



# Composers in the Loft

Ricardo Lorenz

Carter Pann

Pierre Jalbert

Stacy Garrop

Vivian Fung

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## Composers in the Loft

**Ricardo Lorenz** (b. 1961)

□ Bachangó (1984) (5:05)\*

*Marta Aznavoorian, piano*

**Carter Pann** (b. 1972)

*Differences* for cello and piano (1998) (13:43)\*

□ I. Strand (2:02)    □ II. Air (3:41)    □ III. Country Dance (3:04)

□ IV. Blues (2:59)    □ V. Song (1:44)

*David Ying, cello    Elinor Freer, piano*

**Pierre Jalbert** (b. 1967)

Trio for violin, cello, and piano (1998) (16:34)

□ I. Life Cycle (8:32)    □ II. Agnus Dei (7:57)

*Lincoln Trio*

**Stacy Garrop** (b. 1969)

String Quartet No. 2: *Demons and Angels* (2005) (30:25)\*

□ I. Demonic Spirits (7:55)    □ II. Song of the Angels (3:54)

□ III. Inner Demons (7:35)    □ IV. Broken Spirit (10:50)

*Biava Quartet*

**Vivian Fung** (b. 1975)

*Miniatures* for Clarinet and String Quartet (2005) (12:08)\*

□ I. Floating (1:58)    □ II. Light and Playful (2:27)

□ III. Improvisation-like (2:55)    □ IV. A Piacere (4:38)

*John Bruce Yeh, clarinet    Maia Quartet*

\*World Premiere Recording

TT: (78:30)

**RICARDO LORENZ** (b. 1961)

☐ Bachangó (1984)

Ricardo Lorenz's compositions have received praise for their fiery orchestrations, harmonic sophistication, and rhythmic vitality. His works have been performed at prestigious international festivals including Carnegie Hall's Sonidos de las Americas, the Ravinia Festival, Santa Fe Chamber Music Festival, France's Berlioz Festival, Spain's Festival Internacional de Musica Contemporanea de Alicante, Mexico's Festival Cervantino, and Turkey's Uluslararası Summer Festival, among others. Lorenz's orchestral compositions have been performed by the Chicago Symphony Orchestra, San Antonio, Billings, Youngstown, New World, and Minneapolis Chamber Symphonies; and the Chicago Sinfonietta, Dayton Philharmonic, American Composers Orchestra, and premier orchestras in Germany, Spain, Sweden, the Czech Republic, Mexico, and Venezuela. The Venezuelan-born composer has served as Composer-in-Residence of the Armonia Musicians Residency Program of the Chicago Symphony Orchestra, and Composer-in-Residence of the Billings Symphony, Montana, and Chicago's *Music in the Loft* chamber music series. Ricardo Lorenz has received distinctions and awards from the Civitella Ranieri Foundation, Rockefeller

Foundation Humanities Fellowship, Organization of American States (OAS), Concert Artists Guild, Meet-the-Composer Midwest, Barlow Endowment for Music Composition, Newhouse Foundation, Illinois Community College Trustees Association, and ASCAP. Lorenz is currently Associate Professor of Composition at Michigan State University. His compositions are published by MMB Music and Boosey & Hawkes, and have been released on Arabesque Recordings, Albany Records, Indiana University's LAMC Series, Doublemoon Records (Turkey), Urtex Digital Classics (Mexico), and SOMM Recordings (UK).

Composed in 1984, **Bachangó** is a brief, kaleidoscopic look at Afro-Cuban music. The title derives from three terms related to this sphere: Batá, Charanga, and Guaguancó. Elements belonging to these genres are weaved together in order to create a fast changing, fantasy-type work. The lyrical quality of the Charanga is complimented by the rhythmic rigidity of the Guaguancó, while the patterns of the religious Batá drums enwrap the piece in an atmosphere of mystery. It was through Bachangó that *Music in the Loft's* Fredda Hyman first became acquainted with my music.

**CARTER PANN** (b. 1972)

*Differences* for cello and piano (1998)

☐ I. Strand

☐ II. Air

☐ III. Country Dance

☐ IV. Blues

☐ V. Song

Carter Pann is one of the most versatile composers of his generation. His music has been performed around the world by ensembles and soloists including the London, City of Birmingham, Seattle, Vancouver, Ireland National, and New York Youth Symphonies; the Radio Symphonies of Berlin, Stockholm, and Finland; the National Repertory Orchestra; Richard Stoltzman; the Ying Quartet; Barry Snyder; and the Antares ensemble. Honors include the K. Serocki Competition for his *Piano Concerto* (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), a Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP composer awards. The Czech State Philharmonic of Brno recorded four of his orchestral works under José Serebrier for a disc in Naxos's American Classics series (*Carter Pann: Piano Concerto/Dance Partita*). The *Piano Concerto* was nominated for a 2001 Grammy as "Best Classical Contemporary Composition." His Clarinet Concerto, *Rags to Richard*,

commissioned for Richard Stoltzman, was recorded by the Seattle Symphony under Gerard Schwarz. *Love Letters* (String Quartet No. 1) was commissioned by the Ying Quartet for its Life Music commissioning project through a grant from the American Music Institute. *Slalom* (for orchestra) has been widely performed throughout the United States and Europe (and showcased on NPR's *Performance Today*). *Anthems in Waves* was commissioned by the Haddonfield Symphony through a grant from the National Endowment for the Arts. Recent works include *Nicky's Trio* (Piano Trio No. 1), commissioned by *Music in the Loft* for the Amelia Trio; *American Child*, written for a consortium of 10 university wind ensembles; and *Anatares* (for piano, violin, cello, and clarinet) for the Antares ensemble. Carter Pann is currently on the composition faculty of the University of Colorado at Boulder.

**Differences** was composed in February 1998 for cellist Derek Snyder. The work is comprised of five short movements, very much like a Baroque suite or partita. The individual pieces, however, are radically different from each other in style and content. Originally, my plan was to transcribe an earlier chamber work, *Dance Partita*, in its entirety for cello and piano (resulting

in seven or eight movements). Instead, the project grew into its own as my work on it progressed. The only movements taken from the chamber piece are “Air” and “Country Dance.”

“Strand” is a kind of pop tune where the cello has the vocal line. The piano supplies the harmonies and rhythms against which the cello sings. Differing from an actual pop tune, the rhythms are a bit more complex and sometimes jarring.

“Air” takes its language from the Baroque. The title refers to the Baroque “canto” style of long legato vocal lines over a slow, undulating accompaniment.

“Country Dance” is a peasant tune. The middle section is very pastoral, including church bells; one might imagine the drone of bagpipes over the countryside.

Very different from the preceding movement, “Blues” offers a chance for the performers to show a little soul.

As with “Strand,” “Song” is a pop tune. This one is a bit more direct in its tone and more instantly memorable as it draws its language from the late 1970s and early 80s.

### **PIERRE JALBERT** (b. 1967)

Trio for violin, cello, and piano (1998)

☐ I. Life Cycle ☐ II. Agnus Dei

Pierre Jalbert served as composer-in-residence with *Music in the Loft* in 2003. He is currently Associate Professor of Composition and Theory at Rice University’s Shepherd School of Music in Houston. He has received numerous awards for his compositions, including the Rome Prize, BBC Masterprize, a Guggenheim fellowship, BMI and ASCAP Awards, a Society of Composer’s Award, and the Chamber Music Society of Lincoln Center’s 2007 Stoeger Award for chamber music.

Jalbert’s compositions have been performed throughout the United States and abroad, including four Carnegie Hall performances of his orchestral works, among them the Houston Symphony’s premiere of *big sky* in January 2006. The London Symphony Orchestra performed his *In Aeternam* at the Barbican Centre in London as part of the BBC’s Masterprize Competition in 2001, in which he received first prize. He has also received commissions and performances from violinist Midori; the Chamber Music Society of Lincoln Center; the Seattle, Albany, Vermont, Fort Worth, and Santa Rosa Symphonies; the Fischer Duo, Pittsburgh New

Music Ensemble, Zeitgeist, and Network for New Music; and the Ying, Maia, Enso, and Chiara Quartets, among others. He has also served as Composer-in-Residence with the Los Angeles Chamber Orchestra and the California Symphony. Pierre is a member of Musiqa, a Houston new music group. His music is published by Theodore Presser Company .

Current projects include a new work for the Maia Quartet and an orchestral work commissioned through Meet the Composer’s Magnum Opus Project for three California orchestras that will perform the piece over the next three years: the Santa Rosa, Oakland East Bay, and Marin Symphonies.

### **Trio for violin, cello, and piano**

This work is in two movements of extremely contrasting character. The first movement, “Life Cycle,” consists of four sections, each based upon the pulse of a quickly beating heart. The music changes considerably from section to section, but the basic pulse or beat remains constant. I heard my son’s heartbeat for the first time a few months into my wife’s pregnancy and was very surprised at how rapid it was. This rapid pulse became the basis for the first movement.

The second movement, “Agnus Dei,” repre-

sents the sacred, and is mysterious and lyrical in character. The structure of the movement is modeled after the 3-part form of the Agnus Dei prayer:

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world,  
have mercy on us.

Lamb of God, who takes away the sins of the world,  
have mercy on us.

Lamb of God, who takes away the sins of the world,  
grant us peace.

It opens with a violin melody, full of pitch bends, played over a cello drone. This melody is then passed on to the cello, finally cadencing with all three instruments. This material is then repeated (much like the repetition of the first line of the prayer), but at a different pitch level. The music then moves on to a more developmental section, still containing the original tune, but ultimately ends up in a different place (much like the last line of the prayer).

While I was working on this movement, Mother Teresa passed away. I therefore chose to dedicate this movement to her life and works.

**STACY GARROP** (b. 1969)

String Quartet No. 2:  
Demons and Angels (2005)

- ☐ I. Demonic Spirits
- ☐ II. Song of the Angels
- ☐ III. Inner Demons
- ☐ IV. Broken Spirit

Stacy Garrop has received numerous awards and grants including the Detroit Symphony Orchestra's 2006/2007 Elaine Lebenbom Memorial Award, the Pittsburgh New Music Ensemble's 2006/2007 Harvey Gaul Competition, the 2005 Raymond and Beverly Sackler Music Composition Prize, 2005 and 2001 Barlow Endowment commissions, the Chicago Symphony Orchestra's 1999-2000 First Hearing Composition Competition, the Omaha Symphony Guild's 2000 International New Music Competition, and the New England Philharmonic's 2000 Call for Scores Competition. She was selected to participate in reading session programs sponsored by the American Composers Orchestra, Minnesota Orchestra, and Dale Warland Singers.

Dr. Garrop served as composer-in-residence for Chicago's *Music in the Loft* chamber music series in 2004-2005. Her orchestral works have been performed by the Amarillo, Charleston, Illinois, Omaha, and Santa

Cruz Symphonies; the Civic Orchestra of Chicago, Minnesota Orchestra, Minnesota Youth Orchestra, National Repertory Orchestra, New England Philharmonic, and the Women's Philharmonic. Dr. Garrop's solo and chamber music compositions have been performed by the Artaria, Biava, and Enso Quartets, and the Lincoln Trio, Calisto Ensemble, International Contemporary Ensemble (ICE), New EAR, Orion Ensemble, Seattle New Music Ensemble, Society for New Music, Third Angle, mezzo-soprano Buffy Baggott, and pianists Amy Briggs Disanayake and Kuang-Hao Huang. Her choral music has been sung by Chicago a Cappella, the Princeton Singers, the Peninsula Women's Chorus, Volti, and Vox Caelestis, and her music has been danced to by the a-ha! dance theatre of Kansas City. She has attended residences at the Aspen Music Festival, Atlantic Center for the Arts, Banff Centre for the Arts, MacDowell Colony, Millay Colony, Oxford Summer Institute, Round Top Music Festival, Wellesley Composers Conference, and Yaddo. Theodore Presser Company and Hildegard Publishing Company publish many of her works. Dr. Garrop is an Associate Professor in Composition at the Chicago College of Performing Arts at Roosevelt University. For more information, please visit her website: [www.garrop.com](http://www.garrop.com).

*Music in the Loft* commissioned the first two movements of **String Quartet No. 2: Demons and Angels** for performance by the Biava Quartet on its 2004/2005 concert series. The Loft subsequently commissioned the rest of the piece, premiered in its entirety by the Biava Quartet at Yale University in November 2005. The work received its Chicago premiere at *Music in the Loft* in October 2006.

Disguised demons, forgiving angels, tortured human souls. *String Quartet No. 2: Demons and Angels* tells the story of a man who thought his actions were guided by the forces of good, only to discover that he has lost his mind and wreaked havoc on earth by murdering five people.

The first two movements explore the man's personality. I. "Demonic Spirits" addresses his dark persona. The movement begins with a jolting chord played five times, one for each murder. These chords return at poignant moments throughout the piece. This movement contains two main themes: the first theme is very militaristic and sharp, while the second theme is impishly sinister.

II. "Song of the Angels" remembers the goodness in him before his personality transformed. The cello has a long solo

whose material was created by blending elements of the first movement's themes, thus representing how evil and good can spring from the same roots.

III. "Inner Demons" depicts the man as he loses his mind. This movement contains four themes: a tarantella, a demented waltz, a scherzo, and the Appalachian folk hymn "The Wayfaring Stranger." The themes are stated quite briskly until arriving at the hymn. This theme consumes the man; it destroys his mind and he melts down. As his mind is slowly rebuilt, his thoughts become increasingly chaotic, until elements of all four themes are heard simultaneously. Finally, the hymn asserts itself above all, and we hear the man commit the five murders that opened the first movement.

The piece concludes with IV. "Broken Spirit." This movement explores his devastation at what he has done. The man is caught and confined to life in prison. With a repetitive four note boxlike motive, the man paces in his cell while his thoughts alternate between extreme violence and pleading hope that, by confessing his crimes, he can be saved by the grace of an angel.

**VIVIAN FUNG** (b. 1975)

*Miniatures* for Clarinet and String Quartet (2005)

- 13 I. Floating
- 14 II. Light and Playful
- 15 III. Improvisation-like
- 16 IV. A Piacere

Vivian Fung began her professional composition career at age nineteen, when she received her first commission from Gerard Schwarz and the New York Chamber Symphony. A *New York Times* review of the resulting work described Vivian as “prodigiously gifted . . . a composer to watch.” Since then, Vivian has built up an impressive body of compositions commissioned and performed by ensembles including the Seattle Symphony, San José Chamber Orchestra, members of the Lausanne Chamber Orchestra, Pittsburgh New Music Ensemble, Edmonton Symphony Orchestra, New England Philharmonic, American String Quartet, Avalon String Quartet, Vancouver New Music, Music From China, and American Opera Projects. Vivian has served as composer-in-residence for Chicago’s *Music in the Loft*, the San José Chamber Orchestra, Music Teachers’ Association of California, and Billings Symphony, and has received numerous awards and grants from ASCAP, BMI, the American Music Center, American Composers’ Forum, Meet the Composer, and the Canada Council for the Arts.

Vivian was born in Edmonton, Canada, in 1975 and began her composition studies with Canadian composer Violet Archer. Other early influences include her mentors David Diamond, Narcis Bonet, and Robert Beaser, all of whom gave her a strong sense of craft and discipline. Since earning her doctorate from The Juilliard School in 2002, Vivian has increasingly embraced non-Classical influences, including jazz and non-Western sources such as folksongs from the minority regions of China and Indonesian gamelan music.

Vivian currently serves on the Literature and Materials of Music faculty at The Juilliard School and organizes the music series, World Music at Juilliard.

For more information, please visit Vivian’s website: [www.vivianfung.net](http://www.vivianfung.net).

*Music in the Loft* commissioned ***Miniatures*** as a memorial to the life of Chicago journalist Ted Shen, a close friend of the series. The composer writes:

Although born to Chinese parents, I grew up in Canada and have lived in New York for the last dozen years, and my life surroundings and musical

training have largely been Western-influenced. However, in my work as a composer, I have become increasingly interested in incorporating my Asian identity into my music. Lately, many of my works have been inspired by the folk music of the minority regions of China and the gamelan orchestras of Indonesia. When *Music in the Loft* approached me to write a new piece for clarinet and string quartet, I turned to the traditional music of the Uighur people of China’s Xinjiang province for inspiration. Occupying a central location on the Silk Road, Xinjiang has been influenced by many different cultures, resulting in a fascinating blend of Han Chinese, Muslim, Uzbek, Kazakh, and Russian influences.

After listening to many recordings of Uighur music, I happened upon a recording of a folk song entitled “Love for Homeland” (Chinese: Gùxiang zhi liàn). That recording featured a melancholic folksinger, accompanied by a guitar-like instrument. The soulfulness of the folksinger’s voice enchanted

me. I immediately decided to use that song as the basis for my clarinet quintet, which I called *Miniatures* because each of the movements is short and offers a little glimpse into the different moods of the folk song.

*Miniatures* is in four movements, each of which develops material from the folk song “Love for Homeland.” It is a sort of theme and variations, with each of the movements essentially being one variation. However, only in the last movement do I have direct quotations from the folk song. The final movement begins with a clarinet solo evoking the cries of a folksinger from the Chinese countryside, with plucked strings creating the guitar-like accompaniment. The first three movements bring out different sides of the folk song. The first is ethereal as the melody floats in and out of the atmospheric environment. The second movement is very playful and light. The third movement features an exotic scale and the twirling motion of dancers spinning.

"For performers and audiences alike, Music in the Loft is an unforgettable experience. The intimacy, acoustics, impressive setting, and consistently high artistic standards all highlight the features of chamber music at its very best." (The Ying Quartet)

*Music in the Loft* came into being in spring 1992 with a single series of five Sunday afternoon concerts. Featured on the first season was a young string quartet whose members had only recently completed their schooling and who were attempting to establish themselves professionally. They called themselves the Ying Quartet. Then, relatively few had heard of them. Today, they are a household name in classical music circles. Winners of such prestigious chamber music awards as the Naumburg and Coleman Chamber Music Awards, the Ying Quartet now performs around the world on five continents. They have been profiled in *The New York Times*, appeared on television's most prestigious cultural programs, participated in the country's major music festivals, and now serve on the faculty at the Eastman School of Music. Their story exemplifies the mission of *Music in the Loft*: to discover the most gifted of today's young musicians, on the brink of major careers, and provide them with performance opportunities in a major city in an intimate, nurturing, acoustically superior setting.

The list of young artists who have performed at *Music in the Loft* at the start of their careers reads like a "Who's Who of Chamber Music Today": Naumburg Chamber Music Award winners the Corigliano, Pacifica, and Biava Quartets; the Avalon Quartet, winners of the Fischhoff, Coleman, and Carmel competitions; and the Amelia Trio, who perform with Yo-Yo Ma in his *Silk Road Project*, to name just a few.

In its fifteen years of existence, *Music in the Loft* has doubled its number of annual concerts, and tripled its audience.

In 1998, *Music in the Loft* added a secondary mission to its core goal of presenting the best in young chamber music performers: that of spotlighting outstanding young composers, giving them opportunities to have their works performed, as well as commissioning new works.

As its first composer-in-residence, *Music in the Loft* chose Ricardo Lorenz. Three of his works were performed during the 1998–1999 season along with a new work *Music in the Loft* commissioned for the Pacifica Quartet and percussionist Yousif Sheronick. Under close consultation with Ricardo Lorenz, *Music in the Loft* organized a retrospective of 20th-Century music in December 1999 at

the residence of Chicago entrepreneur Jerry Kleiner. This became the first in a series of Kleiner Concerts. For this retrospective, *Music in the Loft* commissioned four composers, including Ricardo Lorenz, to write what it called "postcards for the next millennium."

For the 2002–2003 season, *Music in the Loft* chose Carter Pann as composer-in-residence, and five of his works were performed throughout the season, including a world premiere commissioned by *Music in the Loft* for the Amelia Trio.

The 2003–2004 composer-in-residence was Pierre Jalbert. *Music in the Loft* commissioned a piece for narrator, saxophone, and piano set to former U.S. Poet Laureate Billy Collins's "The Invention of the Saxophone."

For 2004–2005 Stacy Garrop was composer-in-residence. The Enso Quartet performed her first string quartet. Pianist Anthony Padilla performed her *Teeny Tango*; the Lincoln Trio and clarinetist Wagner Campos performed *Little Bits*, and *Music in the Loft* commissioned a second string quartet, which was performed by the Biava Quartet.

In 2005–2006, *Music in the Loft* chose Vivian Fung and commissioned her to write a piece in memory of Ted Shen, former music critic

of the *Chicago Tribune* and *Chicago Reader*. The work was premiered in 2005 by the Maia Quartet and clarinetist John Bruce Yeh.

In recent seasons, *Music in the Loft* has commissioned new works from its composers in residence including a piece by Pierre Jalbert for harpist Nuike Wadden and a new quintet by Ricardo Lorenz for the Pacifica Quartet and guitarist Rami Vamos.

It is very satisfying to note that these commissioned works have gained a life outside of *Music in the Loft* and are being played at other venues. The Biava Quartet has added Stacy Garrop's second quartet to its touring repertoire, the Pacifica Quartet has continued to perform Ricardo Lorenz's quintet, and Pierre Jalbert's saxophone piece was recently performed in Houston.

*Music in the Loft* and Cedille Records will collaborate on another project, titled the Billy Collins Suite. *Music in the Loft* commissioned four composers to write works set to Billy Collins poems to add to Pierre Jalbert's "The Invention of the Saxophone," the product of a previous *Music in the Loft* commission. The Billy Collins Suite will be presented in concert at the Loft's May 2008 benefit concert, with recording sessions over the following days and weeks.

**MARTA AZNAVOORIAN** *piano*

1 Bachangó by Ricardo Lorenz

"A pianist of exceptionally finished technique and purity of musical impulse." (Boston Globe)

A Chicago native, pianist Marta Aznavoorian has performed in Chicago's most prestigious venues and concertized throughout the United States and abroad. She has soloed with the Chicago Symphony Orchestra, Sydney Symphony, New World Symphony, Aspen Concert Orchestra, San Angelo Symphony, and San Diego Symphony. She has worked with renowned conductors including Sir Georg Solti, Lukas Foss, and Michael Tilson Thomas. Her solo recitals have included performances at the Kennedy Center in Washington D.C., Sydney Opera House, Steinway Hall, Weill Hall, Caramoor Festival, Tanglewood Festival, *Music in the Loft*, Dame Myra Hess Series, and Green Lake Music Festival.

She has won first prize in numerous national and local competitions, including the Seventeen/General Motors National Competition, Aspen Music Festival Competition, at the Union League Civic and Arts Foundation, and by the National Foundation for Advancement in the Arts, which made her a Presidential Scholar. She has enjoyed col-

laborative performances with top artists including the Pacifica Quartet, Julian Rachlin, Robert Chen, Colin Carr, Stefan Milenkovich, and Jennifer Frautschi. Ms. Aznavoorian has previously recorded violin and piano music of Stravinsky and Ravel with violinist Jennifer Frautschi for the ARTEK label.

**DAVID YING** *cello*

2-6 Differences by Carter Pann

David Ying is best known to audiences as cellist of the Ying Quartet. Winners of a 2005 Grammy award, the quartet was also awarded the Naumburg Chamber Music Award and has established an international reputation for excellence in performance with appearances in virtually every major American city. They have also appeared at numerous festivals including Tanglewood, Aspen, Caramoor, and San Miguel, and in Europe, Canada, Mexico, Australia, Japan, and Taiwan. In addition, Mr. Ying performs with pianist Elinor Freer, with whom he is co-artistic director of the Skaneateles Festival in Central New York. As a solo cellist, Mr. Ying has won prizes at the Naumburg International Cello Competition and the Washington International Competition. He holds degrees from the Juilliard School and Eastman School of Music, where his teachers were Leonard Rose, Channing Rob-

bins, Ardyth Alton, Paul Katz, Steven Doane, and Robert Sylvester. A dedicated and active teacher himself, Mr. Ying has taught at Interlochen, the Brevard Music Center, Bowdoin International Music Festival, and Northwestern University. He is on the chamber music and cello faculty of the Eastman School of Music in Rochester, NY. With the Ying Quartet, he is also currently Blodgett artist-in-residence at Harvard University.

**ELINOR FREER** *piano*

2-6 Differences by Carter Pann

Pianist Elinor Freer has built a versatile career as soloist and chamber musician, performing across the United States, Europe, and China. In Europe, Ms. Freer has given multiple performances at the Concertgebouw in Amsterdam and appeared at the Valery Gergiev Festival in Rotterdam. Other highlights include recordings for Dutch radio, performances at the International Musicians' Seminar in Prussia Cove, England, and concerts at Moscow's Gnessin Institute. Ms. Freer has been featured as soloist with numerous orchestras and at festivals including Summer Music in Harrisburg, PA, the Festival de Música de Cámara in Mexico, the Bowdoin Music Festival, the Lake Winnepesaukee Music Festival, and Music in the Vineyards in Napa Valley. Ms. Freer has been a laureate

and prizewinner in such competitions as the Joanna Hodges International Competition and the American Pianists Association, and has held piano fellowships at the Tanglewood Music Center and the Ravinia Festival's Steans Institute. She holds degrees with honors from the Cleveland Institute of Music and the University of Southern California, and was awarded a Performer's Diploma from the Hogeschool voor de Kunsten Utrecht in the Netherlands. Ms. Freer serves on the faculty of the Eastman School of Music in Rochester, New York, and is also Co-Artistic Director of the Skaneateles Festival in Central New York.

**LINCOLN TRIO**

7-8 Trio for violin, cello, and piano

by Pierre Jalbert

Formed in 2002, the Lincoln Trio, ensemble in residence at the Music Institute of Chicago, has emerged as one of Chicago's most celebrated chamber groups. Their crafted balance of repertoire and presentation has allowed them to win over sophisticated audiences, younger admirers of the Trio's contemporary programs, and students discovering chamber music for the first time.

The Lincoln Trio is a frequent guest of Chicago's *Music in the Loft* series and WFMT Radio.



The Trio has performed throughout the U.S., most recently as guest artists of the Indianapolis Symphony Orchestra's Beethoven Chamber Music Series. A champion of new music, the Lincoln Trio has performed numerous compositions written especially for them including premieres of seven works by members of the Chicago Composers Consortium and "Moon Jig," by former Chicago Symphony Orchestra composer-in-residence, Augusta Read Thomas. A tour of the U.S., Europe, and Japan featuring performances of Beethoven's Triple Concerto is planned for the 2008-2009 season.

Each member of the Trio is a musician of international renown. Violinist Desiree Ruhstrat has performed throughout the U.S. and Europe, appearing at the White House and performing on a live broadcast heard around the world with the Berlin Radio Symphony Orchestra. Cellist David Cunliffe has performed with the BBC and Royal Scottish Orchestras as well as touring around the world as a member of the Balanescu Quartet. Pianist Marta Aznavoorian has appeared with the Chicago Symphony and performed at the Kennedy Center and the Sydney Opera House.

To learn more about the Lincoln Trio, visit [www.lincolntrio.com](http://www.lincolntrio.com)

### BIAVA QUARTET

9-12 *String Quartet No. 2:  
Demons and Angels*  
by Stacy Garrop

Founded in 1998 at the Cleveland Institute of Music, the Biava Quartet — Austin Hartman and Hyunsu Ko, violins; Mary Persin, viola; Jacob Braun, cello — is recognized as one of today's most exciting young American quartets. Winner of the Naumburg Chamber Music Award and top prizes at the Premio Paolo Borciani and London International Competitions, the Quartet has established an enthusiastic following in the United States and abroad, impressing audiences with its sensitive artistry and communicative power. The Quartet takes its name from Maestro Luis Biava, who has been a mentor and inspiration to the Quartet since its inception.

The Biava Quartet has performed to acclaim in major concert halls throughout North America, Europe, and Asia, including Alice Tully Hall, Carnegie Hall, the Library of Congress, London's Wigmore Hall, and the Baroque Art Hall in Seoul. Other highlights from recent seasons include appearances at the Mostly Mozart and Aspen Music Festivals, Chautauqua Institution, and Pacific Music Festival in Japan.

Dedicated to the performance of the classical repertoire, the Biava Quartet also maintains a strong commitment to the commissioning and performance of contemporary works. The Quartet has championed the music of American composers Mason Bates, William Bolcom, Stacy Garrop, John Harbison, and Ezra Laderman.

The members of the Biava Quartet hold the Lisa Arnhold Quartet Residency at the Juilliard School, serving as graduate quartet in residence and teaching assistants to the Juilliard Quartet. The Quartet previously held the same position with the Tokyo Quartet at Yale University. The Biava musicians have advanced degrees from the New England Conservatory of Music, University of Southern California, Yale University, and the Juilliard School.

The Biava Quartet has previously recorded on the Naxos label and has been heard on London's BBC Radio 3 and numerous national radio broadcasts. The Quartet has also been featured in *Strings* and *Strad* magazines and is the subject of an upcoming PBS documentary film.

To learn more about the Biava Quartet, visit [www.biavaquartet.com](http://www.biavaquartet.com)

### JOHN BRUCE YEH *clarinet*

13-16 *Miniatures* by Vivian Fung

The son of music-loving scientists in Los Angeles, John Bruce Yeh defines himself as a musical explorer. He pursued pre-medical studies at UCLA, where he won the Frank Sinatra Musical Performance Award and performed as Principal Clarinet of the American Youth Symphony under Mehli Mehta. He entered the Juilliard School of Music in 1975 and also studied at Aspen, Marlboro, and Tanglewood. In 1977, when Yeh was 19, Sir Georg Solti invited him to join the Chicago Symphony Orchestra as solo Bass Clarinetist. Two years later, Yeh became Assistant Principal Clarinetist of the orchestra, a post in which he continues to serve. He has performed concertos by Stravinsky, Nielsen, and Elliott Carter with the Chicago Symphony and has soloed with other orchestras in locations around the world including at the National Concert Hall in Taipei, Taiwan and in the Great Philharmonic Hall in Saint Petersburg, Russia. Yeh also appears as a guest artist on chamber music series and at music festivals around the world. His many solo and chamber music recordings have earned wide critical acclaim. Constantly striving to find new types of expression in music, Yeh or-

ganized the Chicago Pro Musica in 1979, which won a Grammy award as Best New Classical Artist in 1986.

Together with his wife, clarinetist Teresa Reilly, erhu virtuoso Wang Guowei, and pipa virtuoso Yang Wei, Yeh recently formed Birds and Phoenix, an innovative quartet dedicated to musical exploration by bridging eastern and western musical cultures. In their highly acclaimed September 2006 debut performance, the group presented works by Victoria Bond, Pamela Chen, Lu Pei, and Bright Sheng, all commissioned for them by Fontana Chamber Arts in Kalamazoo, Michigan.

### MAIA QUARTET

13–16 *Miniatures* by Vivian Fung

Since its formation in 1990, the Maia Quartet — Tricia Park and Zoran Jakovic, violins; Elizabeth Oakes, viola; Hannah Holman, cello — has established itself nationally as an ensemble of innovation and versatility. Praised by music critics for its “sparkling musical intelligence,” the Quartet has appeared in major concert halls throughout the U.S. and abroad, including New York’s Alice Tully Hall, Merkin Hall, and 92nd Street Y; Washington

D.C.’s Kennedy Center; Beijing’s Forbidden City Concert Hall; and the Aspen Music Festival’s Harris Hall. Collaborations with leading chamber musicians have included performances with Joel Krosnick, Andre-Michel Schub, and Cynthia Phelps. The Maia Quartet’s commitment to the work of living composers has led to premieres of compositions by Pierre Jalbert, Dan Coleman, Vivian Fung, and Ronn Yedidia.

Currently the faculty Quartet-in-Residence at the University of Iowa, in Iowa City, the Quartet previously served as faculty at the Peabody Conservatory. The Quartet’s summer teaching engagements have included residencies at Great Wall International Music Academy in Beijing, China, Interlochen Arts Camp, Austin Chamber Music Festival, and Thurnauer Chamber Music Camp in Tenafly, NJ.

The Maia Quartet was formed at the Cleveland Institute of Music and subsequently received a fellowship to attend the Peabody Conservatory and work with Earl Carlyss. They were the recipients of the Lisa Arnhold Fellowship at the Juilliard School, where they worked with the members of the Juilliard String Quartet and served as their teaching

assistants. They have held summer fellowships at the Norfolk Chamber Music Festival and Aspen Center for Advanced Quartet Studies, where they worked with the American, Cleveland, Emerson, and Tokyo String Quartets.

To learn more about the Maia Quartet, visit [www.maiaquartet.com](http://www.maiaquartet.com)

