

THREE TRIBUTES

James and Robert Freeman



Kevin Puts**Quintet for Piano and Strings: "The Red Snapper" (2005)**

1. Molto Adagio 7:34
2. Scherzo: Prestissimo; energico 3:59
3. Tema: adagio e variazioni 12:48
Sandy Yamamoto, violin
John Largess, viola
Amy Levine Tsang, cello
Peter Lloyd, double bass
Gilbert Kalish, pianist

Andrea Clearfield

4. **Romanza for Violin and Chamber Orchestra (2007) 18:59**
Igor Szewc, Emma Kummrow, violins
Ellen Trainer, viola
Lori Barnet, cello
Miles B. Davis, bass
Kimberly Troler, flute
Dorothy Freeman, oboe, English horn
Allison Herz, clarinet
Sophie Labiner, harp
John Dulik, piano
William Kerrigan, percussion

Gloria Justen, violin solo
James Freeman, conductor

THREE TRIBUTES TO OUR PARENTS
commissioned with our love,
in memory of Henry and Florence Freeman
from their sons Bob and Jim

Gunther Schuller**Sonata for Two Pianos, Four Hands (2010)**

5. Allegro energico 4:19
6. Andante 4:58
7. Quarter note (dotted quarter note) = 69-72 3:41
Robert and James Freeman, pianos

Total: 56:20



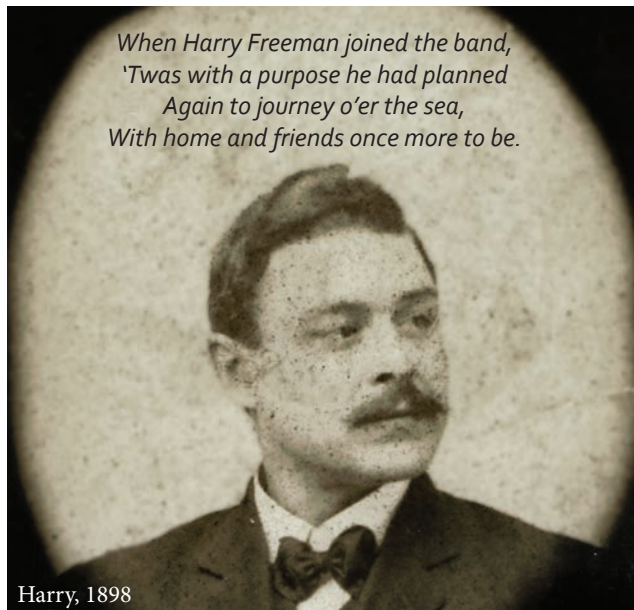
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Henry and Florence, Rochester, 1935

1935 - Dewey Ave. Roch. N.Y.



Harry Freeman, our paternal grandfather, was born in February 1875 in Birmingham, England, to a family of tavern owners who were also brass players. When the tavern went broke, the family had a choice: debtors' prison (à la Dickens) or emigration to Australia. Choosing the latter, five Freeman children and their parents embarked in 1881 on a square-rigged bark named the *Syndham*. Becalmed in the Bay of Biscay, the passengers and crew ran out of food and water; three of the five children died and were buried at sea. The others at length reached Sydney where Harry at age 14 joined the Australian Rifles and became Champion Cornet Soloist of Australia.

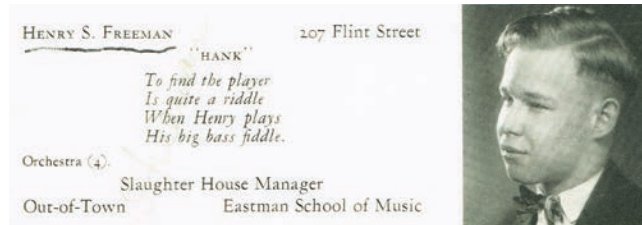
Moving in his early 20s back to London, he joined the Grenadier Guards Band. He was

surprised when in 1899 his major presented him with a rifle and the news that the Band would be shipping out to South Africa for military service in the Boer War. Harry bought his way out, and immigrated to the United States, appearing as soloist with Arthur Pryor's Band and marrying a British lass who bore him three sons: Sydney (Executive Vice President of General Railway Signal Co.), our father, Henry, and Marshall, who died from polio at the age of 13.

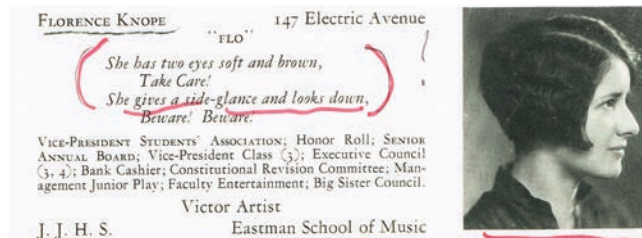


In 1910 Harry signed on for the 1910-11 world tour of the Sousa Band, afterwards establishing himself as a regular trumpeter in the New York theater scene, while assisting in reforming New York's chapter of the Musicians' Union 802. Not surprisingly, he was blackballed by the theater owners. Fortunately, Victor Wagner, music director of the brand new and very glamorous Eastman Theatre in Rochester, heard Harry play and signed him as the new first trumpet of Rochester's Eastman Theatre Orchestra and as the first trumpet professor in the newly estab-

lished Eastman School of Music. Despite these successes, Harry was sufficiently disillusioned about music as a career that he forbade all three of his sons to study music.



Our father, Henry, the second of the three sons, was born in April 1909. Though he loved music as a child, the paternal prohibition against music study held until Dad was a senior in high school, where the director of the orchestra persuaded our grandfather that he really needed a double bass player. Dad was given lessons with a superb teacher, Nelson Watson. When Howard Hanson, new director of the Eastman School in 1924, anxious himself to become a conductor, realized he had no bass players, he recruited Dad as the School's first double bass major. While still a student, Dad supported himself by playing at Rochester's Regent Theater, in a pit band that accompanied silent films. He graduated in 1930 as the School's first double bass alumnus.



At Eastman Dad met our mother, Florence Knope, a very pretty brunette violinist who had been born and raised in Rochester. Her father, a dedicated and talented amateur singer and pianist who played for dances and at home with his two daughters, Mom and her elder sister, Gertrude, later a very successful kindergarten teacher and Renée Fleming's first music teacher. Graduating from Eastman with Dad in 1930, they married in 1932. Bob was born in August 1935 and Jim in July 1939. Their parents made a living playing in the staff orchestra of WHAM, while Dad played third bass in Rochester's Philharmonic and Civic orchestras.



In 1942 Dad was invited to play for Serge Koussevitzky, the famous conductor of the Boston Symphony, himself a double bass virtuoso. At the close of the audition Koussevitzky offered Dad a position in the BSO, saying "You are a fine, strong bass player, and I must have you in mein Orchester." Dad told Koussevitzky that he had already signed a contract for 1942-43 with the Rochester Philharmonic. Koussevitzky asked him to return at 5 PM, when he had a



Florence, "Just after playing the Mendelssohn Concerto," 1921



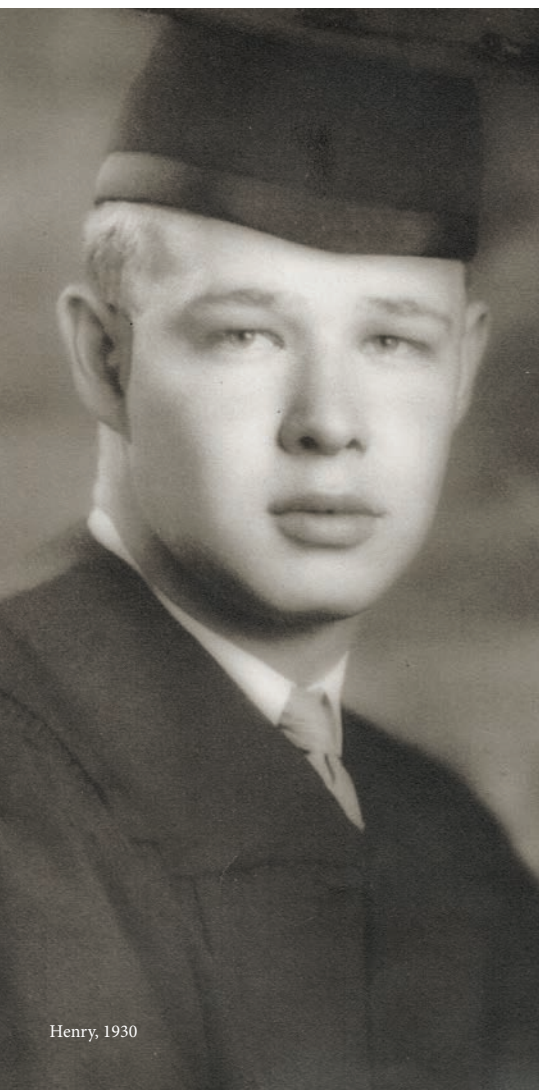
Florence, Rochester, 1938



Florence, 1941



Florence, 1970s



Henry, 1930



Florence and Henry (far right), Eastman Formal, 1931



Henry, Boston Symphony Orchestra, 1960

meeting scheduled with Howard Hanson. When Hanson asserted that he had no influence over the RPO and could do nothing to help, we began what turned out to be a three-year wait in the hope that Koussevitzky would be true to his word.

On the same day in February 1945 that Nelson Watson - Dad's teacher, principal bass of the RPO and professor of bass at the Eastman School - died suddenly, a letter arrived from George E. Judd, general manager of the BSO, and we were off to Boston. There Dad advanced from the end of the bass section, to a long stint as associate principal double bass and principal in the Boston Pops, to a final two years as principal that ended in 1967. On Nelson Watson's Dodd bass, Dad was, as Koussevitzky had said, a marvelous bass player and a great leader, shaking the rafters of Symphony Hall with the especially climatic low A flat at the climax of the Funeral March of Beethoven's Eroica Symphony. There exists a terrific VAI DVD of the Beethoven 9th under Erich Leinsdorf, with Dad leading the double basses in the famous recitative that begins the finale.

In the early 1950s Mom auditioned for Charles Munch, Koussevitzky's successor as BSO music director, only to be told by Munch that he loved her playing but that the BSO already had two women players and that she had already passed the age of 40. In Boston she continued to have an active career as a freelance player and as a beloved teacher of violin, viola, and chamber music at Milton Academy.



Florence, Bob, Henry, Jim, Lake Placid Club, 1944

Bob and Jim were blessed with wonderful parents who focussed on providing us both with the best possible education and training available, during the winters at Milton, Harvard, and Princeton, during the summers at Greenwood, Tanglewood, Blue Hill, and Marlboro, along with the best available private instruction in oboe and piano for Bob and in double bass and piano for Jim, together with solfege and fundamental musicianship at the Longy School. Mom was a task master who in Rochester years saw to it that Dad practiced the double bass every day - Koussevitzky had famously opined that "you must practice the more you can." She saw to it that both sons signed formal contracts as children for summer practice, specifying an hour and half of piano practice before going out to play, beginning with scales and arpeggios chosen at random from slips of paper in a jar on the piano.

Christmas Eve was always spent singing carols, at first for our neighbors in Needham Heights, then for friends, teachers, and BSO associates all over Greater Boston. It was always a night of wonderful familial joy and music making, especially after the good cheer given us at many of the houses. and it held many happy memories for us all.

There was, of course, lots of parental chauffeuring for lessons. But much more. Bob remembers Dad sitting with him in the organ loft of the local Methodist church, making certain that the necessary music was ready

at hand, and half a dozen occasions on Sunday mornings in Symphony Hall, where Bob played the major orchestral oboe solos and Dad roamed the second balcony, asking for a more singing tone and greater presence. As a college student Bob played ten recitals with Mom at the Gardner Museum in which each of the Beethoven sonatas for violin and piano was performed with other repertory. He found time, too, to act as principal oboe at the Boston Opera House. In 1957 we all played a Sunday afternoon concert at the Gardner Museum as the Freeman Family Players.

Two inspirational early memories for Jim: at age 11 as a member of the Trinity Church boys' choir, standing in the midst of the Boston Symphony Orchestra with Charles Munch conducting, and singing the chorale tune in the awe-inspiring opening chorus of Bach's St. Matthew Passion, with his father playing in the bass section three feet behind him; ten years later, subbing as last bass in that same section, with his father at the other end of the section as acting principal, always leading with the unique assurance and vigor that were characteristic of him.

Perhaps even more vivid for Jim are his memories of hiking, fishing and tending the vegetable garden with his father. They were shared pursuits that continue to permeate his life to this day.



Both of us participated avidly in baseball, often as players in an imaginary game at a nearby vacant lot in which Dad hit fly balls to us while providing a running commentary as if this were a real game. There was a wonderful article in the Boston Globe on Dad and Dick Gernert, first bass and first base, respectively, for the Boston Pops and the Boston Red Sox. We were all enthusiastic Braves and Red Sox fans, and both Bob and Jim, now for many years no longer Bostonians, are still rabid fans of "Red Sox Nation." Bob's enthusiasm for baseball eventually led to him being nominated for the

baseball commissionership by the great Willie Stargell. Jim's baseball skills led to his setting a record in high school for most consecutive hits in a season.

After Dad retired from the BSO, our parents moved to Denver where they played for several years in that orchestra, Dad as principal bass, Mom in the first violin section. The intervening years had finally made it possible for women to have equal opportunities in orchestras. Later they both played with much joy in Sarah Caldwell's Boston Opera Company Orchestra, and in the winter in Willis Page's Jacksonville Symphony.

Eventually Mom and Dad retired to their beloved home in Stockbridge, Massachusetts, near Tanglewood, where they spent two or three hours every afternoon playing string quartets, with Mom on first violin and Dad playing the cello part, up an octave on the double bass.



Florence and Henry playing Haydn "quartets," Stockbridge, 1992

The missing voices were heard only in their inner ears. When sons and families visited, the second violin and viola parts were played, sometimes with stern parental persuasion, on the piano.

Both parents were very proud of Jim's role as Underhill Professor of Music at Swarthmore College, and founder/ director of Philadelphia's contemporary music ensembles Orchestra 2001 and Chamber Orchestra First Editions. He played bass for twenty summers in the Boston Pops Esplanade Orchestra, and together with his oboist wife Dorothy, continues to play in Opera Philadelphia's Orchestra. Their parents were thrilled in 1972 when Bob was appointed director of the Eastman School of Music, their alma mater. His 24-year stint at Eastman as one of Howard Hanson's successors later led to the presidency of the New England Conserva-

tory (only a mile from Fenway Park) and to the deanship of the College of Fine Arts at the University Texas at Austin.

Our parents enjoyed long and full lives in which musicians and family played central roles. It seemed only fitting that their sons put together this recording of newly commissioned music in their memory. Kevin Puts, now a Pulitzer Prize winner, took his BM and DMA degrees at Eastman. Andrea Clearfield has had a distinguished career, especially in Philadelphia. Gunther Schuller, one of America's most accomplished musicians and himself a Pulitzer Prize winner, was a dedicated friend and admirer of Dad's bass playing.

– Robert and James Freeman
May 2019



Henry and Bob, BSO, 1954



Kevin Puts

Quintet for Piano and Strings: "The Red Snapper"

Kevin Puts, born in St. Louis in 1972, won the Pulitzer Prize in music for 2012 with his opera, "Silent Night." An Eastman BM and DMA who took his MM at Yale, Puts joined the faculty of the University of Texas at Austin, where his "Red Snapper Quintet" was commissioned in 2002 by Bob and Carol Freeman as a companion piece for Schubert's "Trout Quintet." The commission was completed by a generous donation from Paul Gaido, a UT alumnus who is owner of Gaido's at the Seawall in Galveston, perhaps Texas's best known seafood restaurant. While the Freemans chose the composer and the instrumentation, Mr. Gaido chose the title fish, the State fish of Texas. Puts now teaches at the Peabody Conservatory in Baltimore.

Texas poet Jack Brannon wrote a poem on the red snapper, for which Kevin Puts then composed the melody that serves as the basis of the finale's variation set.

*It hangs above the pier's rank bustle,
shimmering vermillion orb,
trophy stunning as a second sun,
gilt on the luster of day's last light.*

*A prize-star fixed by unseen wire,
the fish outshines its sun-scorched anglers
Proudly caught in their gleeful portraits,
Lit by dazzle from their catch's red glare.*

*Lordly luminary; bright-primed oval
rivets our attention on its heavenly form -
sublime crown of crimson armor
declined below fins to silver eclipse.*

*No prisoner of the sky's pale void,
this god springs like mighty Poseidon,
violet sovereign over blue-deep realms
it rules iridescent, vanishing free.*

The first movement of Puts' three-movement work begins *adagio*, with none of the five instruments playing on the beat, thus necessitating for our recording Peter Lloyd's conducting debut. Moving after a minute of *misterioso* to a poignant cello solo, the body of the first movement then comprises a long crescendo of growing animation, followed by a return to the quieter material of the movement's beginning.

The second movement is a *scherzo, prestissimo, energico*, in which all five instruments participate in a perpetual motion of 16th notes, interrupted towards the end of the movement by programmatically suggestive unpredictable multi-measure breaks. The theme of the variation set is presented by the piano, as the set proceeds with successive variations featuring violin, piano, viola, piano, violin, tutti (*con passione*), and tutti (*sinistro, agitato*), ultimately concluding with violent gestures of the piano and double bass playing *ff*, then *fff*, then *ffff*, and finally *fffff*, the only such dynamic known to any of us in the history of music! After a moving cadenza for the cello, the work concludes as it began, *molto adagio, pppp*, with memorable restatements of the original theme by the bass, the violin, the cello, and the piano, a truly virtuosic 21st-century masterpiece.

The performers of the work:

Violinist **Sandy Yamamoto**, founding 2nd violin of the Miro Quartet, faculty of the Butler School
Violist **John Largess**, founding violist of the Miro Quartet, faculty of the Butler School
Cellist **Amy Levine Tsang**
Bassist **Peter Lloyd**, principal bass of the Los Angeles Chamber Orchestra and faculty member of the Colburn School
Gilbert Kalish, pianist of the Lincoln Center Chamber Players, head of the performance faculty of SUNY-Stony Brook

Three distinguished American families of double bass players came together to make the present recording: the Freemans, the Lloyds, and the Levines. Amy Levine Tsang's father was the late Julius Levine, famous chamber music player, a regular at Tanglewood and Marlboro, and Professor at SUNY-Stony Brook.

Andrea Clearfield ***Romanza for Violin and Chamber Orchestra***

The process for writing this piece began with viewing photographs of Florence and her family, listening to recordings of her playing and obtaining a list of pieces that she loved. One photo in particular captured my imagination – of Florence playing a quartet with her family in the living room. I decided to write a concerto that would pay tribute to some of the great Romantic 19th Century chamber music repertoire.



Henry, Jim, Florence, Bob, 1959

The work is essentially about melody and memory. It begins with an introduction that

builds to a lyrical theme, followed by a second, simpler theme featuring double stops in sixths. Syncopated material is introduced and the themes are developed, giving way to a section of propulsive rhythms and fragments of romantic musical gestures. Two cadenzas frame the central portion of the work; the solo violin plays a duet with the bass and is later joined by the oboe and piano, a musical reminiscence of the photograph of Florence performing with her husband (bass) and two sons (oboe and piano). Following the second cadenza is a recapitulation of the main themes in variation. A long coda ensues wherein previous material and thematic references from the past emerge and dissolve into a veiled tableau.

I am grateful to James Freeman for the honor of writing this work, to violinist Gloria Justen for her beautiful playing, the Virginia Center for the Creative Arts where the work was sketched, The Kimmel Harding Nelson Center for the Arts where the violin/piano reduction was created and Yaddo where the orchestration was completed.

— Andrea Clearfield

Romanza (2007) was commissioned by Orchestra 2001, James Freeman, former Artistic Director of Orchestra 2001, in commemoration of his mother Florence Knope Freeman (1908-2002), with additional funding provided by Florence Freeman's family, the National Endowment for the Arts, Jonathan Hodgson in Memory of Celia

Hodgson (1912-2004), and The Pew Charitable Trusts.

Romanza was first performed April 14, 2007, Trinity Center, Philadelphia, and Swarthmore College's Lang Concert Hall, April 15, 2007, James Freeman conducting Orchestra 2001, with Gloria Justen, violin soloist.



Andrea Clearfield is an award-winning composer who has written more than 160 works for orchestra, opera, chorus, chamber ensemble, dance and multimedia collaborations. Clearfield creates deep, emotive musical languages that build cultural and artistic bridges. She has been praised by the *New York Times* for her "graceful tracery and lively, rhythmically vital writing", the *Philadelphia Inquirer* for her "mastery with large choral and instrumental forces", the *Los Angeles Times* for her "fluid and glistening orchestration" and by *Opera News* for her "vivid and galvanizing" music of "timeless beauty".

Clearfield's works are performed widely in the U.S. and abroad. Among her works are twelve cantatas including one commissioned and premiered by The Philadelphia Orchestra. Recent works are inspired by Tibetan music fieldwork that she conducted in the Nepalese Himalaya. She was appointed the Steven R. Gerber Composer in Residence with the Chamber Orchestra of Philadelphia for their 2018-19 season, 2018 Angelfire Music Festival Composer-in-Residence and 2020-2022 Composer-in-Residence with National Concerts at Carnegie Hall. Her opera, *MILA, Great Sorcerer*, to libretto by Jean-Claude van Itallie and Lois Walden was presented at the acclaimed NYC Prototype Festival in January, 2019. Dr. Clearfield was awarded a 2016 Pew Fellowship in the Arts, two Independence Foundation Fellowship awards and fellowships at the Rockefeller Foundation's Bellagio Center, American Academy in Rome, Yaddo, MacDowell Colony, Copland House, and the Helene Wurlitzer Foundation among others. She received a D.M.A. in Composition from Temple University where she was awarded the university-wide Presidential Fellowship. She served on the composition faculty at The University of the Arts from 1986 – 2011 and on the Board of Directors of the Recording Academy/Grammy's Philadelphia Chapter. A strong advocate for building community around the arts, she is founder and host of the renowned Salon featuring contemporary, classical, jazz, electronic, dance and world music since 1986. www.andreaclearfield.com



Gloria Justen is a composer, violinist and violist who is known for her dynamic, emotionally-charged performances. Her principal teachers were Fredell Lack in Houston, Texas, and Szymon Goldberg at the Curtis Institute of Music. She has performed and toured as a violinist with The Philadelphia Orchestra, The San Francisco Symphony, The Chamber Orchestra of Philadelphia, and The Philip Glass Ensemble, and she has performed works by many contemporary composers as a soloist and chamber musician. As a composer, Gloria has released two albums of original compositions, and her music has been performed by soloists and chamber orchestras in the United States and Europe. She has also been a recording session violinist for many pop music stars. Gloria enjoys collaborating with other musicians, modern dancers, storytellers, poets, and visual artists. gloriajustenmusic.com

Gunther Schuller (1925-2015)
Sonata for Two Pianos (2010)

Gunther Schuller was surely a most multifaceted musician: horn player, composer, conductor, educator, administrator, author, jazz player and historian of jazz, and advocate for living composers. At age 18 he was appointed principal horn of the Cincinnati Symphony and later held that position at the Metropolitan Opera. As one of America's most important and prolific composers, he was given a MacArthur Foundation "genius" award in 1991 and a Pulitzer Prize in 1994 among many other honors, including ten honorary degrees. His 1959 orchestral work *Seven Studies on Themes of Paul Klee* remains a much-performed milestone in 20th Century American music. The Boston Symphony Orchestra's recording of the piece, Erich Leinsdorf conducting, includes a memorable bass *pizzicato obbligato* in the movement "Little Blue Devil," played by the orchestra's principal bass, Henry Freeman.

In 1955 Schuller and pianist John Lewis founded the Modern Jazz Society. At various times he worked with the Modern Jazz Quartet, Dizzy Gillespie, Charles Mingus, Frank Sinatra, Gerry Mulligan, and many others. He was president of the New England Conservatory from 1967 to 1977. During that time he coined the term "Third Stream Music" to describe works that combine elements of jazz and modern classical art music. A number of his own works are based

on that idea. For many years he was closely associated with the Tanglewood Music Center, acting as artistic co-director from 1970 to 1984, and creating Tanglewood's Festival of Contemporary Music.

Schuller guest conducted major orchestras all over the world, including Philadelphia's Orchestra 2001 which co-commissioned his *Concerto da Camera* for its concerts in 2002. From 1993 until the end of his life he was artistic director of the Northwest Bach Festival and the Festival at Sand Point, Idaho. His books include *Horn Technique* (1962), *Early Jazz* (1968), *The Swing Era* (1991), *The Compleat Conductor* (1998), and an autobiography (2011).

The *Sonata for Two Pianos* was commissioned by Robert and James Freeman and is dedicated to the memory of Henry and Florence Freeman. It was given its premiere performances on Sept. 21, 2013, at Philadelphia's Settlement School, and Sept. 22, 2013, at Swarthmore College's Lang Concert Hall. The composer attended a long - and fortunately recorded - rehearsal prior to these performances, providing several hours of comments and instructions about the piece and about music in general.

Gunther was an extraordinary musician and person. We are blessed to have been the recipients of this piece and to have on tape some of his verbal wisdom. We dedicate this recording of the *Sonata* to Gunther's memory.



ROBERT FREEMAN

Pianist, musicologist, and music educator, Robert Freeman has led three of America's finest music schools: the Eastman School of Music (1972-96), the New England Conservatory of Music (1996-99), and the College of Fine Arts of the University of Texas at Austin (1999-2006).

In 1957 he concurrently earned a bachelor of arts degree in music at Harvard, with highest honors, and a diploma in piano from the Longy School of Music. After Fulbright and Martha Baird Rockefeller grants for research in Vienna, he took his PhD at Princeton in 1967, teaching there, at MIT, and at Harvard before his Eastman appointment.

Freeman's 24 years at Eastman were a time of great growth for the School, where he saw major expansions of the physical plant, including a new student living center and a new home for the Sibley Music Library. He appointed many

distinguished composers, performing artists, and scholars to the faculty, while pointing the school's curriculum towards the realities of the modern musical world. He was a leader of the development of the downtown Cultural District, and an articulate spokesperson on Eastman's responsibility to the community.

A Steinway artist, Freeman has performed in concerts and recitals throughout North America and Europe, and has made several recordings, always with colleagues at the schools he has led. As a musicologist, his publications have focused on the 18th century and on the future of musical education. His recent book, "The Crisis of Classical Music in America; Lessons from a Life in the Education of Musicians," comprises chapters of recommendations to the parents of young musicians, to music students themselves, to music professors, to music deans, to the provosts who appoint music deans, and to those who direct foundations dedicated to music's future impact on the United States.

His honors include a Sheldon Travelling Fellowship from Harvard, the offer in 1998 of Oxford's George Eastman professorship, honorary doctoral degrees from Eastman and from Hamilton College, and Rochester's Civic Medal, awarded in 1984 in connection with his work on the revitalization of Rochester's inner city. The Eastman School has posted a special web site in his honor, accessible through www.esm.rochester.edu/freeman/



JAMES FREEMAN

James Freeman is the Artistic Director and Conductor of the new Philadelphia-based Chamber Orchestra FIRST EDITIONS. He recently retired, after 27 years, as the Artistic Director and Conductor of Orchestra 2001, Philadelphia's award-winning ensemble for 20th and 21st-century music, which he founded in 1988. He is also Daniel Underhill Emeritus Professor Music at Swarthmore College. He was trained at Harvard University, Tanglewood, and Vienna's Akademie für Musik. He counts among his principal mentors pianist Artur Balsam and his father, double bassist Henry Freeman, former principal of the Boston Symphony Orchestra.

In 2008, in recognition of his contributions to the cultural life of Philadelphia, Mayor Nutter's office honored him with the city's Liberty Bell Award. In 2015, the Philadelphia Musical Fund Society recognized him as its honoree of the year. Other honors include fellowships

from NEA, NEH, the German Government, the Pennsylvania Council on the Arts, Harvard University's Paine Traveling Fellowship, and two Fulbright Fellowships. After spending the spring of 1991 as a Fulbright Scholar, guest conductor, and lecturer on American music at the Moscow Conservatory, he returned to Moscow in 1993, 1994, 1997, and 2014, to give concerts of contemporary American music.

Mr. Freeman has recorded for Nonesuch, Columbia, Turnabout, Acoustic Research, CRI, MMC, Albany, Centaur, Innova, and Bridge Records. He conducted Orchestra 2001 in that ensemble's 18 commercial CDs, all of music by American composers. His premieres and recordings for Bridge Records with Orchestra 2001 of the seven volumes of George Crumb's monumental "American Songbook" series have continued and expanded upon his long relationship with Crumb's music.

As a double bassist, Mr. Freeman performed for 20 summers as a member of the Boston Pops Esplanade Orchestra and continues to play with the Opera Philadelphia Orchestra. His conducting assignments in recent years have taken him to the Salzburg Festival, the National Symphony of Slovenia, the National Symphony of Taiwan, Bari (Italy), the Colorado Music Festival, the University of British Columbia, the Syracuse Society for New Music, St. Petersburg, Moscow, Copenhagen, Havana, America's southwest, and the Huddersfield International Contemporary Music Festival.

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Henry and Florence aboard the USS Constitution, 1961



Bob, Florence, Henry, Jim, Stockbridge, 1992