teens, oversaw the recording of the (virtually) complete catalog of Stravinsky's music with the crucial collaboration of the composer. Lieberman's mother, née Eva Brigitta Hartwig, known

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professionally as Vera Zorina, had been a ballerina with the Ballets Russes de Monte Carlo and with George Balanchine, and by the 1960s was known for a second career as a concert narrator for such works as Honegger's *Jean d'Arc au bûcher* and Stravinsky's *Perséphone*. Peter Lieberman played piano, developed an intense interest in jazz ("my first love"), and learned important works of the standard repertoire mainly through his father, who would quiz Peter and his brother on the themes of the Brahms symphonies played on the piano. Friends and acquaintances of the Lieberman family included Stravinsky himself, along with Bernstein, Horowitz, Richard Avedon, and Rudolf Serkin.

Because he wasn't studying music formally, most of Lieberman's education in music theory came during his college years through playing and listening to and analyzing jazz and Broadway tunes for pleasure. He also spent countless hours poring over the scores of the modern masters; the late works of Stravinsky were, and remain, a particular touchstone. Already acquainted with many of the current lions of American concert music through his father, Lieberman gained more intimate knowledge of two of its legends when he took a job as an engineer at New York's classical music station WNCN, where the legendary composers Aaron Copland and Virgil Thomson were among the broadcasters. It was also at WNCN that Lieberman met Milton Babbitt. Lieberman knew Babbitt's music mostly by reputation and through the few recordings that existed at the time, but he enjoyed the man's company, his wit, and his musical savvy, and was soon "studying" informally with America's foremost practicing proponent of the 12-tone/serialist method. Lieberman and Babbitt met in Chinese restaurants and other such non-academic venues as well as at the Columbia-Princeton electronic music studios in uptown Manhattan to talk about the younger man's early efforts at composition. This led in turn to Lieberman's enrolling at Columbia's graduate program in composition, where he studied with Charles Wuorinen.

Wuorinen, while himself a student at Columbia in the early 1960s, had co-founded one of New York's, and the country's, most important ensembles dedicated primarily to new works, the now-legendary Group for Contemporary Music. One of his co-founders was the flutist, composer, and conductor Harvey Sollberger, and it was Sollberger, New York's preeminent new-music flutist, who premiered Peter Lieberman's first publicly performed work, his *Flute Variations* (1971). From that auspicious debut Lieberman's career blossomed. He was encouraged by Boulez (at the time New York Philharmonic music director); attended the Tanglewood Music Center, where he won the Fromm Commission; and he received an important grant, the Charles Ives Award from the Amer-

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ican Academy of Arts and Letters. He was also hired by Bernstein to bring together materials for publication for his Young People's Concerts. In 1972-73 he wrote his first ensemble piece, the intense, texturally active *Concerto for Four Groups of Instruments*, for another New York-based virtuoso new-music group, Speculum Musicae, and the following year wrote a *Concerto for Violoncello with Accompanying Trios*. These were followed by *Accordance*, for a mixed instrumental octet, in 1975-76.

Lieberson's early works are restless, notably virtuosic, and complex. These traits were coin of the realm, of course, for the uptown New York new-music scene of the time, and the young composer's approach might be as much due to his environment as his own predilections (if the two are even separable). One can easily trace affinities between Lieberson's early 1970s music and many of his mentor Wuorinen's stunningly brilliant 1960s pieces, even down to genres, such as tiny concertos involving soloists within a heterogeneous band. But Lieberson, naturally, makes his own choices, finds his own models. Looking beyond the 12-tone method, his fondness for tiny, germinal cells is more Stravinsky than Wuorinen or Babbitt; the organic and integrated growth of his musical forms has its roots in the practice of Brahms. Perhaps most individual to Lieberson in these early works is the presence of another love, jazz. Listening to the *Concerto for Four Groups of Instruments*, for example, one hears and feels, beyond the precise notation of the spiky, nervous instrumental lines, the fluid freedom and intricate interplay reminiscent of a hard bop ensemble. Along with certain quantifiable technical elements, it is this almost improvisational fluidity, and a persistent emotional turbulence made manifest here in difficult rhythms and abstruse polyphony, that one hears carried forward into Lieberson's mature style in works of the 1980s and beyond.

As sometimes happens with artists of an introspective bent, with the burgeoning success of his career in the mid-1970s, Lieberson began to question the foundations of that career, and of his life as a whole. This questioning was promoted by the composer's new acquaintance with Buddhism, which he had encountered through the back door, as it were, via a general investigation of Eastern philosophies triggered by Charles Wuorinen's interest in Taoism. At this time, Lieberson met the American writer and Buddhist Douglas Penick, whose poems Lieberson would later set in his *Three Songs* (1981) and who would write the librettos to *King Gesar* and *Ashoka's Dream*. Penick introduced Lieberson to Chögyam Trungpa, Rinpoche, in 1974, and in 1976, he moved to Colorado to study Tibetan Vajrayana Buddhism with Chögyam Trungpa. The very strict initial study left no time for anything else: the composer gave up the practice of music.

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But the necessity of music beckoned perhaps sooner than Lieberman had expected, and he began writing another piece before his first year of training was complete. As he was working on the *Tashi Quartet*, written on commission for the ensemble of that name (whose pianist was Lieberman's old friend Peter Serkin), he realized that intensive study of meditation practices had changed his compositional approach. The results — a trust of the music, a willingness to let the materials find their own space and unfold at their own pace — was in some sense what Lieberman, in his restlessness, had been looking for in the preceding years. (Already with *Accordance*, the ensemble is treated as a cohesive group, as contrasted with the oppositional forces of the earlier ensemble pieces.) The half-hour *Tashi Quartet* (completed in 1979), for the “Messiaenic” ensemble of clarinet, piano, violin, and cello, was by far the composer's most expansive work to date.

After Colorado, Peter Lieberman moved to Boston, where he directed Shambhala Training, a secular meditation and cultural program. Also in Boston was the source of his latest commission, a watershed in his career. Lieberman was the youngest composer of the 12 chosen by the Boston Symphony Orchestra to write an orchestral piece for the occasion of the orchestra's centennial. This would be his first piece for orchestra, the three-movement, 45-minute *Piano Concerto*, written for the BSO and soloist Peter Serkin and premiered in April 1983, Seiji Ozawa conducting. This impressive orchestral debut and a subsequent recording elevated Lieberman's reputation and brought him to international attention.

Also at this time, in addition to directing Shambhala training, Peter Lieberman returned to school, studying with Martin Boykan and Donald Martino at Brandeis University, where he earned a doctorate with the aim of teaching composition. He was in residence at the Tanglewood Music Center in 1983 and again in 1988. His first, and only, full-time faculty position was at Harvard University, where he taught from 1984 to 1988 as the Gardner Cowles Associate Professor.

Lieberman's next major works were large chamber-ensemble piece *Lalita* (1984), the mixed-timbre quartet *Feast Day* and the related *Bagatelles* for piano (both 1985), and his next orchestral work, *Drala* (1986). The latter, a condensed, single-movement, four-section “symphony,” was commissioned by Seiji Ozawa and the Boston Symphony immediately following the premiere performances of the *Piano Concerto* in 1983. The years 1987 and 1988 saw the completion of the brief chamber works *Ziji* and *Raising the Gaze* and the composer's next orchestral work, *The Gesar Legend*.

The titles of most of his 1980s pieces suggest extra-musical associations, which are in fact present and relate

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to Buddhism and to Shambhala. As the composer wrote in a note accompanying his later *Red Garuda*, “It is hard to explain how a compelling image and music that is inherently without images or associations can become so intertwined.... Nonetheless, this relationship seems to be at the core of my composing view, as does my interest in identifying with the elements as a way to evoke different kinds of music.” Such is the case with virtually all of Lieberman’s works. The generically titled *Piano Concerto* is based on a “poetic vision” from Buddhism, the three movements reflecting earth, man, and heaven. The source of *Drala* is even more concrete. Lieberman based the work “on a text and the form of a *sadhana*, or meditation practice, composed by my teacher, the late Chögyam Trungpa.” Each movement reflects part of the overall form: Invocation; Gathering; Offerings and Praises; Raising Windhorse. The latter section is based on the particular rhythm of a Tibetan Shambhala victory cry. The composer considers *Drala* a significant step in his development as a composer, marking a point at which he had internalized the mechanics of his compositional technique, resulting in a more intuitive and directly communicative flow of ideas.

With the programmatic *The Gesar Legend*, the composer taps directly into Buddhist history, basing this orchestral work on one of the central figures in Tibetan lore, Gesar of Ling. Lieberman’s source for episodes from Gesar’s story was Alexandra David-Neel’s book *The Superhuman Life of Gesar of Ling*. He turned to the Gesar legend again when, at Tanglewood in 1988, he was invited by Hans Werner Henze to compose a dramatic work for an upcoming Munich Biennial. Henze suggested the Tibetan Buddhist saint Milarepa, but Lieberman countered with the Gesar proposal, writing for narrator with a mixed ensemble whose core was to consist of three close colleagues: two pianists, Peter Serkin and Emanuel Ax, and cellist Yo-Yo Ma. Lieberman called on Douglas Penick to write a libretto based on David-Neel’s book. The makeup of the instrumental group — narrator, flute/piccolo, clarinet/bass clarinet, horn, trombone, percussion, two pianos, and cello — immediately recalls Stravinsky’s *L’Histoire du soldat* and *Les Noces*, and while Gesar’s epic story is far removed from Stravinsky’s folkways roots, the music of *King Gesar* itself, with its transparent, percussion-based timbres, motoric ostinatos, and declamatory narration, is a direct descendent of Stravinsky’s seminal works. Remarkable are the outward restraint and simplicity Lieberman brings to bear on this hour-long “campfire opera” *King Gesar*, which Lieberman wrote primarily in Halifax and in Santa Fe, New Mexico, was premiered in Munich in 1992.

While working on *King Gesar*, Lieberman completed several other pieces, including the solo piano *Fantasy*

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*Pieces* (1989) and their chamber ensemble counterpart *Wind Messengers* the following year, and the large orchestral work *World's Turning* (1991), commissioned and premiered by the San Francisco Symphony and inspired by the work of Japanese filmmaker Yasujiro Ozu. Directly following the completion of *King Gesar*, Lieberman wrote his *Viola Concerto*, the first of five concertos to have appeared in the past decade. This concerto, extends the idea of the soloist that is first encountered in the theater piece: the soloist/singer as protagonist, as expresser of the focused message of the piece, with the orchestra providing the world in which the soloist walks and dreams — a model, particularly the idea of soloist-as-singer, that would essentially obtain for the composer's later concertos as well. The *Viola Concerto* has been called "a love-letter to the viola"; by the same token Lieberman wrote of his own later *Horn Concerto* (1999),

I think of the horn as an instrument of the heart. Every time I began to reason in a conceptual way the Concerto seemed bogged down and I would begin again in a more intuitive way. Finally I got the message that the *Horn Concerto* would be composed of more spontaneous gestures and always with a focus on the horn itself. The horn takes on different moods and characters in the concerto; often lyrical but sometimes very dramatic and feisty, sometimes energetic and athletic.

Lieberman's concertos are, at the same time, evidence of a great mutual respect between the composer and the musicians that have been the first performers of his pieces, among them William Purvis, who premiered the *Horn Concerto*; Yo-Yo Ma, who performed in *King Gesar* and premiered the cello concerto *The Six Realms*; and Peter Serkin, for whom Lieberman wrote all three of his piano concertos as well as some smaller solo works. These works are sensitive but inevitably exciting collaborations tapping into the musical sensibilities and personalities of their principals as well as those of the conductors and ensemble members who have introduced each work. As such they are manifestations of Lieberman's deep involvement in a broad and supportive worldwide musical community.

Even during work on the *Viola Concerto*, Lieberman had already embarked on the biggest project of his career, the opera *Ashoka's Dream*, commissioned by the Santa Fe Opera. This was the second piece (*King Gesar* being the first) of a projected cycle of four dramatic works to be based on the lives of significant figures in Buddhist history, whom Chögyam Trungpa identified as leaders in furthering the vision of an enlightened society. Douglas Penick was again the librettist for this story of a warlike third-century Indian leader whose enlightenment trans-



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forms him into a model of generosity and his kingdom into one governed by the example of Buddhist principles.

In *Ashoka*, Lieberman applies in more sophisticated (not to mention larger-scale) form the lessons learned in his work on *King Gesar*, supporting the voices with clear instrumental textures and demarcating phrases into satisfyingly audible, discrete arcs. Working for the first time with dramatized singing, he also reinvents for himself that operatic necessity, the pure and singable lyric line, which is a constant presence in *Ashoka*. There is a new approach to tonality, and while the tonal and harmonic language is, if anything, even richer than in earlier works, the vocal lines and instrumental textures have a transparency and outward simplicity that evoke vernacular music, in a way — music that anyone might be heard singing for pleasure. Each word is clearly audible, as are each contour of every melodic line and each touch of the still-imaginative orchestration. The large-scale outline of the work falls in between the enormous through-composed arcs of Wagner and the Verdian number-opera, being in fact more like Verdi's *Falstaff* in the flow of its episodes.

From a stylistic perspective, it may be instructive to consider *Ashoka* the start of a new consideration on the part of the composer of the expressive potential of lyric melody. This would not only affect the way his works are perceived on first experience — being now, perhaps, more immediately welcoming to a broader base of concertgoers — but also alter the details of his compositional method. Lieberman had, in his earlier work, adhered to a more strict application of architectural strategies he had worked hard to develop; now, he allowed intuition to become a higher-level guide to those same principles. Always a composer of highly organic, integrated forms, Lieberman has more recently explored the possibility of near-miniature works alongside those of more extended workings-out. That desire, first realized in the 1970s, to give his invention greater space and time in which to grow, has refined itself into the notion of a musical invention that is allowed its own unique flow, whether that be an extended transformation or a concise statement. The works of the middle and later 1990s began to embody this new approach: the composer's *String Quartet* (1994); *Fire* for the New York Philharmonic, the first (and so far only) piece of the projected cycle of *The Five Great Elements*; and the brief orchestral work *Free and Easy Wanderer*, for conductor Oliver Knussen and the London Sinfonietta.

The project that directly followed *Ashoka's Dream*, and which Lieberman points to as clearly marking this new phase in the development of his compositional language, was the much smaller-scale setting for mezzo-soprano and piano of Rainer Maria Rilke's poem "Stiller



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Freund.” Composed for Lieberman’s wife, Lorraine Hunt Lieberman, whom he had met when she sang the role of Triraksha in *Ashoka’s Dream*, this was the first of what would become a cycle of five Rilke settings eventually completed in 2001. As with *Drala*, Lieberman speaks of “the abandonment of technique as reference,” and of the text’s ability to impart confidence in carrying forward a musical development based largely on intuitively composed melodic ideas. He substantially furthered this approach in several later pieces, including the remainder of the *Rilke Songs* and three concertos, also written for close colleagues: the above-mentioned *Horn Concerto* for William Purvis; the piano concerto *Red Garuda*, written for Peter Serkin, and *The Six Realms*, a concerto for amplified cello and orchestra written for Yo-Yo Ma.

In *Red Garuda* (1999), once again commissioned and premiered by the Boston Symphony Orchestra, Lieberman returned to the idea of a piece-as-journey, which had served him, albeit less explicitly, in the first *Piano Concerto* and in *The Gesar Legend*. He was in a state of artistic uncertainty prior to beginning the piece, later writing about *Red Garuda*, “I can only hope that the results of this step along the way, which has proven so meaningful to me at a time when my feelings and ideas about composing were in complete upheaval and I was unsure of how to continue at all, will be meaningful to those who listen.” New to Lieberman’s approach is a highly illustrative use of motifs, including a representation of the flapping wings of a giant bird and evocations of the changing environments in which he travels. (The title refers to the fantastical bird with wings of celestial metal from Tibetan Buddhist and Shambhala mythology.) The concerto’s movements track the garuda’s journey through the changing elements of fire, water, earth, and air, cast in a four-movement structure played without pause. The introduction and three large variations are scarcely hard-edged; here as elsewhere there is the conceit of form arising out of formlessness before dissolving again.

The use of motif in *Red Garuda* is directly related to the composer’s preoccupation with structures evolving from melody, unfettered by the constraints of compositional directives too closely followed. In fact, in *Red Garuda* Lieberman is no longer concerned with writing within the extended 12-tone system, although one may find its traces throughout the piece. In spite of this, one of Lieberman’s enviable achievements here and in later works is a musical style consistent with that of the first *Piano Concerto* or *Drala* — a result of the realization that there is a distinction between language and “mere” technique. *Red Garuda* has gone on to be one of Lieberman’s most traveled pieces. The reasons for this are evident upon hearing the work: Lieberman’s passion for the jour-

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ney of discovery is perhaps nowhere more evident than in the intricate, intertwining layers of music and meaning in *Red Garuda* — coupled with an outward clarity of large-scale form that is as integral to the work's musical message as it is satisfying for the listener.

*The Six Realms* is no less penetratingly communicative, perhaps the more so (on one level, at least) because of its more concrete extramusical basis. Upon beginning work on the piece (which was commissioned by the Toronto Symphony for Yo-Yo Ma), Lieberman thought for some time about Yo-Yo Ma's renowned ability to make the cello sing, and it is very much melody that drives the work. Again the form is an introductory movement (a presentation of materials that goes beyond the idea of "theme") followed by five variation movements, played without pause. The first movement is "The Sorrow of the World"; the five variation movements illustrate Buddhism's six states through which human existence cycles: Hell, the Hungry Ghost Realm, the Animal Realm, the Human Realm, the God Realm, and the Jealous God Realm (the latter two sharing the final movement). As in *Red Garuda*, motivic archetypes bear the music onward while simultaneously providing cohesion on several levels, from the audible to the deep-structural.

Another Serkin vehicle, the three-movement *Piano Concerto No. 3* is quite clearly a further step in this same melodic direction. Commissioned for Peter Serkin by the Minnesota Orchestra, it was premiered by that ensemble under the direction of Oliver Knussen. The taking-off point of the piece was Pablo Neruda's poem "Leviathan," which Lieberman encountered while searching for texts to set for his wife. Struck by the poem's energy and imagery, he appropriated it for his all-instrumental concerto, going on to base its further movements on texts by St. Francis and the American poet Charles Wright. This concerto differs from the first two in that the pianist's role much more closely resembles that of a traditional concerto soloist, as, perhaps, in the Brahms piano concertos. A related aspect is the question of pacing, an issue that has interested the composer throughout his career. In this concerto he is especially concerned with allowing his materials their own space. The result is a piece that flows more freely, that "feels" less troubled than the earlier two concertos, although there are still ever-shifting layers of interwoven voices and gestures. (The 18-minute orchestra piece *Ah*, written the previous year on commission for the Cleveland Orchestra in honor of Oliver Knussen's 50th birthday, has a similarly expansive trajectory, which is characteristic of the composer's present work.) One can feel, as much as hear, the influence of the very directly communicative poems that are the piece's inspiration, and once again, as in other concerto vehi-

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cles, we may hear the soloist as the articulate soul within the beautifully complex world, by turns dispassionate and sympathetic, conjured by the orchestra.

In addition to the larger works discussed above, the early years of the new century have seen the completion of the cycle of *Rilke Songs*, as well as a substantial, even Brahmsian *Piano Quintet* written for Peter Serkin and the Orion String Quartet for the first season of Carnegie Hall's Zankel Hall. Further projects include a new orchestral song cycle of Neruda settings for Lorraine Hunt Lieberson co-commissioned by the Los Angeles Philharmonic and Boston Symphony, and several other major orchestral works. The work continues apace. As an artist, as in life, Peter Lieberson is ever dissatisfied, ever attempting "to be more, to include more"; he has no interest in relying on a single, always-ready source for ideas. This principle is as clearly present in his career as a whole as it is in miniature in each of his pieces. Each new composition reveals a new refinement or redefinition of the possibilities of musical communication, a compelling new stage in the composer's aesthetic journey. In the composer's own words,

One can't always articulate, even to oneself, what one is seeking — that longed-for sound world is sometimes elusive, mysterious — but the passion to discover it keeps one going.

Peter Lieberson continues his exploration while maintaining an artistic integrity of the highest order, ever cognizant of the demands of craft and style, of technique and language, and of the responsibility inherent in the vocation and life of an artist. This aspect of his life is but a part of a larger outlook based on a striving toward greater engagement with and understanding of the world, in turn feeding back into and informing the pursuit of the enlightened and the beautiful that's carried further in each new work, each new acquaintance, and each new experience.

— Robert Kirzinger

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# PETER LIEBERSON

## WORKS AVAILABLE FROM ASSOCIATED MUSIC PUBLISHERS

### OPERA

- Ashoka's Dream** (1997) ..... full eve.  
Opera in 2 acts; Libretto (En): Douglas Penick  
Bar, B, T, T, B, B, T, Bar, S, Mz, S, S, Mz, A;  
SATB chorus;  
2(pic).2.2(bcl).1+cbn/4.3Ctpt.2+btbn.1/timp.2perc/hp.pf/str  
First performance: Santa Fe Opera, Richard Bradshaw,  
conductor; Santa Fe, NM; 26 July 1997

### ORCHESTRA

- Ah** (2002) ..... 18'  
3+pic.3+ca.2+Ebcl+bcl(cbcl).3+cbn/4.3+Dtpt.3.1/  
timp.5perc/pf.hp/str  
First performance: Cleveland Orchestra, Oliver Knussen,  
conductor; Cleveland, OH; 11 April 2002
- Concerto for Horn** (1998) ..... ca 15'  
Horn; 2222/1000/str  
First performance: William Purvis, horn; Orpheus  
Chamber Orchestra; Carnegie Hall, New York, NY;  
27 February 1999
- Concerto for Piano** (1980-83) ..... 45'  
Piano; 3(pic).2+ca.2+bcl(cbcl).2+cbn/4.3.2+btbn.1/  
timp.6perc/hp.cel/str  
First performance: Peter Serkin, piano; Boston Symphony  
Orchestra, Seiji Ozawa, conductor; Boston, MA;  
21 April 1983
- Concerto for Viola** (1992-94) ..... 18 1/2'  
Viola; 2(pic).1+ca.2.2/2221/timp/str  
Movement I may be performed separately as **Rhapsody  
for Viola and Orchestra** (8 1/2')  
First performance: Steven Dann, viola; Toronto  
Symphony, Andrew Davis, conductor; Toronto,  
Ontario, Canada; 17 February 1993
- Drala** (1986) ..... 17'  
3(3pic,af1).2.3(Ebcl).2+cbn/4331/timp.6perc/hp.pf/str  
First performance: Boston Symphony Orchestra, Seiji  
Ozawa, conductor; Boston, MA; 9 October 1986
- Fire (from "The Five Great Elements")** (1995) ..... ca 5'  
3(pic).2.2+Ebcl.2+cbn/2.3.2+btbn.1/4perc/pf.hp/str  
First performance: New York Philharmonic, Leonard  
Slatkin, conductor; Avery Fisher Hall, New York, NY;  
17 October 1996
- The Gesar Legend** (1988) ..... 18'  
4(2pic).3(ca).3(bcl).3+cbn/4331/timp.4perc/hp.pf[=cel]/str  
First performance: Greater Boston Youth Symphony Or-  
chestra, Eiji Oue, conductor; Boston, MA; 12 June 1988
- Piano Concerto No. 3** (2003) ..... 31'  
Piano; 3(pic).2+ca.2+Ebcl(bcl).2+cbn/4.3.2+btbn.1/  
timp.4perc/hp/str  
First performance: Peter Serkin, piano; Minnesota  
Orchestra, Oliver Knussen, conductor; Minneapolis, MN;  
26 November 2003

- Processional** (1995) ..... 6'  
 1+pic.2.2.2+cbn/4.2.2+btbn.0/2perc/pf/str  
 First performance: Symphony Nova Scotia, Peter  
 Lieberman, conductor; Halifax, Nova Scotia, Canada;  
 13 May 1995
- Red Garuda** (1999) ..... 24'  
 Piano; 2(pic)+pic.2+ca.2+Ebcl+bcl(cbc1).2+cbn/  
 4.3.2+btn.1/timp.5perc/cel.hp/str  
 First performance: Peter Serkin, piano; Boston Symphony  
 Orchestra, Seiji Ozawa, conductor; Boston, MA;  
 14 October 1999
- Rhapsody for Viola and Orchestra**  
*see Concerto for Viola*
- The Six Realms** (2000) ..... 25'  
 Cello; 3(3pic).2+ca.2+bcl(cbc1).2+cbn/4331/timp.5perc/  
 pf(cel).hp/str  
 First performance: Yo-Yo Ma, cello; Toronto Symphony,  
 Jukka-Pekka Saraste, conductor; Toronto, Ontario,  
 Canada; 24 May 2000
- World's Turning** (1991) ..... 20'  
 4(2pic).2+ca.3(bcl).2(cbn)/4331/timp.perc/hp.pf/str  
 First performance: San Francisco Symphony, Herbert  
 Blomstedt, conductor; San Francisco, CA;  
 6 February 1991

## CHAMBER/VOCAL

- Accordance** (1975-76) ..... 12'  
 afl, ob, bcl, glock(vib), hp, pf, va, db  
 First performance: Speculum Musicae, Peter Lieberman,  
 conductor; Alice Tully Hall, New York, NY;  
 22 April 1976
- C'mon Pigs of Western Civilization, Eat More Grease**  
 (2001) ..... 3'  
 Text: Allen Ginsberg  
 for Baritone and piano  
 First performance: Chris Pedro Trakas, baritone;  
 Michael Barrett, piano; Carnegie Hall, New York,  
 NY; 18 April 2001
- Concerto for Four Groups of Instruments** (1972-73) ..... 9'  
 I: fl, ob, cl; II: 2vn, va; III: bn, vc, db; IV: hp, pf  
 First performance: Speculum Musicae, Peter Lieberman,  
 conductor; Carnegie Recital Hall, New York, NY; 1973
- Concerto for Violoncello with Accompanying Trios**  
 (1974) ..... 13'  
 Cello; I: fl, ob, tpt; II: 2vn, va; III: man, hp, 5timp;  
 IV: bcl, pf, db  
 First performance: Fred Sherry, cello; The Group for  
 Contemporary Music, Peter Lieberman, conductor;  
 New York, NY; November 1974
- Elegy** (1990) ..... 10'  
 for violin and piano  
 First performance: Robert McDuffie, violin, Ruth Laredo,  
 piano; Music at the Supreme Court, Washington, DC;  
 11 May 1990
- Feast Day** (1985) ..... 20'  
 fl(pic,afl), ob, hpd[=pf], vc  
 First performance: Tafelmusik; Library of Congress,  
 Washington, DC; 21 September 1985

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- Free and Easy Wanderer** (1998) ..... 6'  
 0+pic.1.2(bcl).1/1110/perc/pf/2vn.va.vc.db  
 First Performance: Peter Serkin, piano; London  
 Sinfonietta, Oliver Knussen, conductor; Aldeburgh,  
 England; 20 June 1998
- King Gesar** (1991-92) ..... 55'  
 Text: (En) Douglas Penick after Alexandra David-Neel's  
 "The Superhuman Life of Gesar of Ling")  
 Narr; fl(pic), cl(bcl), hn, tbn, perc, 2pf, vc  
 First performance: Omar Ebrahim, narrator, Peter Serkin  
 and Emanuel Ax, pianos, Yo-Yo Ma, cello, András  
 Adorján, flute, Deborah Marshall, clarinet, Marie-Luise  
 Neunecker, horn, Hansjörg Profanter, trombone, Stefan  
 Hüge, percussion, Peter Lieberman, conductor; Munich  
 Biennale, Munich, Germany; 20 May 1992
- Lalita, Chamber Variations** (1983-84) ..... 18'  
 fl(pic), ob, cl(bcl), hn, perc, pf, vn, va, vc, db  
 First performance: Speculum Musicae, Robert Black,  
 conductor; Alice Tully Hall, New York, NY; 8 May 1984
- A Little Fanfare** (1991) ..... 3'  
 for flute, trumpet, violin, and harp  
 First performance: Concert Artists Guild; Merkin Hall,  
 New York, NY; 26 March 1991
- A Little Fanfare (II)** (1993) ..... 3'  
 for clarinet, violin, viola, cello, and piano  
 First performance: Concert Artists Guild; Eastsound, WA;  
 6 August 1993
- O ihr Zärtlichen**  
 see **Rilke Songs**
- Piano Quintet** (2001) ..... 14'  
 for 2 violins, viola, cello, and piano  
 First performance: Peter Serkin, piano; Orion String  
 Quartet, Zankel Hall, New York, NY; 23 September 2003
- Raising the Gaze** (1988) ..... 7'  
 fl(pic), cl(bcl), perc, pf, vn, va, vc  
 First performance: San Francisco Contemporary Music  
 Players; San Francisco, CA; 28 March 1988
- Rilke Songs** (1997-2001) ..... 18'  
 Text: Rainer Maria Rilke  
 for Mezzo-soprano and piano  
 1. O ihr Zärtlichen  
 2. Atmen, du unsichtbares Gedicht!  
 3. Stiller Freund  
 4. Blumenmuskel, der der Anemone  
 5. Wolle die Wandlung  
 First performance of the complete cycle: Lorraine Hunt  
 Lieberman, mezzo-soprano; Judith Gordon, piano; Santa Fe  
 Chamber Music Festival, Santa Fe, NM; 18 July 2001
- Rumble** (1994) ..... 14'  
 for viola, doublebass, and percussion  
 1. American Country Music  
 2. Tango (Homage to Astor Piazzola)  
 3. Homage to Stuff Smith  
 4. Danson  
 First performance: Steven Dann, viola; Joel Quarrington,  
 doublebass; David Kent, percussion; Toronto Symphony  
 Evening Overtures, Toronto, Ontario, Canada;  
 23 February 1994
- Stiller Freund**  
 see **Rilke Songs**

- 
- String Quartet** (1994) ..... 9'  
 First performance: Super Nova Quartet (Malcolm Lowe and Mayumi Seiler, violins; Steven Dann, viola; Fred Sherry, cello); Scotia Festival, Halifax, Nova Scotia, Canada; 5 June 1994  
*Score and parts 50482304 for sale*
- Tashi Quartet** (1978-79) ..... 30'  
 for clarinet, violin, cello, and piano  
 First performance: Tashi (Richard Stoltzman, clarinet; Peter Serkin, piano; Ida Kavafian, violin; Fred Sherry, cello); Mayo Clinic, Rochester, MN; 29 March 1979
- Three Songs** (1981) ..... 7'  
 Text: (En) Douglas Penick  
 Soprano; 1111/1110/hp.pf/2vn.va.vc  
 1. Listen and hear  
 2. The palm and its lines  
 3. The reed is broken  
 First performance: Contemporary Chamber Players, Ralph Shapely, conductor; Concert honoring Paul Fromm, University of Chicago, Chicago, IL; 12 April 1985
- Variations** (1993) ..... 11'  
 for violin and piano  
 First performance: Hee Yun, violin; Peter Serkin, piano; Spoleto Festival USA, Charleston, SC; 28 May 1995
- Wind Messengers** (1990) ..... 8'  
 3.2.2+2bcl.2/2000  
 1. Breeze of Delight  
 2. Dragon's Thunder  
 3. Memory's Luminous Wind  
 First performance: All-Newton Music School; Newton, MA; June 1990
- Ziji** (1987) ..... 10'  
 cl, hn, pf, vn, va, vc  
 First performance: Chamber Music Society of Lincoln Center, Peter Lieberman, conductor; Alice Tully Hall, New York, NY; 17 January 1988  
*Score 50480535 and parts 50480531 for sale*

## SOLO INSTRUMENTAL

- Bagatelles** (1985) ..... 10'  
 for piano  
 1. Proclamation  
 2. Spontaneous Songs  
 3. The Dance  
 First performance: Peter Serkin, piano; All-Newton Music School; Newton, MA; 3 November 1985  
*Score 50480119 for sale*
- Fantasy Pieces** (1989) ..... 8'  
 for piano  
 1. Breeze of Delight  
 2. Dragon's Thunder  
 3. Memory's Luminous Wind  
 First performance "Breeze of Delight": Peter Serkin, piano; 92nd Street Y, New York, NY; 11 November 1989  
 First performance (complete set): Peter Serkin, piano; Tanglewood Music Festival, Lenox, MA; August 1990  
*"Breeze of Delight" and "Memory's Luminous Wind" in "American Contemporary Masters," score 50482215 for sale*



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<b>Flute Variations</b> (1971) .....	7'
for flute	
First performance: Harvey Sollberger, flute; Group for Contemporary Music; New York, NY; 1971	
<i>Score 50501760 for sale</i>	
<b>Garland</b> (1994) .....	12'
for piano	
First performance: Peter Serkin, piano; Gilmore International Keyboard Festival, Kalamazoo, MI; 24 April 1994	
<b>The Ocean that has No West and No East</b> (1997) .....	5'
for piano	
First performance: Peter Serkin, piano; Tokyo Opera City Concert Hall, Tokyo, Japan; 22 September 1997	
<b>Piano Fantasy</b> (1975) .....	11'
for piano	
First performance: Ursula Oppens, piano; Alice Tully Hall, New York, NY; 1975	
<b>Piano Variations</b> (1996) .....	16'
for piano	
First performance: Emanuel Ax, piano; Perugia, Italy; 3 March 1996	
<b>Scherzo (No. 1)</b> (1989) .....	5'
for piano	
First performance: Peter Serkin, piano; 92nd Street Y, New York, NY; 11 November 1989	

## PETER LIEBERSON

### DISCOGRAPHY

#### Accordance

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Peter Serkin, piano  
*New World Records No. 80344*  
 Peter Serkin, piano  
*RCA Red Seal 09026-68189-2*

#### Concerto for Four Groups of Instruments

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 Speculum Musicae  
*Composers Recordings CRI SD 350 (LP)*

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Peter Serkin, piano  
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*RCA Red Seal 09026-68189-2*

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Andras Adjoran, flute; Emanuel Ax, piano; Omar Ebrahim, narrator; Stefan Hüge, percussion; Peter Lieberman, conductor; Yo-Yo Ma, cello; Deborah Marshall, clarinet; William Purvis, horn; Peter Serkin, piano; David Taylor, trombone  
*Sony CD 57971*

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*Bridge Records BDG 2005 (LP)*

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*Koch International Classics KIC CD-7450*

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