



JOHN BRUCE YEH

Liquid Melancholy

CLARINET MUSIC OF JAMES M STEPHENSON

ÇEDILLE

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LIQUID MELANCHOLY* (18:00)

Concerto for Clarinet and Orchestra

Lake Forest Symphony

Vladimir Kulenovic, conductor

- 1 I. Con fuoco (5:47)
- 2 II. Adagio Lamentoso (6:05)
- 3 III. Cadenza Interlude (1:42)
- 4 IV. Fast (4:23)

COLORS (12:45)

with Alex Klein, oboe; Chicago Pro Musica

- 5 I. Red (3:31)
- 6 II. Blue (4:28)
- 7 III. Green (2:17)
- 8 IV. White (2:17)

Total Time: (77:25)

*WORLD PREMIERE RECORDING

PERSONAL NOTES

JOHN BRUCE YEH

My thanks to my dear friend and mentor Dr. Allan Dennis, founder and director of Midwest Young Artists Conservatory, for introducing me to Jim Stephenson! That fateful meeting has blossomed into this colorful musical bouquet. In the summer of 2010, Jim and I first met to discuss the creation of his Clarinet Concerto. Jim had been commissioned by a consortium of three youth orchestras to compose a work for clarinet and orchestra. *Liquid Melancholy* is the resulting piece. In the summer of 2015, Jim suggested another consortium commission, this time a sonata for clarinet and piano. Although the premiere was originally projected for Spring 2016 in Chicago, I challenged Jim to have the Sonata ready by November. I had been invited, on two months' notice, to perform a recital at the Interlochen Arts Center. Knowing that Jim is a distinguished alumnus of the Interlochen Arts Academy, I felt it would be the ideal place to unveil his new work. On November 18, 2015, Jim Stephenson's Sonata for Clarinet and Piano received its world premiere at Interlochen with the wonderful pianist Nozomi Khudayev. Subsequently, I've performed the Sonata in Mexico City with Jozef Olechowski and in Bogota, Colombia with Mauricio Arias.

Many thanks to Jim Stephenson for his amazing music — it always inspires me to tell a heartfelt story in sound; to all the folks at Yamaha and Vandoren for their constant attention to my musical equipment needs; to Mr. Tomoji Hirakata at the Yamaha Atelier in New York, for keeping my clarinets in tip-top shape; to my dear friend and brilliant collaborator, Patrick Godon; to the members of Chicago Pro Musica, the Lake Forest Symphony, Alex, and Vlada, for their stellar artistry and camaraderie; and to Jim Ginsburg, Bill Maylone, Julia Nicols-Corry, and all the folks at Cedille for believing in me, and for expertly guiding this project.

Special loving thanks to my family Teresa Reilly, Mia, Jenna, John Cwiok, Molly, Nicholas Ford Hagen, Mr. Peabody, and Audrey-doo, for their constant love and support. I dedicate this album to my dear mother, Mary Chang Yeh, and to the memory of my dear father, Gordon Chien-Kuan Yeh (August 17, 1923–June 1, 2016). Their nurturing, encouragement, and genes got me started on this great continuing musical journey.

JIM STEPHENSON

I would like to express my most sincere gratitude to John. Having only met him within the last six years, I was stunned and delighted when he decided to make an all-Stephenson CD, when there is plenty of other music out there for clarinet from which to choose. But also, and more importantly, for taking my music and making it his own. This is a dream for a composer: when a musician internalizes the music, figures out what it has to say, but then adds his/her own commentary as well. That is why we compose. An added bonus is when the musician does this all with such grace, curiosity, courtesy, and artistry, that the whole package becomes one that gets bookmarked in one's life as a moment never to be forgotten. Therefore, I am glad to have this whole process literally recorded by Cedille Records, a new family for me with whom I am most proud to be associated. I am thankful for the amazing performances by the musicians on this album: John, the Lake Forest Symphony, Patrick, Alex, and Chicago Pro Musica.

ABOUT THE PROGRAM

Notes by James M. Stephenson

LIQUID MELANCHOLY (2011)

In the early spring of 2011, as an effort to keep up with my eldest daughter's reading assignments, I joined her in the enjoyable task of reading Ray Bradbury's *Fahrenheit 451*. I had read it as a teenager myself, but little did I remember all of the wonderful metaphorical phrases he incorporated in that book! One such phrase was "liquid melancholy" — after the character Mildred Montag attempts suicide by overdose, doctors revive her by pumping her stomach and replacing her blood, storing the fluids in their cases of "liquid melancholy." I knew right then that if I ever had the opportunity to use that as a title, I would jump on it — not because I liked what it portrayed in the book, but because of the imagery those two words evoked in my own mind.

That opportunity came just a few months later, when Liza Grossman, director of the Contemporary Youth Orchestra in Cleveland, wanted to commission me to write a new clarinet concerto for Daniel Gilbert. A consortium of three ensembles was quickly formed, including Liza/CYO, the Midwest Young Artists (John Bruce Yeh, soloist; Allan Dennis, conductor) and the Portland Youth Philharmonic (David Shifrin, soloist; David Hattner, conductor). This project excited me on multiple levels: I had never written a major work for the clarinet, and everyone for whom I was writing were terrific friends and wonderful musicians (Liza, David Hattner, and I going back to high school days at the Interlochen Arts Academy).

I've always been fascinated by the clarinet's ability to play such smooth and fluid lines, at all dynamic levels. This "liquidity" is something I wanted to highlight in this concerto. This is most evident in the first movement, when the clarinet is set against angular lines, first introduced by the solo cello. For the melancholy aspect, I wanted to write some searching music: some deeply personal and intimate music, a chance for the soloist and audience to relate and reflect upon what I put out there. This is the

second movement. The third and fourth movements are played without break — an accompanied cadenza followed by a wispy and light final scherzo.

The concerto is roughly 18 minutes long and is scored for Solo Clarinet in A plus:
2 Flutes, 2 Oboes, 2 Bb Clarinets, 2 Bassoons
2 Horns, 2 C Trumpets, 2 Trombones, Bass Trombone, Tuba
Timpani (doubling on percussion), Percussion (1 player)
Harp, and Strings

This new “reduced” and composer-preferred score was commissioned by the Lake Forest Symphony, to match their Bruckner 4 orchestration for the concert, plus the addition of harp and one more percussionist.

It is with great pleasure that I dedicate this work to the consortium of three orchestras/soloists plus the Lake Forest Symphony for their belief in commissioning new music, and to Liza and Dan, for initiating the idea and premiering the work.

COLORS (1997)

Colors, written in 1997, represents my impressions of four colors that most inspired me musically at the time. *Red* is an angry color, pitting three members of the ensemble against the other three in a musical argument. They briefly “get along” while pausing to notice the red hues of the sunset, but quickly begin to fight again. Hints of composers who lived in the old Red regime of Russia are undeniable as well. *Blue* is, of course, bluesy, but also depicts a lazy summer afternoon on the front porch, with a glass of cold lemonade, watching the clouds slowly drift across the vivid blue sky. *Green*, incorporating faint elements of an Irish jig, is either a dark, forest green, or a summer meadow green. I will let the listener decide. *White*, written in C Major (representing all of the white keys of the piano), is a flurry of notes evoking the blinding image of throwing open the curtains on a bright, sunny morning.

LAST CHANTS (2015)

It’s funny how life takes interesting turns, and unexpected collaborations come up as we move forward in our careers. In the summer of 2003, I enrolled in a conducting camp — Medomak — to be held in Maine. Though doing a lot of composing, I was still mainly employed as a professional trumpeter at the time, but had an inkling that I wanted to try some stick-waving as yet another creative outlet. Part of the three-week seminar involved standing in front of a string ensemble and piano as we labored through a Beethoven or Shostakovich score, under the watchful eye of the mentor conductor. It was there that I met Tim Christie and his wife, Maria Sampen. It was a little more than a decade later when Tim reached out to me about composing something for his chamber music festival in Walla Walla, Washington.

Interestingly enough, this was one of the rare occurrences where I was asked to provide a title before writing the music. Somehow — while driving through town for a completely unrelated purpose — the title “Last Chants” popped into my head. I’ve always been a fan of wordplay, and I knew immediately that the word “chants” would be a pun, because of the sonic implications immediately available. Therefore, the music is very much taken from older “chant-like” melodies and harmonies (open intervals and pitch-bends). This will be immediately apparent. Secondly, because the title also sounds like “Last Dance” — the music breaks off for quite an extended period of time into odd-metered dance-like material, still based on the chant sonorities already established. There is an exhaustive amount of pitch bending and intense rhythmic material as we approach the end, so as to signify that this might indeed be the last chants (chance), because the musicians should be simply too tired to attempt anything further.

FANTASIE (2005)

The Fantasie was originally written for trumpet, and later adapted for clarinet (with help from Scot Humes). The original notes for the trumpet version are as follows:

While Paul Merkelo (principal trumpet, Montreal Symphony) was visiting me in Florida, we finally solidified a long-discussed idea of a new composition for him to premiere. Paul and I had known one another since our childhood days in the Chicago area, so the opportunity to compose something for him was nothing less than a true joy and true honor.

He initiated the idea that the piece should pay homage to one of the long-time greats in the trumpet world, Timofei Dokshizer, who had recently passed. Growing up as a trumpeter myself, Dokshizer had a great impact on my musical development — I was given several of his albums by one of my first trumpet teachers, Peter Labella, who had died several years before, and much too young. The piece, then, is a tribute on many levels. First to my friend, Paul, a constant source of inspiration and character. It is, of course, dedicated to Mr. Dokshizer, whose impact on the trumpet and music world, and my early love of the trumpet, is immeasurable. It also is written with remembrance to Mr. Labella, who had the insight to recognize my love of music, and gave me his depth of knowledge that has stayed with me to this day.

When Paul first mentioned the idea of writing the tribute piece, I was immediately struck with ideas for how to construct it. I wanted to write a piece that would be reminiscent of the old recordings: the concert waltzes, scherzos, and dances that he played so touchingly and delicately, yet with his inimitable Russian flair. I wanted to step back, and not try to produce sounds no one has ever heard before, but instead create something that sounded as if it has always been there; something where the audience could just sit back, relax, enjoy, and give thanks to the legacy of the great musical mastery of Timofei Dokshizer.

This clarinet edition is dedicated to John Bruce Yeh, who demonstrates a true joy and love for music-making at every occasion. Trumpet and clarinet have many similar musical associations. First, they are both often pitched in Bb, meaning that music written for one can readily be adapted for the other. Second, articulations are often

written similarly for both instruments, such that, especially in this piece, the slurring and tonguing involved matches the clarinetist's technique quite well. And last, with just a bit of exception on either end of the spectrum, the two instruments ranges are quite similar. All of these made my *Fantasia* well-suited for transcription to the clarinet.

ÉTUDE CAPRICE (1997)

The Étude Caprice was originally composed as a technical showcase for solo clarinet. As might be expected in an étude, it is a study in different scale patterns, intervals, and theme with variation. The piano part was subsequently added to produce a concert piece. The performer must take a good breath at the beginning of the work, because that is his last chance!

SONATA FOR CLARINET AND PIANO (2015)

The Sonata for Clarinet and Piano came about through a discussion initiated by John Bruce Yeh. I first got to know John through the collaborative effort to co-commission and premiere at Ravinia (the summer home of the Chicago Symphony Orchestra) my *Devil's Tale*, sequel to Stravinsky's *Soldier's Tale*. I did not know at the time of John's fervor for new music and collaboration, but it was due to that revelation that the idea of a clarinet sonata sprung up. Together, we put the word out that we'd like to co-create a new work, and much to our delight, 25 clarinetists pledged their support to the sonata project.

The piece was initially to be premiered in the spring of 2016, but John got an invitation to do a recital at Interlochen Arts Center in November 2015. Interlochen is where I spent seven summers, three school-years, and two years teaching (trumpet), and I knew this was an opportunity not to let slip by — for artistic and personal reasons — so it was time to get to work. I wrote the work in the last two weeks of October, handed the score off to John and the very accomplished collaborative pianist at Interlochen, Nozomi Khudiyev, and let them do the rest. The sonata is in four movements, but with a twist. It is, at its core, a typical three-movement

sonata: fast–slow–fast. But due to John’s exemplary E-flat clarinet playing, which I have so often witnessed at CSO concerts, I decided to offer an optional movement (Interlude) for clarinetists to play on E-flat clarinet only if they so choose.

The first movement offers both lyrical and technical opportunities in a mostly tuneful exploration of D minor. As to be expected, the clarinet and piano converse back and forth, and my personal bent toward jazz-inflected harmonies reveals its head once again. This continues in the second movement — now in G minor — the most personal and introspective movement of the sonata, where lyricism and beauty preside over a mixed-meter. The optional Interlude — still in G minor — provides brief relief from the surrounding movements. Subtitled “Jam-Bourrée,” it is a cross between baroque counterpoint and somewhat bi-tonal relationships. The final movement opens with confused frenzy amongst the performers, before materializing into the main melodic material, again infused with mixed-meter grooves. Many themes of the sonata are restated before the final buildup drives to a high-pitched resolution in G major.

JAMES M. STEPHENSON COMPOSER

Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago-based composer James M. Stephenson, both to critical acclaim and the delight of audiences. The *Boston Herald* raved about “straight-forward, unabashedly beautiful sounds,” suggesting “Stephenson deserves to be heard again and again!” A formal sense of melody and tonality characterize his works, each embedded in a contemporary soundscape. These qualities, coupled with the composer’s keen ability to write to each occasion, have led to a steady stream of commissions and ongoing projects.

Stephenson came late to his full-time composing career, having first earned a degree from the New England Conservatory in trumpet performance, and then going on to perform for 17 seasons in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life’s work all the more remarkable. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions. As his catalog grew, so did his reputation. That catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker “The Concerto King” from Chicago Symphony clarinetist John Bruce Yeh. The vast majority of these compositions came through commissions by and for major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington DC, St. Louis, Oregon, Milwaukee, and Dallas, among others. A major break came from the Minnesota Commissioning Club, which led to two works (violin concertos) receiving premieres in 2012 — by Jennifer Frautschi with the Minnesota Orchestra under Osmo Vänskä and by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. Other international soloists for whom Stephenson has composed include saxophonist Branford Marsalis and trumpeter Rex Richardson, whose concerto has been performed on five continents. With such prolific output,

Stephenson's music is well represented on recordings. Nearly all of his solo brass works (over 50) have been professionally recorded and, in total, his extensive catalog for all instruments can be heard on over 30 CDs.

The 12-month period between June 2018 and June 2019 will see five new major orchestral works from Stephenson: a Low Brass Concerto for the Minnesota Orchestra and conductor Osmo Vänskä; his Third Symphony; a multi-media tone poem for the Quad City Symphony and conductor Mark Russell; a 15-minute chamber orchestra feature with the River Oaks Chamber Orchestra; and a Bass Trombone Concerto for Charles Vernon and the Chicago Symphony Orchestra conducted by Riccardo Muti.

James Stephenson is also a highly sought-after arranger and conductor, rounding out his constantly busy schedule. His arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops, and more. On the podium, Stephenson has led orchestras in Chattanooga, Bozeman, Charleston, Ft. Myers, Modesto, and Wyoming, in addition to numerous concert bands. With the Lake Forest Symphony, near his Illinois home, he has not only conducted but also has served for seven years as Composer-in-Residence.

Jim originally hails from the Greater Chicago area, as does his wife Sally. In 2007, the couple, along with their four children, returned to the region to pursue the life they now share.

www.composerjim.com

JOHN BRUCE YEH CLARINET

John Bruce Yeh is the longest-serving clarinetist in Chicago Symphony Orchestra history. Having joined the CSO in 1977 at the invitation of Sir Georg Solti as Clarinetist and Solo Bass Clarinetist, John is currently Assistant Principal and Solo E-flat Clarinet of the orchestra. He served the CSO as Acting Principal Clarinet from 2008–2011 and has also performed as guest principal of the Philadelphia Orchestra and the Seoul Philharmonic. A prize winner at both the 1982 Munich International Music Competition and 1985 Naumburg Clarinet Competition in New York, Yeh continues to solo with orchestras around the globe. An enthusiastic champion of new music, John Bruce Yeh is the dedicatee of new works for clarinet by numerous composers, ranging from Ralph Shapey to John Williams. His more than a dozen solo and chamber music recordings have earned worldwide critical acclaim. In 2007, Naxos released a disc titled *Synergy*, of single and double concertos with clarinet featuring John, his wife Teresa, and his daughter Molly. Yeh is director of Chicago Pro Musica, which received the 1985 Grammy Award as Best New Classical Artist. With 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. John is on the artist-faculties of Roosevelt University's Chicago College of Performing Arts and Midwest Young Artists Conservatory in Fort Sheridan, Illinois. He is the proud father of Jenna Yeh, a culinary artist and wine specialist in Chicago; Molly Yeh, a percussionist and award-winning food blogger in Minnesota; and the multi-talented Mia Reilly-Yeh.

LAKE FOREST SYMPHONY

VLADIMIR KULENOVIC, MUSIC DIRECTOR

The Lake Forest Symphony has been performing in Lake County, north of Chicago, for over 60 years. The orchestra has been honored numerous times by the Illinois Council of Orchestras and League of American Orchestras. In 2014, the Symphony welcomed its seventh Music Director, Vladimir Kulenovic. Maestro Kulenovic has been hailed by *Chicago Tribune* critic John von Rhein as a “conductor with an uncommon passion.” In 2015 he won the Sir Georg Solti Conducting Award and was distinguished as the *Chicago Tribune*’s 2015 “Chicagoan of the Year in Classical Music.”

Robert Kalter and William English founded the Lake Forest Symphony in 1957 as a chamber orchestra of volunteer musicians. By 1965 the group had over 60 players, and in 1988 became fully professional. The Symphony performs throughout Lake County and northern Illinois, including at the College of Lake County’s James Lumber Center, Lake Forest Academy’s Cressey Center for the Arts, and the Lake Forest Gorton Center. The Symphony was recently the focus of a radio documentary by Chicago’s 98.7 WFMT, in which the audience was invited to observe the process of selecting a new music director. The orchestra strives to reach as many young children and students as possible during each subscription season. Currently, outreach programs reach thousands of school children throughout Lake County and Northern Illinois. This is accomplished through age-appropriate Youth Concerts and in-school performances.

The Lake Forest Symphony’s Composer-in-Residence, James M. Stephenson, is an internationally renowned composer and a cherished resident of Lake Forest. The orchestra is committed to presenting at least one Stephenson work every year.

www.lakeforestsymphony.org

VIOLIN 1

Netanel Draiblate,
Concertmaster
David Katz, Assoc.
Concertmaster
Thomas Yang, Asst.
Concertmaster
Lori Ashikawa
Paul Zafer
Elizabeth Cline
Clara Lindner
Sylvia de la Cerna
Lindsie Katz
Elaine Fohrman

VIOLIN 2

Paul Vanderwerf, Principal
Rachel Fisher, Asst. Principal
Lisa Fako
Carol Setapen
Lisabeth McQuaid
John Ling
Mark Agnor
Rika Seko

VIOLA

Daniel Golden, Principal
Mark Djordjevic, Acting Asst.
Principal
Sally Didrickson
Christine Due

Kjell Sleipness
Scott Dowd
Frank Babbitt

CELLO

Steven Houser, Principal
Andrew Snow, Asst. Principal
Mark Anderson
Elizabeth Anderson
Richard Yeo
Barbara Cannon
Margaret Daly

BASS

John Floeter, Principal
Alan Steiner, Asst. Principal
Julian Romane
John Tuck
Judith Hanna

FLUTE

Lyon Leifer, Principal
Irene Claude

OBOE

Deb Stevenson, Principal
Erica Anderson

CLARINET

Dileep Gangolli, Principal
Barbara Drapcho

BASSOON

Drew Pattison, Principal
Collin Anderson

HORN

Michael Buckwalter,
Principal
Jeremiah Frederick

TRUMPET

David Inmon, Principal
Chris Hasselbring

TROMBONE

Thomas Stark, Principal
Audrey Morrison
Mark Fry

TUBA

Sean Whitaker, Principal

TIMPANI

Robert Everson, Principal

PERCUSSION

Debbie Katz Knowles,
Principal

HARP

Marcia Labella, Principal

VLADIMIR KULENOVIC CONDUCTOR

Designated “Chicagoan of the Year in Classical Music” (2015) by the distinguished *Chicago Tribune* critic John von Rhein, Vladimir Kulenovic is currently in his fourth season as Music Director of the Lake Forest Symphony. Recent winner of the Sir Georg Solti Conducting Award, one of the most prestigious conducting honors in the United States, he has taken his place as one of the finest and most imaginative conductors of his generation. Having concluded four seasons as Associate Conductor of the Utah Symphony / Utah Opera, Mr. Kulenovic has also served as assistant conductor with the Lyric Opera of Chicago, Principal Conductor of the Kyoto International Festival in Japan, and Resident Conductor of the Belgrade Philharmonic in his native Serbia.

Mr. Kulenovic’s U.S. guest conducting engagements include the symphonies of Alabama, Chicago, Columbus, Grand Rapids, Houston, Illinois, Indianapolis, Jacksonville, Knoxville, San Francisco, South Bend, Utah, and Winston-Salem, in addition to the philharmonic orchestras of Naples (FL) and Oklahoma City, and the Louisville Orchestra. Worldwide, Mr. Kulenovic has appeared with the Basque National Orchestra of Spain, Beethoven-Orchester Bonn, Bilkent Symphony, Deutsche Kammerakademie Neuss, Leipziger Symphonie Orchester, Malaysia Philharmonic, Minas Gerais Philharmonic, National Arts Centre Orchestra, Orquesta Filarmónica de Jalisco, Orchestra Sinfonica de Espana, Orchestra Classica de Santa Cecilia, Romanian State Philharmonic, Slovenia Philharmonic, Taipei Symphony, Zagreb Philharmonic, Macedonian Philharmonic, and the Macedonian National Opera. Festival appearances include Aspen, Cabrillo, Kuhmo, Round Tops, Salzburg Mozarteum, and Verbier.

In 2012, Mr. Kulenovic was awarded the Mendelssohn-Bartholdy Fellowship and the position of conducting assistant with the Leipzig Gewandhaus Orchestra, where he worked closely with his longtime mentor, the late maestro Kurt Masur. He has also served

as cover conductor with the Boston Symphony, New York Philharmonic, and Baltimore Symphony, where he has assisted many illustrious conductors including Bernard Haitink, Zubin Mehta, Sir Andrew Davis, Alan Gilbert, Marin Alsop, and others. Vladimir Kulenovic holds graduate diplomas in conducting from both The Juilliard School and the Peabody Institute and was one of six top U.S. emerging conductors chosen by the League of American Orchestras for the 2013 Bruno Walter National Conducting Preview.

www.vladimirkulenovic.com

PATRICK GODON PIANO

Patrick Godon made his debut as soloist with the Chicago Symphony Orchestra (CSO) in May 2007, playing one of the solo piano parts, along with Mary Sauer, in Colin McPhee’s *Tabub-Tabuhan*: Toccata for Orchestra and Two Pianos, with Alan Gilbert conducting. Patrick currently performs the Principal Keyboardist duties regularly with the CSO on piano, celesta, organ, and synthesizer. In October 2017, he performed Grieg’s Piano Concerto with the Lake Shore Symphony Orchestra. He made his debut with the CSO as second keyboardist at Ravinia in 2003. He was invited to play principal keyboard on the CSO’s 2018 East Coast Tour and January 2017 European Tour, and second keyboard on the CSO’s 2005 European Tour and eight CSO Carnegie Hall performances. He has played under leading conductors including Alsop, Barenboim, Boulez, Colnot, Conlon, Davis, Dutoit, Eschenbach, Haitink, Maazel, Muti, Nagano, Robertson, Salonen, Slatkin, and Tilson Thomas. He has served as rehearsal pianist for Daniel Barenboim and Deborah Voigt for Schoenberg’s *Erwartung*. Godon also performs as orchestral keyboardist with the Virginia, Delaware, and Peoria Symphony Orchestras. He is in demand as a collaborative pianist and has performed many live broadcasts on Chicago classical station WFMT.

CHICAGO PRO MUSICA

Founded in 1979 by John Bruce Yeh, Chicago Pro Musica comprises several virtuoso musicians from the Chicago Symphony Orchestra. Chicago Pro Musica won the 1985 Grammy Award as “Best New Classical Artist,” a unique honor bestowed by the National Academy of Recording Arts and Sciences. Since then, CPM has made several acclaimed recordings, including Cedille’s *Early Chamber Music of Elliott Carter*. CPM has toured on four continents. They continue to perform a widely varied chamber music repertory spanning three centuries, as well as to champion new works written especially for them. Performing on this album are Chicago Pro Musica members Patrick Godon, piano; Soyoung Bae and Cornelius Chiu, violins; Danny Lai, viola; and Daniel Katz, cello.

ALEX KLEIN OBOE

Recognized as one of the world’s leading oboists, Grammy award-winner Alex Klein began his professional career at age 11 in his native Brazil. He was Principal Oboe with the Chicago Symphony under Daniel Barenboim from 1995 to 2004, leaving the position due to the onset of Musician’s Focal Dystonia, but returning to the CSO under Riccardo Muti in 2016 in a continuing effort to suppress the consequences of the disorder. Klein won First Prize in the Geneva International Competition, New York International Oboe Competition, and Fernand Gillet International Oboe Competition, while also winning top prizes in the Tokyo and Prague Spring International Oboe Competitions.

Klein has performed as a soloist with the Chicago Symphony, Philadelphia Orchestra, Orchestre de la Suisse Romande, Belgrade Philharmonic, Czech National Symphony, Porto Symphony, and orchestras in China and Latin America. His recordings include concertos written specially for him by Marco A. Yano, Pavel Sydor, and most recently David Stock, and are released by Teldec, Boston Records, Newport Classics, Musical Heritage Society, and Cedille Records.

After departing the Chicago Symphony, Klein founded and is Artistic Director of FEMUSC – Santa Catarina Music Festival, which quickly rose to become Latin America’s largest music festival, and served as founder and General Director of PRIMA, the Program of Social Inclusion through Music and the Arts, establishing youth and children’s orchestras in the public school system of the Brazilian state of Paraiba, beginning with the areas hardest hit by social risk.

CREDITS

Producer

James Ginsburg

Engineers

Bill Maylone and Mary Mazurek (for *Liquid Melancholy*)

Editing Assistance

Jeanne Velonis

Recorded

May 21, 2017 James Lumber Center for the Performing Arts
at the College of Lake County, Lake Forest, IL (*Liquid Melancholy*)

July 13–15, 2017 Reva and David Logan Center for the Arts at the University of
Chicago (chamber works)

Steinway Piano

Technician Christa Andrepont

Clarinets

Yamaha YCL-CSVR A and Bb Clarinets, Vandoren BD5-13 Mouthpiece with Vandoren
Optimum Ligature (plate #2) and Vandoren Traditional Cut (blue box) Reeds #5 and
#4. Yamaha YCL-881 Eb Clarinet, Vandoren B44 Mouthpiece with Vandoren Optimum
Ligature (Plate #2) and Vandoren Traditional Cut (blue box) Reeds #4.

Graphic Design

Studio Rubric

Back Cover Photograph

Sally Stephenson

Publishers

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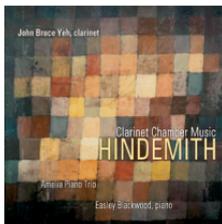
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ALSO BY JOHN BRUCE YEH ON CEDILLE RECORDS



CLARINET CHAMBER MUSIC BY HINDEMITH

“Yeh is brilliant in everything, as is the sparkling, always-engaging playing of Easley Blackwood. The sound lacks nothing. This is somewhat of a landmark release and can’t be ignored.”

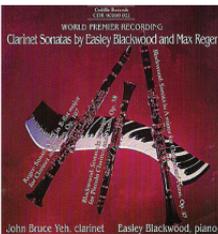
— *American Record Guide*



EARLY CHAMBER MUSIC OF ELLIOTT CARTER

“A delight! This is Carter before he became so overly-complex and serialized that few can stand listening to his music.”

— *Audiophile Audition*



CLARINET SONATAS BY BLACKWOOD AND REGER

“[This disc] deserves to join those of clarinet chamber music by Mozart, Weber, and Brahms in your collection.”

— *Fanfare Magazine*

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