

MISCHA ZUPKO

HARPSICHORD CONCERTO

Jory
Vinikour

CEVILLE

MISCHA ZUPKO
(B. 1971)

HARPSICHORD CONCERTO

(15:02)

1. I. Preamble (2:49)
2. II. Whispers (4:52)
3. III. The Dance (7:16)

Jory Vinikour, harpsichord
Desirée Ruhstrat and Charlene Kluegel, violins
Margaret O'Malley, viola
David Cunliffe, cello

WORLD PREMIERE RECORDING

PROGRAM NOTE

BY MISCHA ZUPKO

I wrote my three-movement Harpsichord Concerto for harpsichordist Bradley Brookshire, who premiered it with the Corigliano String Quartet at New York's Merkin Hall in 2003. My underlying thrust in this work was to take the height of idiomatic writing for harpsichord into a modern-day expression through the transformation of antiquated stylistic mannerisms.

I fashioned the first movement, Preamble, after J.S. Bach's motor-rhythmic Prelude in C Minor (Well-Tempered Clavier, Book I). The harpsichord deploys the continuous 16th-note pattern of the C-minor Prelude while the strings enter with sustained notes that support the harmony of the harpsichord part. As the harpsichord shifts harmonically, the strings lag behind and the harmonic fields between the two parts fall out of alignment, creating wildly different sonorities. The rest of the movement is structured on this principle of the two parts going in and out of phase.

The second movement uses French style ornamentation ala Couperin as its point of departure. The harpsichord's ornate trills and other decorations serve as the main material for the quartet, creating an

impressionistic texture full of filigree and color. In this movement, I sought to create a distance between the harpsichord and the string quartet, treating the harpsichord as a voice of mourning or longing and the quartet as a voice from the beyond.

The last, and longest, movement adopts the Baroque tradition of ending with an upbeat dance and draws inspiration from the crunchy, diatonic dissonances that are so characteristic of Domenico Scarlatti's keyboard writing. The opening dance theme is a ritornello that comes back several times over the course of the movement. Fragments of this theme are developed in the intervening sections, which create striking contrasts with the straightforward presentations of the dance theme. In one mutation, the material gradually takes the form of a tango, which leads to the movement's conclusion.

This work was made possible by a grant from the Fromm Music Foundation.

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MISCHA ZUPKO

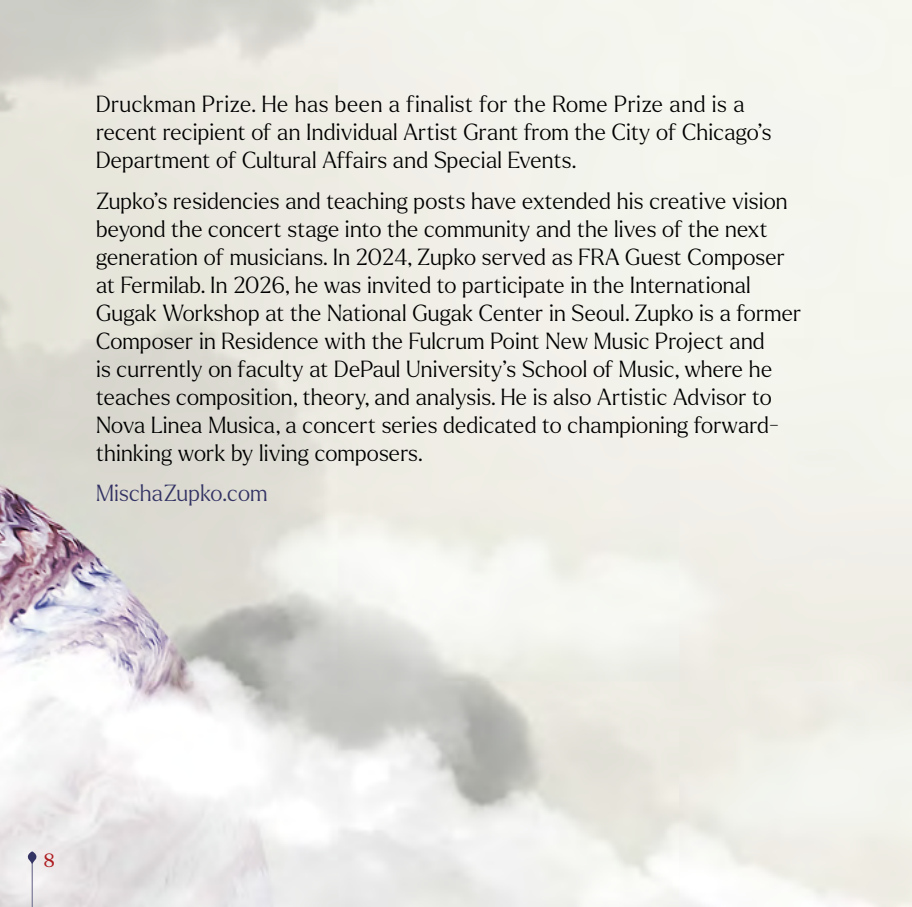
Mischa Zupko writes music for performers who seek depth, risk, and mastery, creating immediate and emotionally powerful experiences for audiences. His major commissions, international recordings, and collaborations with many of today's most prominent soloists and chamber musicians reflect a voice shaped by urgency, depth, and artistic fearlessness.

Zupko's music has been described as "harrowing and gripping" (*Classical Voice North America*), "a powerhouse of the evening" (*Chicago Tribune*), and "music that simply asserts itself with force and eloquence" (*Positive Feedback*). Zupko has enjoyed favorable reviews in *The New York Times* and *L.A. Times* and has been featured in the *Chicago Tribune* and *Chicago Reader* for his significant activity in Chicago's new music scene.

Zupko's music has been commissioned, premiered, and championed by leading orchestras and ensembles across the United States, including the Grant Park Orchestra and Chorus, Minnesota Orchestra, Pacific Symphony, New York Youth Symphony, Civitas Ensemble, Fulcrum Point New Music Project, Aspen Contemporary Ensemble, American Modern Ensemble, Camerata Chicago, Eighth Blackbird, Coigliano Quartet, and Lincoln Trio. Other significant commissions have come from the Fromm Foundation, Barlow Endowment, and Gilmore International Keyboard Festival. His works have been featured at Carnegie Hall, Weill Hall, Merkin Hall, Ravinia, Segerstrom Hall, the Moscow Conservatory, and major festivals, including Aspen.

Zupko's recordings trace an evolving artistic vision that bridges virtuosity, collaboration, and emotional immediacy. His 2016 Cedille release, *Eclipse*, featuring cellist Wendy Warner and violinist Sang Mee Lee, earned widespread praise, with *Audiophile Audition* calling it "a feast of imagination and heart" and *Fanfare* noting its "astonishing balance of intensity and lyricism." His forthcoming Cedille album will feature renowned saxophonist Timothy McAllister, the Civitas Ensemble, and ~Nois Saxophone Quartet. His music has also been recorded on the Bright Shiny Things, Innova, American Modern Recordings, and Crystal Records labels.

Zupko's awards include first place in the Pacific Symphony's American Composers Competition, three ASCAP Morton Gould Young Composer Awards (including the first-prize Kaplan Award), the New York Youth Symphony's First Music Award, and the Aspen Music Festival's Jacob



Druckman Prize. He has been a finalist for the Rome Prize and is a recent recipient of an Individual Artist Grant from the City of Chicago's Department of Cultural Affairs and Special Events.

Zupko's residencies and teaching posts have extended his creative vision beyond the concert stage into the community and the lives of the next generation of musicians. In 2024, Zupko served as FRA Guest Composer at Fermilab. In 2026, he was invited to participate in the International Gugak Workshop at the National Gugak Center in Seoul. Zupko is a former Composer in Residence with the Fulcrum Point New Music Project and is currently on faculty at DePaul University's School of Music, where he teaches composition, theory, and analysis. He is also Artistic Advisor to Nova Linea Musica, a concert series dedicated to championing forward-thinking work by living composers.

MischaZupko.com



JORY VINIKOUR

In repertoire ranging from Bach and before to Poulenc and beyond, harpsichordist Jory Vinikour has performed as soloist with the Cleveland Orchestra, Rotterdam Philharmonic, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, and Philharmonic of Radio France, among many others, under the direction of renowned conductors including Stéphane Denève, Martin Haselböck, Armin Jordan, Marc Minkowski, et al., and as a recital soloist in series and festivals throughout the world.

Mr. Vinikour's debut recording on Sono Luminus, comprising the complete harpsichord works of Jean-Philippe Rameau, received a 2013 Grammy nomination for Best Classical Instrumental Solo, as did his *Toccatas* (Modern American Music for Harpsichord) two years later. His recording of Bach's Partitas for harpsichord was released in late 2016 to critical acclaim. The 2018 album, *J.S. Bach: The Sonatas for Violin & Harpsichord*, with Rachel Barton Pine, marked Jory's debut on Cedille Records, followed by *20th Century Harpsichord Concertos* with the Chicago Philharmonic (2019), and *L'Unique* (Harpsichord Music of François Couperin) (2020). Jory will release a double-CD set of sonatas by Domenico Scarlatti on the French label, Aparté in early 2027.

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Jory made his Ravinia Festival recital debut in August 2019, reappearing there in 2023. Other important appearances include at Printemps des Arts de Monte Carlo, Carnegie Hall Presents, San Francisco Early Music Series, the Library of Congress, National Gallery, Salle Cortot, Valletta (Malta) Baroque Festival, and Festival de Périgord Noir. Renowned for his work

with singers, Mr. Vinikour has appeared in recital with Anne Sofie von Otter, with whom he recorded *Music for a While* (Deutsche Grammophon), Vivica Genaux, and many others.

In recent seasons, Mr. Vinikour has appeared as conductor/soloist with the Aspen Festival Orchestra, St. Louis Symphony, Seattle Symphony, St. Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Musica Angelica, Hawaii Symphony, Bergen Philharmonic, Hong Kong Philharmonic, Karlsruhe Handel Festival Orchestra, Korea Chamber Orchestra, musicAeterna, Juillard415, and l'Orchestre de Bretagne.

In June 2026, Jory conducts Marc-Antoine Charpentier's masterpiece, *David et Jonathas*, with Chicago's Haymarket Opera Company.

JoryVinikour.com



DESIRÉE RUHSTRAT

Multi-Grammy-nominated violinist Desirée Ruhstrat has earned international recognition as a soloist, chamber musician, and educator, known equally for her artistic excellence and her dedication to teaching. She made her solo debut at age seven in Chicago's Orchestra Hall and her professional debut at 12 with Lukas Foss and the Milwaukee Symphony. In 2024, she performed the Tchaikovsky Violin Concerto with the Chicago Symphony Orchestra at the Ravinia Festival.

Ruhstrat is a founding member of the acclaimed Lincoln Trio, which has performed at Carnegie's Weill Recital Hall, Lincoln Center, and major festivals worldwide. The Trio's recordings have received multiple Grammy nominations, including for *Trios from Our Homelands* (Cedille Records, 2017), *Fantasías de Buenos Aires* (Acqua Records, 2024 Latin Grammy nomination), and James Whitbourn's *Anneliese* (Naxos, 2014).

Education is central to Ruhstrat's work. Her students...have earned national and international competition honors and gone on to hold positions in major orchestras around the world.

In 2015 she co-founded the Black Oak Ensemble, a project-based group noted for its distinctive programming and albums for Cedille Records. The many accolades that greeted their debut CD, *Silenced Voices*, included the *Chicago Tribune's* "Top 100 Recordings of 2019," *Fanfare* magazine's "Want List," and WQXR's "Top 100 Best Classical Recordings of 2019." Their next album, *Avant l'orage*, reached #1 on *Billboard* magazine's Traditional Classical Albums Chart and received a 2023 International Classical Music

Award nomination. Their 2025 release, *Dance of the Night Sky*, featured works by eight British women composers, including current Master of the King's Music, Errollyn Wallen, and was selected as a *BBC Music Magazine* Chamber Choice.

Education is central to Ruhstrat's work. Her students — from pre-college through university level — have earned national and international competition honors and gone on to hold positions in major orchestras around the world. She has taught at Indiana University's Jacobs School of Music and currently serves on the faculties of Northwestern University's Bienen School of Music and Chicago's Merit School of Music and Midwest Young Artists Conservatory. Her commitment to cultural exchange has led students to collaborative projects in Cuba, Colombia, and Brazil, including a 2026 recording with the Havana Chamber Orchestra.

A committed advocate for new music, Ruhstrat has collaborated with leading composers including George Crumb, Jennifer Higdon, Shulamit Ran, Augusta Read Thomas, and Chen Yi. She is Artistic Director of Nova Linea Musica, supporting the creation and performance of new works in Chicago.

DesireeRuhstrat.com



CHARLENE KLUEGEL

Hailed for her “unsentimental verve, musical feeling and great technical skill” (*New York Classical Review*), violinist Charlene Kluegel is known for a diversity that transcends traditional boundaries of classical music. An award-winning violinist, she has performed with members of the Chicago Symphony Orchestra, Cuarteto Casals, Orpheus Chamber Orchestra, Chicago Lyric Opera, and Third Coast Percussion, as well as with Jason Vieaux, Marta Aznavoorian, and Robert McDuffie. Her performances as a soloist and chamber musician have taken her to Vienna’s Musikverein and Ehrbar-Saal, the Ravinia Festival, Grand Teton Music Festival, Kennedy Center, and Canada’s Banff Centre for the Arts.

The first violinist of Chicago's Fifth House Ensemble for seven years, Kluegel is the cofounder of Duo FAE, whose album of music by suffragettes (2025, Albany Records) enjoyed widespread acclaim. An advocate of new music, Kluegel has premiered works by Dan Visconti, Julia Adolphe, Steven Snowdon, Stacy Garrop, and countless others, and will release an album of new works for scordatura solo violin. Her collaborative projects have garnered much attention, including Patois's explorative CD of Latin jazz, *Canto America*, which was nominated for a Grammy for Best Latin Jazz Album.

Charlene Kluegel's commitment to teaching has taken her to education residencies and masterclasses at the Eastman School of Music, Northwestern University, the University of Texas at Austin, Bowling Green State University, the McDuffie Center for Strings, Roosevelt University, and Lawrence University. She has held positions at the Boston Conservatory and the Zodiac Festival and currently teaches at Carthage College (Kenosha, WI) and Saratoga Springs, NY's Mostly Modern Festival.

Prior to graduating from Cornell University, Dr. Kluegel studied at the Hochschule der Künste Bern, Switzerland. She holds a Masters of Music and Graduate Performance Diploma from the Peabody Institute of Music. She earned her Doctor of Music from Indiana University and received the school's Artistic Excellence Award.

Charlene has an ongoing string sponsorship from Larsen Strings and plays a 1780 Antonio Gagliani violin.

CharleneKluegel.com



MARGARET O'MALLEY

Margaret O'Malley received her Master's Degree in Viola Performance at Rice University's Shepherd School of Music (2026, studio of Ivo van der Werff). Previously, she studied at The Juilliard School (under Misha Amory and Heidi Castleman) and, during summers, at the Meadowmount School of Music, Aspen Music Festival and School, and Bowdoin International Music Festival.

Originally from Illinois, Margaret has been recognized for her solo and chamber music performances on both violin and viola by Chicago's Musicians Club of Women (Awards Competition), the Rembrandt Chamber Musicians (High School Chamber Music Competition), the DuPage Symphony Orchestra (Young Artist Auditions), and the ENKOR International Music Competition. She has soloed with numerous orchestras in the Chicago area, including The Elmhurst Symphony Orchestra and Oistrakh Symphony of Chicago.



DAVID CUNLIFFE

*“a cellist whose polish gives way
to moments of artful recklessness”*

— WQXR / Q2 Music

Grammy and Latin Grammy-nominated cellist David Cunliffe has forged a distinguished career spanning the great concert halls of Europe and the Americas, the intimate world of chamber music, and a deep commitment to new music. A native of England, he studied at the Royal Northern College of Music before continuing his training at the International Menuhin Music Academy in Gstaad, Switzerland, where he performed and toured with Camerata Lysy under Yehudi Menuhin.

As a founding member of the Lincoln Trio, David has performed at Carnegie's Weill Hall, Alice Tully Hall, the Ravinia Festival, and many other prestigious venues throughout the United States and beyond. The Trio has toured throughout the United States, Europe, Asia, and South America, and was chosen to celebrate the Abraham Lincoln Bicentennial in the presence of President Barack Obama. Their nine recordings for Cedille Records (including five full albums) have won widespread critical acclaim, including a 2017 Grammy nomination for Best Chamber Music/Small Ensemble Performance for *Trios From Our Homelands*. The Trio's *Fantasías de Buenos Aires* (Acqua Records), comprising piano trios by Argentinian composer Daniel Binelli, earned a 2024 Latin Grammy nomination for Best Classical Album.

David has also performed with the BBC Philharmonic, BBC Scottish and Royal Scottish Symphony Orchestras, and the Balanescu Quartet, with which he toured extensively and recorded for ECM Records. He is a founding member of the Black Oak Ensemble, whose 2019 debut recording on Cedille, *Silenced Voices*, featuring works by Jewish composers who perished in the Holocaust, *The Times of London* described as played with "a fierce eloquence."

A passionate champion of new music, David has collaborated with noted composers including George Crumb, Augusta Read Thomas, Michael Nyman, Chen Yi, Joan Tower, and Conrad Tao. David is cello and chamber music faculty at the New Music School in Chicago. The Lincoln Trio has served as Artists-in-Residence at Chicago's Merit School of Music since 2013.

David is a recipient of the Terrance Weill, Leonard Hirsch, and Lady Barbirolli Chamber Music Awards and winner of the 2008 Master Players International Competition in Venice.

CREDITS

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Harpsichord

John Phillips (Berkeley, CA) 2004
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