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TURINA

CHAMBER MUSIC
FOR
STRINGS AND PIANO

LINCOLN
—TRIO—



Producer Judith Sherman

Engineer Bill Maylone

Recorded Bennett Gordon Hall at Ravinia in Highland Park, Illinois
January 28–30 and February 27–28, 2014

Front Cover, Inside Booklet & Inlay Card Design Nancy Bieschke

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CEDILLE
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**24 BIT
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TURINA

CHAMBER MUSIC FOR
STRINGS AND PIANO

JOAQUÍN TURINA (1882–1949)

DISC ONE

Piano Trio in F major (25:21)

- 1 I. Allegro ma non tanto (8:04)
- 2 II. Andante (7:32)
- 3 III. Allegro alla danza (2:35)
- 4 IV. Andante grandioso (6:57)

Piano Trio No. 1 in D major, Op. 35 (21:51)

- 5 I. Prelude and Fugue (7:07)
- 6 II. Theme and Variations (8:17)
- 7 III. Sonata (6:18)

Piano Trio No. 2 in B minor, Op. 76 (15:13)

- 8 I. Lento—Allegro molto moderato (6:50)
- 9 II. Molto vivace (2:50)
- 10 III. Lento—Andante mosso—Allegretto (5:52)

Círculo, Op. 91 (11:14)

- 11 I. Amanecer (4:18)
- 12 II. Mediodía (2:28)
- 13 III. Crepúsculo (4:23)

TT: (73:55)

LINCOLN TRIO

Desirée Ruhstrat, violin
David Cunliffe, cello
Marta Aznavoorian, piano

DISC TWO

Piano Quartet in A minor, Op. 67 (16:57)

- 1 I. Lento—Andante mosso (6:29)
 - 2 II. Vivo (3:09)
 - 3 III. Andante—Allegretto (7:12)
- Ayane Kozasa, viola*

Quintet in G minor, Op. 1 (29:56)

- 4 I. Fugue lente (7:47)
- 5 II. Animé (8:18)
- 6 III. Andante scherzo (7:17)
- 7 IV. Final (6:20)

Jasmine Lin, violin; Ayane Kozasa, viola

Sextet—Escena Andaluza (13:02)

- 8 I. Crepuscule du soir (6:39)
- 9 II. A la fenêtre (6:18)

Ayane Kozasa, solo viola; Aurelien Fort Pederzoli, violin; Doyle Armbrust, viola

TT: (60:05)

Joaquín Turina: Pianist-composer with strings attached

Notes by Andrea Lamoreaux

Opera-lovers know Seville as the home of *Figaro*, *Don Giovanni*, and *Carmen*, who sings about the city's ancient walls in her Seguidilla aria. It's the capital of the Spanish autonomous territory of Andalucía — a mountainous region in the country's south bordering Portugal, Gibraltar, and the Mediterranean Sea — whose individual provinces include Granada, Córdoba, and Cádiz. Over the centuries, Andalucía has been home to influences from the Phoenicians, Greeks, Romans, Visigoths, Moors, Spaniards from the north, and Sephardim. It's the traditional home of bullfighting and flamenco, and its Moorish-influenced architecture is renowned.

Christopher Columbus embarked on his 1492 voyage of discovery from a small port near Seville (he's also buried in Seville's cathedral). Ferdinand Magellan later set sail from Seville on the voyage that would circumnavigate the globe.

By the late 19th century, Seville was growing fast in terms of both industry and culture. The 20th century would find it an early battleground of the Spanish Civil War. More recently, Seville was the site of the 1992 Universal Exposition that celebrated the 500th anniversary of Columbus's discoveries.

Joaquín Turina was born in Seville in 1882 and undertook his first musical studies there. He was a child prodigy on the piano and continued to play the instrument all his life. At age 20, he went to Madrid to continue his studies. Three years later, in 1905, he followed some of his fellow Spaniards — and other aspiring musicians and artists throughout turn-of-the-century Europe — by going to live and work in Paris. There he enrolled in the Schola Cantorum, a rather conservative-minded music school established by French composer Vincent d'Indy, who had been a student of Cesar Franck. Perhaps the most important event of Turina's Paris sojourn — which lasted until the outbreak of the First World War in 1914 — was his encounter with two fellow countrymen, Manuel

de Falla and Isaac Albéniz. These important Spanish composers influenced Turina to return to his roots and take musical inspiration from the sounds and rhythms of his native land, particularly the rich and varied traditions of Andalucía.

After 1914, Turina made his permanent home in Madrid. He achieved success with orchestral works such as *La Procesión del Rocío*, *Sinfonía Sevillana*, and *Danzas Fantásticas*. His best-known composition is probably *La Oración del Torero*, for either string quartet or string orchestra. He became a symphony conductor and taught composition at Madrid's Royal Conservatory starting in 1930. With the end of the Civil War and the start of the Franco dictatorship, he accepted several semi-official positions including General Commissioner of Music, in which capacity he re-organized Spain's National Orchestra. He was ill during much of the 1940s; because of poor health and administrative responsibilities, he composed relatively little during his last years.

The performances on this double disc, encompassing Turina's chamber music for piano and strings, bring to light some unfamiliar pieces and allow us to trace the stylistic development of this profoundly interesting yet relatively little-known composer.

Turina had an abundant melodic gift; all of the pieces heard here overflow with rich lyricism. It's also quite clear that he was a gifted keyboard virtuoso: the piano parts are challenging, thick with chords and octaves, exploiting every resource of the instrument. Also apparent is his fondness for sudden and frequent dynamic contrasts, quick alternation between pizzicato (plucked) and arco (bowed) string playing, and the ethereal sound of muted strings.

The Piano Trio in F major — so titled even though the first movement is in F minor — dates from 1904 and doesn't appear on the composer's list of official, opus-assigned works. Although it pre-dates his years in Paris at the Franck-influenced Schola Cantorum, it's very French-sounding and reveals a Franckian

principle, that of cyclic composition — a technique Turina favored throughout his life. The declamatory, turbulent first movement (Lento — Allegro non tanto) is succeeded by an Andante that opens and closes peacefully with several emotionally-charged passages in between. The third movement, Allegro alla danza, might be tricky to dance since it's in 5/4 meter; it's nonetheless a charming duet for violin and cello with solid piano support. The declamatory nature of the opening and reminiscences of earlier themes return for the finale.

The two opus-attached piano trios are probably Turina's best-known chamber works. Of opus 35 in D major (1926), the composer wrote: "The first movement is unbelievably difficult technically. It is a prelude and fugue, the latter in reversed sequence, beginning with the stretti." In fugal terminology, a stretto is a passage in which one voice, or instrumental line, begins the theme (or "subject") and another enters with it before the first voice has finished. This technique intensifies

the complexity of the polyphony and usually happens toward the end of a fugue. Here it comes at the beginning, with the cello entry quickly following the violin's opening figure. As the movement reaches its conclusion, the fugal entries are presented more normally, leading to a quiet ending. The second movement, Variations, exploits a simple theme — related to the first movement's fugal theme — through the medium of Spanish dance rhythms. The finale, Sonate, recalls both the fugal theme and the very opening theme of the first movement. Its tempo marking, Allegro, could just as well be Agitato.

Turina said he crafted his Piano Trio No. 2, Op. 76 in B minor "with more classical atmosphere than the First Trio and without popular elements." Its overall impression is that of constantly alternating themes and tempos. The cello gets several solo passages, and violin and cello are paired in the central movement against the powerful piano. This middle movement, Molto vivace, is in 5/4 meter, adding a subtle, piquant quality to the rhythmic progressions.

Círculo, Op. 91, is subtitled *Fantasia para Piano, Violin y Violoncello*. It was written shortly before the outbreak of the Spanish Civil War but not premiered until 1942. It's a short and colorful piece both cyclic and programmatic. As the title implies, it depicts the day as a circle, from dawn to dusk. The individual movements are Amanecer (Dawn), Mediodía (Noon), and Crepúsculo (Twilight). It begins very softly, on cello and piano, and ends likewise, with similar melodic material. The Amanecer movement progresses from its quiet image of first dawn to a more robust full daybreak. The pizzicato strings at the beginning of Mediodía call forth images of guitars played in the sunlight of a town square.

Turina's Piano Quartet in A minor, Op. 67, dates from 1931. After a fanfare-like unison string opening and a brief piano answer, the violin gives out the first version of what will be the principal motive of the entire work, a four-note scale fragment that continually reappears in almost uncountable guises. Its slightly melancholy sound emanates from the

progression of its first two notes, E-F, taken from the medieval Phrygian mode. The quartet's first movement (Lento — Andante mosso) is a rondo. The Vivo central movement is more dance-like; as in *Círculo*, pizzicato strings at the opening recall guitars. The finale presents a succession of contrasting sections. The violin opens with a short cadenza-like passage, but the succeeding texture is dominated by piano chords. The string writing is punctuated by emphatic unison passages in which the players recapitulate and transform motives heard earlier in the piece.

Turina's Piano Quintet in G minor is his official Op. 1 and dates from 1907, when it was first performed in Paris. The principles of D'Indy's *Schola Cantorum*, among whose aims was to resurrect contrapuntal practices from earlier centuries, seem to be echoed in the title of the first movement, *Slow Fugue*. (Another echo of earlier times is the slow-fast-slow-fast tempo layout of the four movements.) The fugal subject is given first to the muted viola, followed by second violin, cello, and

first violin; only after all of the strings have spoken does the piano enter. The thematic material, growing out of the original fugue subject, becomes progressively more chromatic. The movement ends as it began, with the fugue theme played very softly. The Animé second movement, a strong mood contrast to the opening, is an exercise in headlong virtuosity. The third movement emphasizes lyricism; unusually labeled Andante scherzo, its sound evokes the first word much more than the second. The rapidly-paced finale opens with short cadenza-like passages for the violins and viola.

The sextet titled *Escena Andaluza*, from 1912, is evidence of Turina's musical return to his Spanish origins even before his actual return from Paris to Madrid. The influence of the nationalist ideals of Albéniz and Falla has produced a highly original piece, short and vigorous, with a major passage in Habanera rhythm (as in *Carmen*). The principal interest of the *Escena*, outside of its melodic richness, is the unusual

instrumentation: solo viola, piano, and string quartet. The opening is given over entirely to the piano, which has a strong presence throughout. The quartet has more of a supporting role as emphasis shifts between the unusually spotlighted viola and the keyboard.

Andrea Lamoreaux is Music Director of 98.7wfmt, Chicago's Classical Experience



Lincoln Trio
Desirée Ruhstrat, David Cunliffe, Marta Aznavoorian

Photo by Marc Hauser

LINCOLN TRIO

In 2012 *Fanfare* magazine declared the celebrated Chicago-based Lincoln Trio — Desirée Ruhstrat, violin; David Cunliffe, cello; Marta Aznavoorian, piano — “one of the hottest young trios in the business.” Formed in 2003, the Lincoln Trio takes its name from their home in the heartland of the United States, the land of Lincoln. The trio has been praised for its polished presentations of well-known chamber works and its ability to forge new paths with contemporary repertoire. The group’s reputation as a first-rate ensemble draws an eclectic audience of sophisticated music lovers, young admirers of contemporary programs, and students discovering chamber music for the first time.

With performing experience spanning the globe, each member is an artist of international renown. Violinist Desirée Ruhstrat has performed throughout the US and Europe, appearing at the White House and performing on live radio broadcasts heard around the world with the Berlin Radio Orchestra;

cellist David Cunliffe has performed with the BBC and Royal Scottish orchestras and as a member of the Balanescu Quartet; pianist Marta Aznavoorian has appeared with the Chicago Symphony Orchestra and has performed at the Kennedy Center and Sydney Opera House.

Winners of the 2008 Master Players International Competition in Venice, Italy and recipients of the 2011 prestigious Young Performers Career Advancement Award, the trio has performed throughout the United States, including appearances at Carnegie’s Weill Hall, the Ravinia Festival, New York’s Le Poisson Rouge, the Indianapolis Symphony Beethoven Chamber Music Series, Vermont’s Lane Concert Series, the University of Chicago, Chicago’s Dame Myra Hess Memorial Concert Series and Music in the Loft, and in Springfield, Illinois, where the trio was chosen to celebrate the Abraham Lincoln Bicentennial with President Barack Obama. Internationally the trio has performed in Germany, Singapore, Hong Kong, Vietnam, Colombia, and Mexico.

Champions of new music, the Lincoln Trio has performed numerous compositions written especially for them, including premieres of works by Stacy Garrop, Mischa Zupko, Laura Elise Schwendinger, James Crowley, Eric Sawyer, Lawrence Dillon, and eight-time ASCAP Morton Gould Young Composer Award winner Conrad Tao.

Staunch proponents of music education, the Lincoln Trio is resident ensemble at Chicago’s Merit School of Music and has had residencies at the Music Institute of Chicago, San Francisco State University, the University of Wisconsin Madison, and SUNY Fredonia.

The Trio’s previous discography includes *Notable Women* and three other albums on Cedille Records. 2013 saw the critically acclaimed Naxos release *Annelies* based on the *Diary of Anne Frank* with Westminster Williamson Voices, clarinetist Bharat Chandra, and soprano Arianna Zukerman.

The Midwest premiere of *Annelies* took place at the Ravinia Festival in February 2013 with the Chicago Children’s Choir and was the featured concluding event of the US Holocaust Memorial Museum’s 20th Anniversary Tour of the United States.

Doyle Armbrust is principal violist of the Firebird Chamber Orchestra in Miami, FL, and also a core member of the Chicago Symphony's *MusicNow* series, Ensemble Dal Niente, and the New Millennium Orchestra. He's also appeared with Peter Gabriel, Eddie Vedder, The Beach Boys, Glen Hansard, Lupe Fiasco, and the Trans-Siberian Orchestra. A frequent guest artist with the International Contemporary Ensemble (ICE), Doyle has also performed with eighth blackbird and been featured on the University of Chicago Presents Contempo Series. He studied with Donald McInnes, and held a three-year fellowship under Michael Tilson Thomas (MTT) at the New World Symphony. Having worked closely and performed with Pierre Boulez, Daniel Barenboim, Sir Neville Mariner, MTT, Robert Vernon, Charlie Pikler, and Roberto Díaz, Doyle ultimately found his calling in chamber music.

Violist **Ayane Kozasa**, won the prestigious Primrose International Viola Competition in 2011, also taking that competition's Mozart Award for

best chamber music performance and Askim Award for performance of the competition's commissioned work. She was named principal violist of the Chamber Orchestra of Philadelphia in 2013. A winner of Astral Artists' 2012 National Auditions and prizewinner at the Irving M. Klein International String Competition, she has participated in numerous festivals, including the Marlboro Music Festival, Steans Music Institute at Ravinia, Aspen Music Festival, and Norfolk Chamber Music Festival. Ms. Kozasa performs as a member of the Aizuri Quartet, resident string quartet at the Curtis Institute of Music. She holds a Bachelor's degree from the Cleveland Institute of Music (CIM), where she studied with Kirsten Docter. She also studied violin with William Preucil while at CIM, and has also worked with Michael Tree, Nathan Cole, Cyrus Forough, and Philip Lewis.

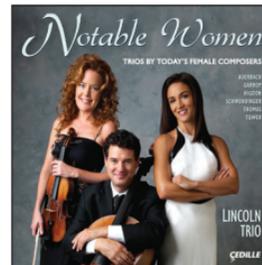
Jasmine Lin, described by *The New York Times* as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon," has appeared as soloist with orchestras including the Chicago Symphony,

Illinois Philharmonic, Singapore Symphony, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, Evergreen Symphony of Taiwan, and National Symphony Orchestra of Taiwan. As a chamber musician, Ms. Lin has participated in the Marlboro Music Festival and Steans Institute for Young Artists at Ravinia, and has toured internationally as part of the Chicago String Quartet, Overseas Musicians, and Taiwan Connection Music Festival. On the faculty at Roosevelt University's Chicago College of Performing Arts, she is also an adjunct faculty member at Northwestern University and DePaul and was on faculty at the Taos School of Music in New Mexico. Ms. Lin is a founding member of the Formosa Quartet, which won first prize in the 10th London International String Quartet Competition. The ensemble's debut on EMI won critical acclaim from *Gramophone* and *The Strad* magazines. She is also a member of Trio Voce with cellist Marina Hoover and pianist Patricia Tao. The Trio recently released its first CD, featuring works by Shostakovich

and Weinberg, *Inscapes*, on the Con Brio label. Ms. Lin is a graduate of the Curtis Institute of Music.

Beginning his international career as a concert soloist at age 7, violinist **Aurelien Fort Pederzoli** attended the Paris Conservatory, where he studied with Jean Lenert. Having worked with luminaries such as Vadim Repin, Yuri Bashmet, Misha Maisky, Gidon Kremer, Ilya Kaler, Ruggiero Ricci, Daniel Barenboim, and Yehudi Menuhin, Aurelien moved to the United States to study with Vermeer Quartet first violinist Shmuel Ashkenasi and graduated from DePaul University in 2006. A highly sought-after artist in Chicago, Aurelien has performed with International Chamber Artists, CUBE, Ensemble Dal Niente, Access Contemporary Music, and Corky Siegel's Chamber Blues. A founding member of the Spektral Quartet, Aurelien currently fosters his passion for the chamber music repertory as a co-founder of Anaphora Ensemble.

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