



CEDILLE ON THE MOVE

***High-Energy Tracks from
Chicago's Classical Record Label***

CEDILLE

INTRODUCTION

Cedille Records is devoted to promoting the finest musicians in and from Chicago by releasing their efforts on high quality recordings. Our recording ideas come from the artists themselves, which is why we have such a widely varied catalog of innovatively programmed recordings.

In 2004, Cedille released a sampler CD of calming compositions titled *Serenely Cedille* (Cedille Records CDR 8001). Now, five years later, we present a disc of high-energy selections from our catalog, ideal for keeping you “on the move,” whether walking, running, biking, driving, exercising, or just enjoying the music’s rhythmic drive. The tracks run the gamut from a Vivaldi flute concerto, to symphonic works by late-Classical era composers from Bohemia (Krommer and Voříšek), to (later) 19th century concertos and chamber works, to seven selections by contemporary or very recent composers. All feature propulsive rhythmic energy designed to keep the music (and you) moving forward.

I hope you enjoy this disc, and that it inspires you to want to learn more about and hear more from the wonderful Chicago artists represented on this CD. Toward that end, the track listing in this booklet includes a short statement about each selection and its respective disc. You can learn more about Cedille Records, our artists, and their recordings by visiting us on the web at www.cedillerecords.org.

Wishing you a stimulating musical journey,

James Ginsburg

Founder and President, Cedille Records

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Contributions to The Chicago Classical Recording Foundation may be made at www.cedillerecords.org or 773-989-2515.

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▣ **JOHN ADAMS (b. 1946)**

I. Relaxed Groove from *Road Movies* (4:37)

Jennifer Koh, violin

Reiko Uchida, piano

From

String Poetic —

American Works: A 21st Century Perspective

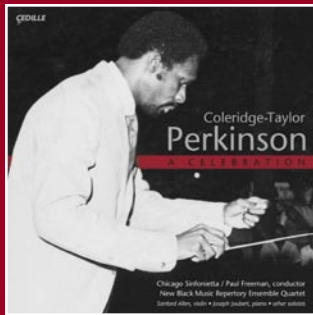
CDR 90000 103

This is the piece that inspired the idea for this sampler CD. About it, the iconic American composer writes, “*Road Movies* is travel music, music that is comfortably settled in a pulse groove and passes through harmonic and textural regions as one would pass through a landscape on a car trip.” Although titled, “Relaxed Grove,” the opening movement conveys a sense of constant forward motion at an impressive clip to start us off on our musical journey. *Road Movies* is one of four pieces for violin and piano by different American composers presented by “high-octane” (*The Strad*) violinist Jennifer Koh with pianist Reiko Uchida on *String Poetic*. The title track is by Jennifer Higdon; the disc also includes Lou Harrison’s *Grand Duo* and Carl Ruggles’s *Mood*.

“Jennifer Koh, for whom *String Poetic* was written, plays with such powerful right-to-the-edge virtuosity, and the recording is so expertly engineered that you easily forget about amplifiers and speakers and just become absorbed into the violinist’s and music’s presence.”

— CLASSICSTODAY.COM

Disc of the Month selection, June 2008



② **COLERIDGE-TAYLOR PERKINSON (1932–2004)**
III. Rondo from Sinfonietta No. 1 for Strings (6:17)

Chicago Sinfonietta
Paul Freeman, conductor

From
Coleridge-Taylor Perkinson: A Celebration
CDR 90000 087

We immediately pick up the pace with the frenetic finale to Coleridge-Taylor Perkinson's first *Sinfonietta* for Strings, written in 1954–55. While the first selection in this sampler was conceived as a musical car trip, this rhythmically edgy movement has the feel someone on the run, perhaps even being pursued. *Coleridge-Taylor Perkinson: A Celebration* features orchestral and chamber works by the renowned African-American composer. It followed Cedille Records' celebrated three-volume *African Heritage Symphonic Series* with the Chicago Sinfonietta and pioneering conductor Paul Freeman. Perkinson's *Sinfonietta* No.2, written 41 years after the first, may be heard on Volume III of that series.

"Coleridge-Taylor Perkinson chose to be an eclectic rather than an ethnic composer.... The opening works on this 'Celebration' CD, are vigorous specimens of 50s neoclassicism warmed in their slow sections by string writing reminiscent of Barber's. [But] Perkinson does not neglect his African-American heritage.... All [of the musicians] deliver eloquent performances. This is a worthy recording: 79 minutes of varied, expressive music by an undervalued composer."

— AMERICAN RECORD GUIDE



③ **ERWIN SCHULHOFF (1894–1942)**
II. Zingaresca from Duo for Violin and Cello (3:14)

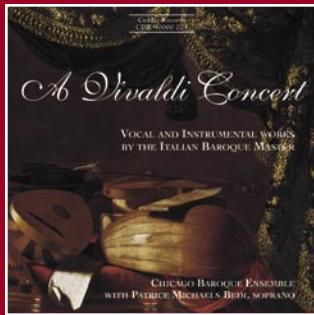
Rachel Barton Pine, violin
Wendy Warner, cello

From
Double Play —
Twentieth Century Duos for Violin & Cello
CDR 90000 047

Although Schuloff was Czech-born, his *Zingaresca* sizzles with fiery Hungarian fiddle playing while the cello line immediately imparts a feeling of forward propulsion. This energetic movement comes from one of four 20th century violin and cello duos represented on *Double Play*, which reunites childhood friends and prodigies-turned-mature soloists Rachel Barton Pine and Wendy Warner. The other duos are by Martinů, Ravel, and Kodály.

"One runs out of superlatives for a CD such as this.... It is a joy to hear [these pieces] played with such a compelling mixture of discipline, intelligence and excitement. Barton [Pine] and Warner[']s... electric playing puts this CD in a class of its own."

— INTERNATIONAL RECORD REVIEW



4 **ANTONIO VIVALDI (1678–1741)**
**I. Allegro from Concerto in G major
for Flute and Strings, RV 436 (3:02)**
Chicago Baroque Ensemble
(Anita Miller-Rieder, transverse flute)

From
A Vivaldi Concert
CDR 90000 025

While most Vivaldi discs are devoted entirely to concertos for a single instrument such as violin, this flute concerto is the exception on *A Vivaldi Concert*, which offers a diverse mixture of vocal and instrumental works by the Venetian master, ranging from a cello sonata to motets and cantatas. The opening movement of this concerto for *traverso* — the transverse flute which replaced the recorder as a virtuoso solo instrument during Vivaldi's lifetime — displays all the characteristics people love about the Red Priest's Allegros: a catchy theme that lends itself to limitless variations, allowing the soloist to demonstrate her virtuosity, combined with rhythmic energy that consistently propels the piece forward, making it an ideal selection for this sampler CD.

"I love Vivaldi in measured doses. I never want to hear seven concerti in a row, which is part of what makes the 79-minute *A Vivaldi Concert* such a treat. Two concerti, two motets, two cantatas and a sonata make for a varied and delightfully balanced 'concert' experience. Patrice Michaels Bedi has a restrained but expressive soprano, and the Chicago Baroque Ensemble serves up heartfelt performances on original instruments."

— ON THE AIR Magazine



5 **PERCY GRAINGER (1882–1961)**
rev. MAUD POWELL (1867–1920)
***Molly on the Shore* (3:15)**
Rachel Barton Pine, violin
Matthew Hagle, piano

From
American Virtuosa — Tribute to Maud Powell
CDR 90000 097

Maud Powell was America's first great violinist. She gave the U.S. premieres of the Tchaikovsky, Sibelius, and Dvořák concertos and was known for her tireless recital tours through towns big and small. At a time when few did so, she championed the works of American and Black composers. Composers loved to write for her: it was Percy Grainger himself who arranged his "Molly on the Shore" for Powell in 1914. A spirited Irish dance, it would be hard to sit still (e.g., in a concert hall) while hearing this piece, especially in Rachel Barton Pine's dazzling rendition. Happily, you don't have to.

"With this new release, violinist Rachel Barton Pine and Cedille recall the glorious era of the headline-inducing violin recital, the art of the arrangement and transcription, and the thrill of virtuoso performance for its own sake. And yes, Pine's choice of music and her brilliant playing could serve as inspiration to a new generation of prospective string players..."

— CLASSICSTODAY.COM
Disc of the Month Selection, August 2007



6 **FRANZ KROMMER (1759–1831)**
**III. Rondo from Concerto No. 1 in F major
for Oboe and Orchestra (6:03)**

Alex Klein, oboe
Czech National Symphony Orchestra
Paul Freeman, conductor

From
Oboe Concertos of the Classical Era
CDR 90000 045

Like so many of his classical period colleagues, Krommer migrated from provincial Bohemia to the center of the Hapsburg Empire, Vienna, where he eventually rose to become the last to hold the supreme title of Imperial Court Composer. Krommer wrote hundreds of works spanning all genres, but he is best remembered today for his wind concertos, including these oboe works that allow former Chicago Symphony Orchestra principal oboist Alex Klein to display his bright tone and awesome technique. This fast-paced rondo-finale of Krommer's first oboe concerto is a particularly fine example: reminiscent of Mozart's most entertaining concerto finales, it really lets Klein strut his stuff.

"It's surprising how much musical merit these seldom-played works contain, though Klein probably could wring music from a phone directory. Full of jaw-dropping technical feats, these performances also showcase the sheer beauty of tone that is Klein's unique voice."

— SEATTLE TIMES



7 **CARTER PANN (b. 1972)**
**I. "Strand" from *Differences*
for Cello and Piano (2:02)**

David Ying, cello
Elinor Freer, piano

From
Composers in the Loft
CDR 90000 100

Carter Pann describes *Differences* as a modern version of a Baroque suite or partita, and "Strand" as "a kind of pop tune where the cello has the vocal line. The piano supplies the harmonies and rhythms against which the cello sings." It is those motoric rhythms that make this piece a perfect choice for this CD. *Composers in the Loft* features solo and chamber music by five young composers who have served as composer in residence for Chicago's acclaimed "Music in the Loft" chamber music series. Performing this selection is cellist David Ying of the renowned Ying Quartet, with his wife, pianist Elinor Freer.

"This disc of largely first recordings, ranging in tone from the serene to the spine-chilling, is subtler than many comparable offerings, and feels like a showcase for all that's best in emerging American new music.... The playing is sensational.... What a treasure trove, all fabulously recorded.

— THE STRAD



8 **DAVID DIAMOND (1915–2005)**
**III. Finale from Quintet
for Flute, Piano, and String Trio (3:26)**
The Chicago Chamber Musicians

From
David Diamond Chamber Music
CDR 90000 023

The joyous, perpetual-motion finale of David Diamond's Quintet is characterized by repeated-note patterns and canonic imitations that tumble one after another in quick succession. The Quintet is the first of five works (including three recorded premieres) by the revered American composer presented on *David Diamond Chamber Music* by Chicago's premiere chamber music society. The Chicago Chamber Musicians consists in large part of principal and assistant-principal players from the Chicago Symphony Orchestra. Particularly notable in this performance is the virtuosity of flutist Mary Stolper, currently principal flute of Chicago's Grant Park and Music of the Baroque orchestras.

"The Chicago Chamber Musicians play everything beautifully.... This is a splendidly produced program of wonderful music by a composer who is at last getting some of the attention that he has long deserved."

— AMERICAN RECORD GUIDE



9 **JAN VACLAV HUGO VOŘÍŠEK (1791–1825)**
IV. Finale from Symphony in D major (5:59)
Czech National Symphony Orchestra
Paul Freeman, conductor

From
Voříšek: Symphony in D, Mass in B-Flat
CDR 90000 058

This piece has been called "the best Beethoven Symphony not written by Beethoven." Although short-lived and a late-bloomer by classical period standards, Voříšek, a Bohemian transplant to Vienna (like Krommer), produced several superb scores of which this Symphony is the best known. In it, and especially in this rousing finale, he combines a Schubertian gift for melody with a Beethoven-like flair for drama. The dynamic performance is by Chicago Sinfonietta music director Paul Freeman leading his European orchestra, the Czech National Symphony.

"In his sole symphony, written in 1821, Voříšek successfully wed the muscularity of Beethoven to the melodic grace of Schubert, producing a taut and well-orchestrated work that excels with excellent wind coloration, a work that, while traditionally proportioned, is also intellectually engaging."

— FANFARE



10 **FRANZ LISZT (1811–1886)**

Mazeppa —

Symphonic Poem for Two Pianos (excerpt) (3:15)

Georgia & Louise Mangos, duo-pianists

From

Liszt: The Complete Symphonic Poems for Two Pianos, Volume II

CDR 90000 024 and BOX 1001

All of Liszt’s “Symphonic” Poems exist in multiple versions, including versions for two pianos. Liszt’s piano writing in these two-player settings is so colorful that they often sound more “symphonic” than the orchestral versions. Liszt’s sixth Symphonic Poem starts off with a bang — literally: the 17th century Cossack chieftan, Mazeppa, has been captured and bound naked to the back of a wild horse. At the start of the piece, the horse is released with the crack of a whip to gallop across the Ural Mountains, carrying Mazeppa to his presumed (very painful) death. Duo-pianists Georgia and Louise Mangos take us on this wild ride as part of their three-volume traversal of all twelve of Liszt’s Symphonic Poems for Two Pianos, available on three separate CDs, or as a boxed set (sold for the price of two discs).

“Astounding heavy metal pianism from the Mangos sisters. Almost surreal musicianship and interpretation are the order of the day on this brilliant CD.”

— CHICAGO SUN-TIMES



11 **EASLEY BLACKWOOD (b. 1932)**

III. Scherzo from Sonata

for Cello and Piano (excerpt) (4:10)

Kim Scholes, cello

Easley Blackwood, piano

From

Blackwood & Bridge Cello Sonatas

CDR 90000 008

Since he abandoned atonal composition at the beginning of the 1980s, University of Chicago-based composer Easley Blackwood has even deliberately cast some pieces in older harmonic styles. The cello sonata excerpted here is in the idiom Blackwood imagines Schubert would have evolved toward had he lived until 1845. As such, the piece is also designed to fill the repertory “gap” between the great cello sonatas of Beethoven (composed 1796–1815) and Brahms (composed 1865–1886). The Scherzo movement excerpted here might best be described as rambunctiously rollicking. It is played with appropriate abandon by Kim Scholes, former principal cellist of the Milwaukee Symphony Orchestra, with the composer at the piano. The disc it comes from also includes the marvelously lush Cello Sonata by English composer Frank Bridge (1879–1941) — an unjustly neglected Romantic masterpiece.

“Blackwood... has interested himself in the re-creation, in some stylistic purity, of older musical language... as an example of mid-Romantic chamber music, [his Cello Sonata] fits right into its invented chronology. That is one hell of an impressive achievement.”

— FANFARE



12 WILLIAM BERNHARD MOLIQUE (1802–1869)

**III. Rondo from Concerto in D minor
for Flute and Orchestra (6:52)**

Mathieu Dufour, flute

Czech National Symphony Orchestra

Paul Freeman, conductor

From

Wind Concertos by Cimarosa, Molique, and Moscheles

CDR 90000 080

Listening to Molique's Flute Concerto, it is hard to comprehend why he is so little known today. The first movement teems with drama, the second with lyrical beauty, and the third, heard here, with Mendelssohnian charm. It also provides an opportunity for a soloist of Mathieu Dufour's caliber to demonstrate his quicksilver virtuosity (ably assisted by Paul Freeman and the Czech National Symphony Orchestra), especially in the movement's double-fast coda. Cedille's *Wind Concertos* CD also features oboist Alex Klein in Molique's Oboe concerto and both soloists together in works by Domenico Cimarosa (1749–1801) and Ignaz Moscheles (1794–1870).

"Alex Klein and Mathieu Dufour, relatively young musicians recently elevated to superstar status as principal members of the Chicago Symphony, play with great technical skill, remarkably pure and beautiful tone, and musical panache."

— AMERICAN RECORD GUIDE



13 ROBERT SCHUMANN (1810–1856)

**III. Lebhaft from Sonata No. 1 in A minor
for Violin and Piano, Op. 105 (5:05)**

Jennifer Koh, violin

Reiko Uchida, piano

From

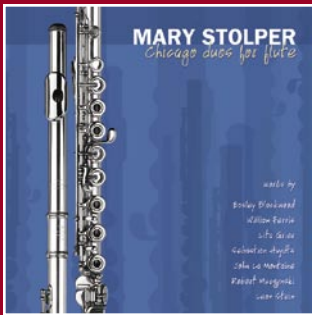
Schumann: The Sonatas for Violin and Piano

CDR 90000 095

Given their superb quality and thematic richness, it is surprising that Schumann's three Violin Sonatas are not better known. Violinist Jennifer Koh writes, "Recording the Schumann Sonatas is one of my most personal projects to date... One can connect a lifetime of experiences — birth, love, hate, death — into every phrase of his music." That visceral quality is instantly evident in this "Lively" (Lebhaft) finale of Schumann's first sonata, which begins with a running theme in the piano that is immediately picked up by the violin. The excitement of this breathless rondo builds to a powerful climax by the end of the movement, especially as energetically played by Koh with pianist Reiko Uchida.

"Koh displays an astonishingly wide variety of attacks and exquisite technical control. Uchida gracefully grabs the thematic material when it comes her way.... You end up wishing Schumann had composed more violin sonatas."

— TIME OUT CHICAGO



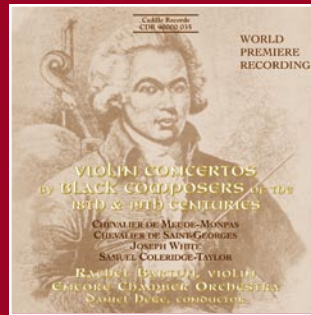
14 SEBASTIAN HUYDTS (b. 1966)
IV. "Principio di Virtu"
from *Music for Flute and Piano, Op. 22 (5:41)*
Mary Stolper, flute
Sebastian Huydts, piano

From
Chicago Duos for Flute
CDR 90000 071

Dutch-born Chicago composer Sebastian Huydts based this hypnotic perpetual motion final movement of his 1997 *Music for Flute and Piano* on the style of a medieval fife and drum piece. The flute incants a lively modal tune over the piano's percussive accompaniment (performed here by the composer). The medieval dance is interrupted by a wild piano solo but returns to bring the piece to a rousing conclusion. Huydts's piece is one of seven works for flute and another instrument, all by Chicago composers, featured on Chicago virtuoso Mary Stolper's acclaimed CD.

"These are exemplary performances, Stolper maintaining an attractive, consistent, and best of all not-too-vibrato-laden tone throughout."

— FANFARE



15 JOSEPH WHITE (1836–1918)
III. Allegro moderato
from *Violin Concerto in F-sharp minor (4:58)*
Rachel Barton Pine, violin
Encore Chamber Orchestra
Daniel Hege, conductor

From
Violin Concertos by Black Composers of the 18th & 19th Centuries
CDR 90000 035

The Cuban-born son of a French businessman and Afro-Cuban mother, José Silvestre de Los Dolores White y Lafitte (Joseph White) went on to study in Paris, win the *Prix de Rome*, and become one of the most celebrated violin virtuosos of the second half of the 19th century. White chose to write his 1864 Violin Concerto in the unusual key of F-sharp minor possibly to invite comparison with recent concertos in the same key by fellow virtuoso violinist/composers Heinrich Wilhelm Ernst and Henryk Wieniawski — comparisons White often won in the contemporary press. The work's riveting finale demonstrates that White's virtuosity was always at the service of the music, never just for show — a comment which holds equally true of Rachel Barton Pine's playing on this landmark recording of works by Black composers of the Classical and Romantic eras.

"Compelling scores by four little-known composers... Barton handles the concertos' varied demands with unaffected aplomb, performing this music lovingly."

— THE NEW YORK TIMES



16 **DAVID LEISNER (b. 1953)**
"Extroverted" from *Extremes*
for Flute, Clarinet, and Guitar (6:01)
Cavatina Duo
with Joshua Rubin, clarinet

From
***Acrobats* — Music of David Leisner**
CDR 90000 096

One of the world's leading classical guitarists, David Leisner is also highly renowned as a composer. On *Acrobats*, the Cavatina Duo — consisting of Eugenia Molinar, flute and Denis Azabagic, guitar — performs Leisner's complete works for flute and guitar. The disc culminates with Leisner's highly contrasted *Extremes* for flute, clarinet, and guitar. The second movement, titled "Extroverted," certainly lives up to its name with pulsating rhythmic energy and inviting, folk-like melodies.

"This is tonal music, rich in invention and melody, emotionally direct and beautiful. ...Leisner's lyricism, gift for melody, and compositional finesse make his music very appealing. In addition, it's doubtful that the Cavatina's sophisticated and artistic playing could be surpassed."

— FANFARE



17 **FELIX MENDELSSOHN (1809–1847)**
II. Scherzo
from String Quartet in E minor, Op. 44, No. 2 (3:52)
Pacifica Quartet

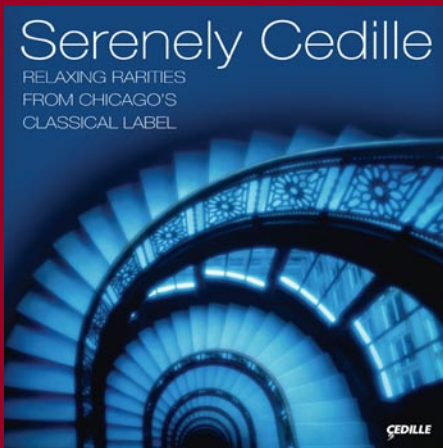
From
Mendelssohn: The Complete String Quartets
CDR 90000 082

In 2006, Cedille Records released a 3-CD set (priced as 2 discs) of the complete works for string quartet by Felix Mendelssohn, performed by the Pacifica Quartet, which *Musical America* named Ensemble of the Year for 2009. Until recently, the string quartets were a relatively neglected portion of Mendelssohn's output on record. Movements such as the one heard here — a quicksilver scherzo with all the magical charm of Mendelssohn's *Midsummer Night's Dream* music — make one wonder how these wonderful quartets were (for the most part) ignored for so long.

"Suddenly the Mendelssohn quartets are back in fashion. And this outstanding set from the US goes straight to the top of the class for playing and recording."

— THE STRAD

Also on Cedille Records



SERENELY CEDILLE

Relaxing Rarities from Chicago's Classical Label

Various artists

Cedille Records 8001

"This sampler from Chicago-based Cedille Records offers well-chosen highlights from what over the past 15 years has become a very impressive catalog. In this case, the program focuses on 'soothing selections' that show off the label's Chicago-connected artists and/or composers. Most of the repertoire is 20th-century, and all of it is well worth hearing. It's especially gratifying to encounter rarely heard yet beautiful selections by composers such as Lita Grier (the Andante from her lovely concertino for flute) and Federico Mompou, along with African and African-American composers."

— CLASSICSTODAY.COM