

FRANKENSTEIN

LOWELL LIEBERMANN



MARTIN WEST
SAN FRANCISCO
BALLET ORCHESTRA

A LIAM SCARLETT BALLET
SETS AND COSTUMES BY JOHN MACFARLANE

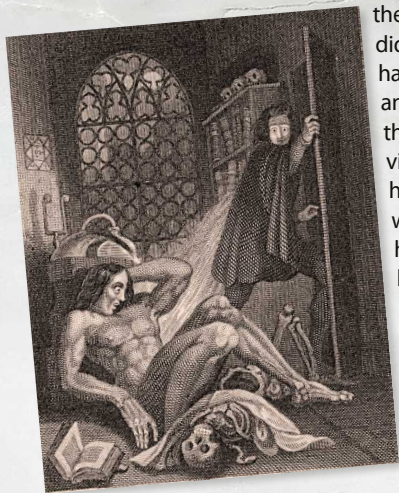
A 'PROF.' JOHNSON RECORDING

NOTES ON A COLLABORATION

BY LOWELL LIEBERMANN

By the time Liam Scarlett approached me to write the music for *Frankenstein*, he had already choreographed three ballets to my music: *Gargoyles*, set to my eponymous piano work; *Viscera*, set to my 1st Piano Concerto; and *Euphotic*, set to my 2nd Piano Concerto. None of these were full-length works: *Frankenstein* was to be Liam's first full-evening ballet. I had been thrilled with Liam's choreography for my Piano Concerti (I never saw the *Gargoyles* ballet) and Mary Shelley's novel had been, coincidentally, for years on a short list I had kept of subjects I was considering for operatic treatment. So, when Liam invited me to write the music for his ballet, I accepted the project with enthusiasm and eagerly awaited

the scenario to be able to begin work. That didn't come until months later when Liam and I had our first production meeting at my home, and he brought with him the scenario for just the first act. We talked through his ideas and vision for the piece and ordered out sushi. I had, for some reason, assumed that Liam would update the time period of the story, as he had done with his *Hansel and Gretel* ballet, but at that meeting Liam revealed to me that he wanted the staging to be "absolutely period Mary Shelley." This required a certain recalibration as to how I had been imagining the project, and it necessitated that I come up with a musical language that would not be anachronistic for the period setting yet



allow me creative freedom. The musical language of *Frankenstein* is thus a synthesis of aspects of a Classical/Early Romantic musical aesthetic filtered through my own compositional sensibility. The spirit of Mendelssohn, always a favorite composer of mine, hovered in the back of my mind as a period inspiration in terms of the transparency and simplicity I wanted to strive for, in order to encapsulate what I felt was the emotional world of the novel.

Liam's scenario consisted of a bare-bones plot outline, with very specific timings for the various sections: 30 seconds for an interlude, 2 ½ minutes for a pas de deux, 5 minutes for a group dance, etc. He explained to me that he couldn't be more specific about what action would occur during those sections because he didn't make those decisions until he was in the studio working with the music and dancers. This made for one of the most challenging aspects of the collaboration: for lengthy scenes such as the Tavern Scene or the Anatomy Lesson, I had no idea of what would actually be transpiring on stage but somehow had to come up with the music for them. Because of this, there were inevitable rewrites: Liam had told me he wanted the Tavern Scene to be "seductive." He and I apparently had very different ideas of what that meant: I sent him a sketch of the 5-minute scene, and he said that it was not at all what he had in mind and asked me to rewrite it entirely. A group dance that I always felt was an interruption to the dramatic flow of the ballet was also totally rewritten at his request, before being (at my urging) discarded entirely for the San Francisco performances.

The year of writing the ballet was intense. The date of delivery of the scenario gave me less than a year to write and orchestrate over 2 ½ hours of music (closer to 2 hours by the time the final version reached the stage). A couple of initial work meetings took place at my home, where I first played Liam sketches of the music I had come up with for various characters or scenes. When I played him those first sketches, he zeroed in on the music I had written for Elizabeth's entrance and said, "that's what I'm looking for." In an email to me, he further explained, "...despite some

of the subject material that I pick, I am actually quite a romantic when it comes to things, and this is what I want to show through the three leads. Everything is really about love, or the lack of it, and the yearning for it. As I said, for me sometimes showing the most gruesome, horrific or heartbreaking things I find easier to convey with the most beautiful music."

Liam wanted the ballet to open with the sound of a heartbeat and indeed, I came up with a musical equivalent of one, played by low string pizzicati, marimba, and timpani. Over this is heard a motive that could be called the "Creature" motive. This recurs at key points during the course of the ballet as does the "heartbeat". Much of the other musical material in the ballet is built from a simple motive of four ascending or descending steps that appears in various guises throughout. It was my intention that the music of each act would function as an unbroken symphonic span with a musical flow and logic that could stand on its own, independent of the story or stage action.

There are various specific musical forms that are embedded in the three acts of the ballet. For example, since I didn't know what the specifics of the stage action would be for the Anatomy Lesson in the first act, I made the decision to compose the scene in an appropriately academic form: a set of passacaglia variations. There was a very practical consideration in the decision to utilize such a sectional form: if any cuts became necessary (as indeed they did), they would be easy to accommodate.

The composition of the second and third acts took place while Liam was already in the studio choreographing Act I. He would ask to receive first the music for certain sections he felt were the emotional "core" of the ballet, such as the *pas-de-deux*, because that was where he would start building his choreography from. This meant that, contrary to my more usual way of working, chunks of the ballet were composed out of sequence.

Six weeks before the premiere of *Frankenstein*, I was brought to London for the orchestra read-through and rehearsals, and the final studio rehearsals and staging. It was amazing to watch Liam work in the studio. He was himself a pianist, was totally



LIAM SCARLETT
(1986–2021)

musically literate and had an impressively thorough command of the score. Every step of the choreography was fixed in his head, and he would jump right in without missing a beat to demonstrate or correct a step. There were many adjustments right up to the final staging. One of the major ones involved the very ending of the ballet: Liam had changed the final scene from the desolation of the Arctic landscape in Shelley's novel (a setting I had been looking forward to depicting musically) to the conflagration of the Frankenstein mansion in Geneva and originally asked for a cataclysmically loud ending to the ballet. It was only when we were in the final stage rehearsals that he decided that this was a miscalculation and asked me to recompose the ending to its present fade-out, which proved to be far more effective dramatically.

—**Lowell Liebermann**

MARY SHELLEY & FRANKENSTEIN

BY MARINA A. LEDIN & VICTOR LEDIN



MARY SHELLEY

For over 200 years, the novel *Frankenstein; or, The Modern Prometheus* has had a considerable influence on literature and popular culture. The book, the monster, the scientist—have all captured our imaginations and haunted our nightmares. Scholars have analyzed the work, raising profound questions about the individual and societal responsibilities for other human beings. Numerous scientific advances at the beginning of the 19th century changed the human community, raising ethical and moral issues that are still being debated today.

In 1816, Mary Godwin and her lover, the poet Percy Bysshe Shelley (whom she married later that year), summered in Switzerland, near the shores of Lake Geneva. We are told that, after being inspired by a “waking dream” in which she envisioned “the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life,” Mary began writing *Frankenstein*.

Mary Godwin was the daughter of Mary Wollstonecraft (1759–1797) and William Godwin (1756–1836). Her mother was a political theorist and author of the groundbreaking *Vindication of the Rights of Women: with Strictures on Political and Moral Subjects*. Wollstonecraft’s book argued for women’s right to self-determination and equality in the intellectual, public, and domestic spheres. It is by all accounts the



WILLIAM GODWIN &
MARY WOLLSTONECRAFT

earliest work for women's rights to equality. Her father, influenced by issues raised by the French Revolution, wrote extensively on reason, justice, and universal education. Wollstonecraft and Godwin were married in 1797, and shortly thereafter on August 30, 1797, their daughter, Mary was born. Eleven days later, Mary Wollstonecraft Godwin died due to complications in childbirth. She was 38 years old.

When she was four, her father married author, publisher and bookseller, Mary Jane Clairmont (1768–1841). Little Mary Godwin's relationship with her stepmother was troubled. Mary Godwin's education stressed the development of the imagination. She was introduced at an early age to great works of literature, history, and mythology. She studied French and Latin. Her father's home welcomed an extraordinary array of visitors, including Samuel Taylor Coleridge, Charles and Mary Lamb, American politician Aaron Burr, chemist Humphry Davy, poet and physician Erasmus Darwin, and chemist-inventor William Nicholson. She met Percy Bysshe Shelley (1792–1822) at one of many intellectual gatherings in her father's home when she was 15 years old. Two years later, they began their life together.

Shelley was born to a privileged family. His father was a Whig Member of Parliament. At the age of six he showed an impressive memory and gift for languages. His school experiences were rife with bullying, especially at Eton College. He often responded to the bullying with violent rage, earning him the nickname "Mad Shelley." He suffered from hallucinations, nightmares and sleepwalking. He developed an interest in science, experimented with gunpowder, acids and electricity, and read voraciously. He began to show interest in tales of mystery, romance and the supernatural. Upon entering University College, Oxford, he set up a laboratory in his room and conducted scientific experiments. His closest friend, Thomas Jefferson Hogg influenced and radicalized Shelley. After publishing several political poems and anti-Christian tracts, (for example: *The Necessity of Atheism*, in collaboration with Hogg), both Shelley and Hogg were expelled from Oxford on March 25, 1811. This led to a falling-out with his father.



On August 28th, 1811, Shelley married 16-year-old Harriet Westbrook in Edinburgh. Upon hearing of the elopement, Shelley's father cut all financial support for the couple. Hogg was, at that time, living with the couple. Eventually, Shelley and Harriet began living with Harriet's older sister, Eliza. This was a tumultuous period for Shelley. He published a number of political tracts, which were deemed subversive and seditious. The Shelleys moved frequently over the next few years to escape government surveillance and creditors. He remarried Harriet in 1814 to secure the rights of their child (owing to the questionable Edinburgh wedding). Harriet and Shelley lived apart. Shelley began visiting William Godwin almost daily at that time and soon fell in love with his 16-year-old daughter, Mary. Upon declaring to Godwin that he intended to leave Harriet and live with Mary, Godwin banished Shelley from his home and forbade Mary from seeing Percy. Nevertheless, the couple eloped on July 28th, 1814, taking Mary's step-sister Claire Clairmont with them, and travelling through France, Switzerland, Germany and Holland.

Returning to England, Mary was pregnant, lonely, depressed and ill. In February 1815, Mary gave premature birth to a baby girl who died ten days later. Mary's depression was deepening. During this time, Shelley was undergoing difficult financial negotiations regarding inheritance matters relating to his father's and grandfather's estates. On January 24th, 1816, Mary gave birth to William Shelley, but Percy was showing signs of delusional behavior and began contemplating an escape to the continent. Claire was sexually involved with Lord Byron, before he was self-exiled in Switzerland. She made arrangements for Mary and Percy to meet Byron and her in Geneva. Joined by John William Polidori (physician and author of *The Vampyre* (1819)), the group would often meet to discuss literature, science and politics at Villa Diodati, on the shores of Lake Geneva, where Lord Byron resided. Shelley took boating tours of Lake Geneva, wrote his *Hymn to Intellectual Beauty* and

Mont Blanc. It was on one of those evenings at the villa that Mary had a vision or nightmare, which was the inspiration for ***Frankenstein***. By August, the relationship between Lord Byron and Shelley became irreparably strained when he announced that Claire was pregnant with his child. Shelley, Mary, and Claire left for England.

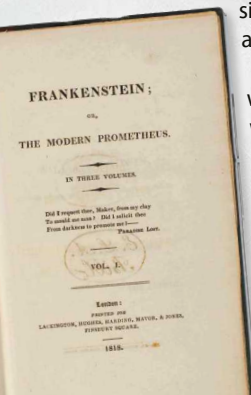
In December 1816, Mary Godwin and Percy Bysshe Shelley married, following the drowning death (suicide) of Harriet in the Serpentine (a 40-acre recreational lake in Hyde Park, London). While Shelley tried his best to secure the custody of Harriet's children, he lost the legal battle, when the court put the children in foster care, finding that Shelley abandoned his first wife without cause and was an atheist. The next five years for Mary and Percy were turbulent. Multiple pregnancies, the death of Claire and births and deaths of Mary's children, continued to plague the couple, who grew more and more apart. Mary wrote, "We have now lived five years together; and if all the events of the five years were blotted out, I might be happy."

Shelley suffered from nephritis and tuberculosis. Personal crises included continual financial worries, creditors, blackmailers, family deaths and love entanglements. His roving eye and skirt chasing did not help matters. Yet, he continued to write. As radical in his poetry as he was in his political and social views, Shelley did not achieve the fame he hoped for during his lifetime. Much of his poetry and prose was not published in his lifetime. In 1820, his four-act lyrical drama *Prometheus Unbound* was published. According to Mary Shelley, he had begun sketching the work in 1818. The first act was completed by October of that year. On 1 July 1822, Edward Williams and Shelley, along with a friend, Captain Daniel Roberts (a Royal Navy officer), and Charles Vivian, a young Cornish boatman, sailed Shelley's boat, "Don Juan," to Livorno (a sea port on the Western coast of Tuscany, Italy), where Shelley met Leigh Hunt and Lord Byron in order to make arrangements for a new journal, *The Liberal*. After the meeting, Shelley, Williams and Vivian set sail back to Lerici on 8 July, but the boat sank in a squall, and they were drowned.

After her husband's death, Mary Shelley lived for a year with Leigh Hunt and his

family in Genoa, where she often met with Byron and transcribed his poems. She resolved to make her living as an author, but her financial situation was precarious. In 1823, Mary Shelley returned to England where she published her second novel *Valperga*, a historical novel set in early 14th century Italy. In England, she published Percy's *Posthumous Poems* and, in 1826, her next novel, *The Last Man*, appeared in print. Set in late 21st century Europe, it is the account of a mysterious pandemic illness that rapidly sweeps across the entire globe that ultimately results in the near-extinction of humanity. While the book remains largely ignored and forgotten even today, the eerie parallels to today's COVID-19 pandemic are prescient. Two more novels followed, *Lodore* (1835) and *Falkner* (1837). These novels were followed by her *Rambles in Germany and Italy* (1844). In 1839, she also edited an edition of *The Poetical Works of Percy Bysshe Shelley*. From 1839, her life was punctuated by illness. Frequent bouts of headaches and paralysis of parts of her body prompted her doctors to suspect that she was dying from a brain tumor. On February 1st, 1851, at Chester Square, she died at the age of fifty-three. Posthumously, her short stories and mythological dramas were published. Today, scholars agree that Mary Shelley was a significant 19th century figure—an author of literary achievement and an early political voice as a woman and a liberal.

Mary Shelley's *Frankenstein; or, The Modern Prometheus* was published on January 1st, 1818, in London. The first edition was printed anonymously in three volumes and did not credit the author. Only when the second edition was published in 1821 in France did her name appear as author. The second English edition appeared in 1823 and also credited Mary Shelley as the author. When a "popular" edition of the work was published in 1831, Mary Shelley provided an extensive preface and a version of the genesis of the work. The term "Modern Prometheus" was derived from German philosopher



Immanuel Kant who described Benjamin Franklin as the “Prometheus of modern times,” due to his experiments with electricity. It should be noted that the concept of generating electrical current by chemical action, known as “Galvanism,” was widely known and discussed at the end of the 18th century. Luigi Galvani’s experiments in bioelectromagnetics and bioelectricity (today the term is electrophysiology) were much publicized and there is little doubt that Mary Shelley was not unaware of Galvani’s experiments in electricity and animation. The inventor of the modern battery, Alessandro Volta was Galvani’s intellectual adversary. Since much of their intellectual and scientific bickering was acted out in the press, early 19th century intellectuals (for example, those who attended the soirees at Lord Byron’s villa) were fascinated by the concept and discovery of bioelectricity.

Mary Shelley’s novel begins and ends with the fictional correspondence between Captain Robert Walton and his sister, Margaret Walton Saville. During an expedition to the North Pole, Walton rescues a frozen and emaciated man named Victor Frankenstein. In the care of Walton’s crew, Frankenstein recounts his life’s miseries to the Captain. The narrative concludes with Victor Frankenstein dying on the ship. However, the Captain discovers the Creature on his ship mourning the death of his creator. In a conversation between Captain and Creature, the Captain is told that Victor’s death has not brought him peace, rather, his crimes made him even more miserable than Victor. The Creature vows to kill himself and then drifts away on an ice raft, never to be seen again.

In the ballet, we begin with Victor’s family adopting the orphaned girl named Elizabeth Lavenza (Victor is five years old at the time and has two younger brothers, Ernest and William). Victor’s parents later adopt another child, Justine Moritz, who becomes William’s nanny. As Victor prepares to leave for the university, his mother dies of scarlet fever. At the university, Victor, despite being grief-stricken excels in his studies and meets Henry Clerval, another student. In Mary Shelley’s novel, Clerval is a childhood friend, who aids and nurses Victor after the Creature has disappeared.

Stricken with grief, Victor throws himself into his science experiments, soon developing a secret technique to impart life to non-living matter. Working tirelessly, Victor assembles a humanoid creature of enormous stature (2.4 meters or 8 feet). Believing that he has selected features and carcass parts to make the creature beautiful, when Victor animates the creature by passing electricity through the assembled body parts, he is horrified that his creature has yellow skin that barely conceals the muscles and blood vessels. Victor is repulsed and the creature escapes from the laboratory. In the ballet, Victor and Henry return to Geneva, where he is experiencing nightmarish visions. No one is the wiser when the Creature follows Victor to Geneva.

In the novel, after the Creature has killed William and framed Justine, he meets with Victor to implore him to create a female companion, promising Victor that he would vanish into the South American wilderness. If Victor refuses, the Creature threatens to kill all of Victor's remaining friends and family, ruining him forever. Victor agrees and the Creature says that he will be watching Victor's progress. In the ballet, Victor does not leave Geneva to go to Scotland (Orkney Islands) where Victor is supposed to be creating a second (this time female) Creature. A confrontation occurs when Victor realizes that he cannot create two evil Creatures to roam the earth. The Creature threatens Victor: "I will be with you on your wedding night."

In the book, Victor ends up in Ireland, and is imprisoned for the murder of Clerval (who was, of course, killed by the Creature). However, he is shown to be innocent and is allowed to return to Geneva. The ballet and novel follow a similar path, when during the night of Victor's wedding, the Creature strangles Elizabeth. In the ballet, the Creature kills both Henry and Elizabeth. In the book, Victor tries to shoot the Creature, but misses. Victor then pursues the Creature through Europe, then north into Russia, eventually the North Pole. Here Victor, suffering from hypothermia is eventually found dying by Captain Walton and his crew. In the novel, Victor implores the Captain and the crew to help him find the Creature. However,

Walton decides not to embark on this expedition and turns the ship south. Victor dies, and Walton finds the Creature mourning over Victor's body. As Walton's ship departs, the Creature drifts away on an ice raft further into the North Pole and is never seen again. In the ballet, the Creature kills Elizabeth in front of Victor. Victor then takes his own life. Cradled by the Creature, the flames of the Frankenstein manor engulf both.

Mary Shelley's *Frankenstein* influenced other composers to write works based on her novel. The earliest of these is *Frankenstein: Burlesque Melodrama* (1887) by Meyer Lutz, Richard Henry and Robert Martin. Short works by Livingston Gearhart (*Chromatic Study or Strange Interlude or Frankenstein's Revenge* (1940s)) and Paul Hindemith's *Frankenstein's Monster Repertoire* composed around 1944, as a string quartet transcription of an earlier work, his *Three Easy Pieces for Cello and Piano*. How it came by the name has nothing to do with the character of the music, but rather with Hindemith's great love of horror films, including the famous 1931 thriller, *Frankenstein*, starring Boris Karloff in the role of the monster. Of course, the film scores by Bernhard Kaun, Frank Skinner and Franz Waxman are well known. Some of the other significant musical treatments are Heinz Karl Gruber's *Frankenstein!!; a pan-demonium for baritone voice and orchestra* (1976–77), Carey Blyton's *Frankenstein!, or, A bolt from the Blue: a Victorian melodrama for schools* based on Mary Shelley's book *Frankenstein*, for narrator, unison voices and piano (1987), Libby Larsen's 1990 opera in three acts, *Frankenstein, or the modern Prometheus: a musical drama*, and the organ works *Frankenstein* by Reinhard Febel (2003) and *Lady Frankenstein* (2016) by Carlotta Ferrari.

Only Lowell Liebermann's score is a full-length ballet. The ballet was a co-production between San Francisco Ballet and The Royal Ballet. It received its World Premiere on May 17th, 2016—Royal Opera House, Covent Garden; London, UK. The San Francisco Ballet Premiere was February 17th, 2017—War Memorial Opera House; San Francisco, California.

—Marina A. Ledin and Victor Ledin



ACT I, SCENE 3
ANATOMY THEATRE

Frankenstein R.B.

Carved door Liguori / Anatomy Room

SYNOPSIS

ACT I

Prologue: Geneva, 1775

A young orphan, Elizabeth Lavenza, is adopted into the Frankenstein household.

Scene 1: Geneva, 1788, The Frankenstein Manor

Under the watchful eye of the Frankenstein's housekeeper Madame Moritz and her daughter Justine, Victor is preparing to head to university to become a doctor like his father, Alphonse. As a parting gift, his father gives him a journal to fill with all his scientific ideas. His mother, Caroline Beaufort, pregnant with her second child, presents Victor with a locket bearing her portrait. Over the years, Victor and Elizabeth's affection for each other has grown and finally, before Victor leaves, they declare their love. Victor swears he will be back after his studies and that they will be married. They tell the family the joyous news, and amid the celebrations Caroline collapses. Victor's brother William is born. Caroline does not survive the birth, however.

Scene 2: The Frankenstein Cemetery

Stricken with grief at the loss of his mother, Victor says good-bye to Elizabeth and embarks on his journey to the university.



**ACT 1, SCENE 4
SERVING WENCH**



Scene 3: The Anatomy Theatre at Ingolstadt University

On Victor's first day at his university, he meets Henry Clerval, a kind-hearted student who also aspires to become a doctor. Victor studies hard as his professor fills the students' minds with ideas of the new scientific world such as galvanism, in which an electrical current can be applied to induce muscle contraction and, they theorized, even potentially create life from dead tissue.

Scene 4: The Tavern at Ingolstadt

After their studies the students retire to

the local tavern; Victor and Henry follow. Victor quickly tires of their revelries and goes back to the solitude of the classroom.

Scene 5: The Anatomy Theatre

While thinking about his mother and about life and death, Victor remembers his lessons on how it might be possible to reanimate dead matter. Fueled with passion and determination, Victor secretly works long into the night, notating every detail in his journal. Victor succeeds in creating a living being, his Creature. However, Victor's ideals are ruined when he sees what he





has created. The Creature is hideous, unable to function or communicate. Victor is horrified, and the vile monster—equally as scared—flees, taking Victor's coat, which contains his journal. Henry returns to find Victor in despair and takes him home to Geneva.

ACT II

Prologue: Victor's Bedchamber in the Frankenstein Manor

Victor has fallen desperately ill, with nightmarish visions of what he has created. He is unable to tell Elizabeth, Henry, or Justine, who are nursing him back to health. The Creature, meanwhile, has followed him to Geneva.

Scene 1: Geneva, 1795, Outside the Frankenstein Manor

Seven years have passed. William is outside learning from Justine, his nanny, on the night before his birthday.

Alone with Victor at last, Elizabeth desperately begs him to tell her what is wrong. Without saying a word, Victor falls into her arms, and as night falls they quietly retire.

The Creature comes out of the forest, seeking the acceptance and love of the

father who created him and then abandoned him. He reads Victor's journal and soon realizes how he came to be. Victor, startled, comes outside and sees his journal. In a panic, he rips it to shreds to banish any memory of his actions. The Creature sees this and vows to have his revenge on Victor and his family.

On the morning of William's birthday, preparations for a party are underway. As a present, Victor gives his mother's locket to William. A game of blind man's bluff



ensues and soon William is left alone. The Creature comes out and, in an attempt to silence William's screams, kills him. The Creature places the locket he has found on the child with Justine, who is then wrongly accused of murder.

The Creature confronts Victor for the first time. Admitting to killing William and incriminating Justine, he begs for Victor's love and a companion for himself. Victor refuses. The Creature's parting words are that he will be with Victor on his wedding night.

Scene 2: A Back Alley in Geneva

Justine is executed for William's murder.



ACT III

The Ballroom at the Frankenstein Manor

Victor and Elizabeth have just been married, and a ball is being held in their honor. Victor is still plagued with guilt and fear at the Creature's warning.

Victor and Elizabeth's father is soon found dead. Panic ensues, leaving Henry and Elizabeth alone, waiting for Victor's return.

THE CREATURE



ACT III
BALLROOM
CORPSE



The Creature kills Henry and then turns his attention to Elizabeth, killing her in front of Victor. Distraught by all he has provoked, Victor takes his own life.

The Creature cradles his creator and is soon lost in the flames of the Frankenstein manor.

—Liam Scarlett

PRODUCERS' NOTE

We were honored to have been asked to produce the first recording of the complete ballet *Frankenstein* by Lowell Liebermann. While it was possible to record the music in a sterile studio environment, the collaborative elements of orchestra-composer-conductor-dancers would have been lost. The live audience, the special effects, beautiful sets and incredible dancers allowed us to document an “event” rather than simply recording a musical score.

Each evening a new audience witnessed the stagecraft and listened to a masterful and memorable orchestral score. And while there are sundry stage noises, the dancers’ steps and the activity on stage ARE an integral part of the experience of the ballet, only adding to the “live” nature of such an undertaking. We captured the spectacular electrical persiflage in the Scene 5 of Act 1 as well as the firing of the pistol at the end of the ballet. And since the audience was essential to the success of each performance, we have kept their applause of approval on the recording.

The composer, Lowell Liebermann was with us at all of the performances, the orchestral musicians were collaborative throughout, and, of course, Martin West worked tirelessly with us at the performances as well as in the editing and mastering of the final resulting release.

The entire Reference Recordings® family captured the extraordinary sound of the performance at the San Francisco’s War Memorial Opera House, worked tirelessly to make the process of recording live performances a pleasure, guaranteeing that the final product will be a treasured keepsake of an extraordinary week of performances. Bravo to all! We humbly salute all with thanks and respect.

—Marina A. Ledin and Victor Ledin

THE ARTISTS



LOWELL LIEBERMANN, COMPOSER

lowellliebermann.com

Lowell Liebermann is one of America's most frequently performed and recorded living composers. He has written over one hundred thirty works in all genres, several of which have gone on to become standard repertoire for their instruments, such as his *Sonata for Flute and Piano* and *Gargoyles* for piano, each of which have been recorded over twenty times on CD.

Upcoming premieres include *Sonata No.5*, commissioned by the Chamber Music Society of Lincoln Center and University of Reno for cellist Dmitri Atapine and pianist Hyeyeon Park; *Sonata for Clarinet and Piano* for clarinetist Romy de Guise-Langlois; and *String Quartet No.6* for the Dover Quartet, commissioned by Arizona Friends of Chamber Music. Other recent works include a song cycle for soprano Brenda Rae, jointly commissioned by Vocal Arts DC and London's Wigmore Hall and *Romance, Etude and Blessing* for piano duet, commissioned by Steinway & Sons as a wedding gift for pianists Lang Lang and Gina Alice Redlinger and presented to them at their wedding in the Palace of Versailles. He has been commissioned by a wide array of ensembles and instrumentalists, including the Philadelphia Orchestra, Emerson Quartet and flutist Sir James Galway. Mr. Liebermann has written two full-length operas, both enthusiastically received at their premieres: *The Picture of Dorian Gray*, the first American opera commissioned and premiered by l'Opéra de Monte-Carlo, and *Miss Lonelyhearts*, after the novel by Nathanael West, commissioned by the Juilliard School to celebrate its 100th anniversary.

In 2012, Mr. Liebermann joined the composition faculty of Mannes College the New School for Music and the following year was appointed to a five-year term as

Chair of its Composition Department. He was also the founding conductor and Artistic Director of the Mannes American Composers Ensemble.

Mr. Liebermann is the recipient of many awards and distinctions, among them the CAG Virtuoso Award given by Concert Artists Guild for lifetime achievement, and Grand Prize from the inaugural American Composers Invitational awarded by the Van Cliburn Competition. He has been honored multiple times by the American Academy of Arts and Letters, most recently becoming the first recipient of the Virgil Thompson Vocal Award for his entire body of vocal music. In 2016, he was awarded the Barto Prize for his *Eighth Nocturne* for solo piano. Mr. Liebermann has served as Composer-in-Residence for the Dallas Symphony Orchestra; the Pacific Music Festival in Sapporo, Japan; the Saratoga Performing Arts Center; and many other organizations.

JOHN MACFARLANE, DESIGNER

johnmacfarlaneartist.com

John studied at the Glasgow School of Art and pursues parallel careers in theatre and painting. Opera designs include *Peter Grimes*, *Die Zauberflöte*, *Lady Macbeth of Mtsensk*, *Duke Bluebeard's Castle/Erwartung* and *L'Heure espagnole/Gianni Schicchi* (Royal Opera), *Hansel and Gretel* (Welsh National Opera, Metropolitan Opera, New York), *The Queen of Spades* (Welsh National Opera), *War and Peace* (Opéra Bastille), *La Clemenza di Tito* (Paris Opéra), *Agrippina* (La Monnaie, Brussels), *The Trojans* (English National Opera), *Don Giovanni* (La Monnaie, San Francisco), *Idomeneo* (Vienna), *Elektra and Rusalka* (Chicago), *The Rake's Progress* (Scottish Opera) and *Maria Stuarda* (Metropolitan Opera). His most recent opera designs are for *Tosca*, together with *Flying Dutchman* and *Agrippina* in 2020 (all for Metropolitan Opera, New York).

Dance designs include Tetley's *La Ronde* and Scarlett's *Frankenstein*, *Asphodel Meadows*, *Sweet Violets* and *The Age of Anxiety* (Royal Ballet), *Hummingbird* (San



Francisco Ballet) and *The Nutcracker*, *Le Baiser de la fée* and *Cinderella* (Birmingham Royal Ballet). His most recent ballet designs were the sets and costumes of the 2018 *Swan Lake* (Royal Ballet). In 2015 (*Hummingbird*) and again in 2019 (*Swan Lake*), he was awarded the designer's laureate of Benois de la Danse (Moscow). He is a Chevalier de l'Ordre des Arts et des Lettres, and a judge of the Linbury Prize.



MARTIN WEST, CONDUCTOR

Martin West is acknowledged as one of the foremost conductors of ballet, garnering critical acclaim throughout the world. In 2005, he joined San Francisco Ballet as music director having been a frequent guest since his debut two years earlier. He was previously principal conductor of English National Ballet and has worked with many of the top companies in North America such as New York City Ballet, Houston Ballet, and The National Ballet of Canada as well as The Royal Ballet in England, The Dutch National Ballet. He is also the founding music director of Ballet Sun Valley.

In his years as music director, West has been credited with raising the standard and profile of the San Francisco Ballet Orchestra to new levels and has made a number of critically acclaimed recordings with them, including the complete scores of Tchaikovsky's *Nutcracker*, and excerpts from Delibes' *Coppélia* and *Sylvia* which was the first of 4 recordings made with Reference Recordings®. He and the Orchestra have also made many world premiere recordings; including music by composers such as Bizet, Moszkowski, Shinji Eshima and Maury Yeston whose full-length ballet *Tom Sawyer* was recorded in 2013. His recording of C.F. Kip Winger's *Conversations With Nijinsky* was recently nominated for a GRAMMY®. In addition, he conducted on the award-winning DVD of John Neumeier's *The Little Mermaid* as well as Helgi Tomasson's productions of *Nutcracker* for PBS and *Romeo & Juliet* for Lincoln Center at the Movies: *Great American Dance*. West also continues to conduct

on the symphonic stage and has worked with the Hallé Orchestra, Holland Symfonia, Royal Liverpool Philharmonic Orchestra, and Odense Symphony Orchestra in Denmark. He made his U.S. symphonic conducting debut with Silicon Valley Symphony, resulting in an immediate re-invitation. He also works frequently at the Napa Valley Festival.

Born in Bolton, England, he studied math at St. Catharine's College, Cambridge University, before studying at the St. Petersburg Conservatory of Music and London's Royal Academy of Music.

SAN FRANCISCO BALLET ORCHESTRA

sanfranciscoballetorchestra.org

Under the direction of Music Director and Principal Conductor Martin West, San Francisco Ballet Orchestra is internationally recognized as one of the foremost ballet orchestras in the world. After decades of using freelance musicians, the Orchestra was founded in 1975—as Performing Arts Orchestra—under Music Director Denis de Coteau. The Orchestra performs all of San Francisco Ballet's repertory programs at the War Memorial Opera House, and has accompanied other companies including Hamburg Ballet, Paris Opera Ballet, American Ballet Theater, Bolshoi Ballet, and The Royal Ballet. The Orchestra has established a critically acclaimed discography of 17 recordings, beginning with Paul Chihara's *The Tempest* in 1982. In 2015, the Orchestra won two GRAMMY® awards in the classical music category for *Ask Your Mama*, composer Laura Karpman's setting of Langston Hughes' poem "Ask Your Mama: 12 Moods for Jazz." The Orchestra has appeared in televised recordings such as the inaugural *Lincoln Center at the Movies: Great American Dance* broadcast of SF Ballet Artistic Director Helgi Tomasson's *Romeo & Juliet*, and PBS's *Great Performances: Dance in America* broadcasts of John Neumeier's *The Little Mermaid*, Lar Lubovitch's *Othello*, Tomasson's *Nutcracker*, and former Co-Artistic Director Michael Smuin's productions of *The Tempest*, *Cinderella*, *Romeo & Juliet*, and *A Song for Dead Warriors*.

VIOLIN I

Cordula Merkst
Heeuguen Song††
Beni Shinohara†††
Heidi Wilcox
Robin Hansen
Brian Lee
Mariya Borozina
Karen Shinozaki
Laura Albers
Jeremy Preston
Minsun Choi
Alicia Yang

VIOLIN II

Craig Reiss*
Jeanelle Meyer**
Wenyi Shih***
Marianne Wagner
Clifton Foster
Rebecca Jackson
Emma Votapek
Maya Cohon
Dian Zhang

VIOLA

Yi Zhou*
Anna Kruger**
Joy Fellows***
Caroline Lee
Paul Ehrlich
Elizabeth Prior
Katherine Johnk
Natalia Vershilova
Emily Onderdonk

CELLO

Eric Sung*
Jonah Kim**
Victor Fierro***
Thalia Moore
Nora Pirquet
Ruth Lane
Eric Gaenslen

DOUBLE BASS

Steven D'Amico*
Shinji Eshima**
Jonathan Lancelle***
Mark Drury
Joseph Lescher

FLUTE

Barbara Chaffe*
Julie McKenzie
2nd Flute/Piccolo

OBOE

Laura Griffiths*
Marilyn Coyne
2nd Oboe/English Horn

CLARINET

Natalie Parker*
Andrew Sandwick
*2nd Clarinet/
Bass Clarinet*
Steve Sanchez
*2nd Clarinet/
Bass Clarinet*

BASSOON

Rufus Olivier*
Patrick Johnson-Whitty
*2nd Bassoon/
Contrabassoon*

HORN

Kevin Rivard*
Keith Green
Brain McCarty**
William Klingelhofer

TRUMPET

Joseph Brown*(acting)
Scott Macomber
Bradley Hogarth
John Pearson

TROMBONE

Jeffery Budin*
Paul Radke

BASS TROMBONE

Scott Thornton*

TUBA

Peter Wahrhaftig*

TIMPANI

James Gott*

PERCUSSION

David Rosenthal*
Todd Manley
Tyler Mack
Mark Veregge

HARP

Annabelle Taub*

PIANO

Mungunchimeg Buriad*

CELESTE

Natal'ya Feygina*

Matt Naughtin
Music Librarian

Tracy Davis,
*Orchestral Personnel
Manager and Music
Administrator*

- † Concertmaster
- †† Associate Concertmaster
- ††† Assistant Concertmaster
- * Principal
- ** Associate Principal
- *** Assistant Principal

CREDITS

Recorded Live During Ballet Performances at War Memorial Opera House, San Francisco

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Sets and Costumes designer: John Macfarlane

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SAN FRANCISCO BALLET
HELGI TOMASSON · ARTISTIC DIRECTOR

*This recording is dedicated to the memory of Liam Scarlett, whose creative genius was an inspiration to us all.
April 08, 1986, Ipswich, United Kingdom – April 16, 2021, Ipswich, United Kingdom*

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FRANKENSTEIN

LOWELL LIEBERMANN

MARTIN WEST
SAN FRANCISCO BALLET ORCHESTRA

RECORDED LIVE DURING SAN FRANCISCO BALLET PERFORMANCES

DISC 1

ACT I (50:01)

1. Prologue: Geneva, 1775 (5:46)
2. Scene 1: Geneva, 1788,
The Frankenstein Manor (5:27)
3. Elizabeth and Victor (6:02)
4. Elizabeth and Victor Announce
Their Engagement (5:35)
5. Scene 2: The Frankenstein
Cemetery (2:34)
6. Interlude (0:44)
7. Scene 3: The Anatomy Theatre
at Ingolstadt University (0:50)
8. The Students Enter (1:49)
9. Anatomy Lesson (7:34)
10. Scene 4: The Tavern
at Ingolstadt (4:39)
11. Scene 5: The Anatomy
Theatre (6:48)
12. The Creature Lives! (2:13)

DISC 2

ACT II (40:11)

1. Prologue: Victor's Bedchamber
in the Frankenstein Manor (3:23)
2. Scene 1: Geneva, 1795, Outside
the Frankenstein Manor (4:37)
3. Elizabeth and Victor (6:53)
4. The Creature Solo (6:08)
5. William's Birthday (4:49)
6. Blind Man's Bluff (2:07)
7. The Creature Kills William (5:58)
8. Justine Solo (3:03)
9. Victor and the Creature (2:07)
10. Scene 2: A Back Alley in Geneva,
Justine is Executed (1:06)

ACT III (28:56)

11. Prologue: The Ballroom-at
the Frankenstein Manor (0:35)
12. Waltz (6:55)
13. Interlude (0:49)
14. Elizabeth and Victor (4:34)
15. Henry Solo (1:40)
16. Waltz Reprise (1:55)
17. General Panic (2:01)
18. The Creature Kills Henry
and Dances with Elizabeth (0:29)
19. Elizabeth and the Creature (4:37)
20. Victor and the Creature (5:21)

Total Time: 1:59:08

Ballet

SAN FRANCISCO BALLET
HELGI TOMASSON, ARTISTIC DIRECTOR