

Stony Brook Soundings

Volume One

The Escher String Quartet

Adam Barnett-Hart, Wu Jie, violins
Pierre Lapointe, viola
Andrew Janss, cello

1. **Daniel A. Weymouth: in (all) the time we have left 14:55**

Escher String Quartet
with Oscar Espina Ruiz, clarinet

Max Giteck Duykers: Glass Blue Cleft 15:06

2. *Movement I – Glass* 4:51
3. *Movement II – Blue* 7:33
4. *Movement III – Cleft* 2:32

Escher String Quartet

5. **Ilari Kaila: Kellojen kumarrus 8:43**

(The Bells Bow Down) In Memoriam Hanna Sarvala

Escher String Quartet
with Jacob Rhodebeck, piano

Eugene Drucker: Four Sonnets by Shakespeare 9:33

6. When, in disgrace with Fortune and men's eyes 2:26
7. When to the sessions of sweet silent thought 2:19
8. The expense of spirit in a waste of shame 1:33
9. That time of year thou mayst in me behold 3:02

Escher String Quartet
with Andrew Nolen, bass-baritone

**Perry Goldstein: Quintet for Alto Saxophone
and String Quartet 18.54**

10. I. Bright and exuberant 4:50
11. II. Heartfelt and singing 8:19
12. III. Dancing, yet driving 5:35

Escher String Quartet
with Kenneth Tse, saxophone

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Total Time: 67:39

The Department of Music at Stony Brook University has a long tradition of promoting the creation, performance and study of the music of "our time." Since the Department's founding in the mid-1960s, composers, performers, and musicologists have worked together to provide a supportive environment in which new musical works can be created, performed and studied. In 1988 the Department began sponsoring an annual premieres concert in which composers from across the United States are commissioned to write chamber works for the Stony Brook Contemporary Chamber Players, currently co-directed by Professors Gilbert Kalish and Eduardo Leandro.

Listeners to the music of the two CDs of *Stony Brook Soundings* will hear performances of music that spans a great diversity of musical styles. What connects all of these pieces, is the wide-range of expressive tools that each composer employs. Listeners will encounter music in these CDs that does not adhere to any orthodoxy but rather reflects the richly textured musical environment that at the turn of the millennium has been a great boon to musical creativity.

Daniel A. Weymouth: *in (all) the time we have left* for clarinet and string quartet was composed in 2007 and premiered in 2008 by Oscar Espina Ruiz and the Escher String Quartet. The quintet was written in memory of John Lessard (1920-2003), a composer on faculty at Stony Brook whom Weymouth counted as a supportive colleague and good friend. This memory is inscribed in Weymouth's piece by quotations from Lessard's 1995 *Quintet for Flute, Clarinet, Piano, Violin and Cello*. In addition to the quotations, the most prominent occurring in the clarinet solo at the end of the piece, Weymouth based his musical materials on features of Lessard's work. As a memorial then, *in (all) the time we have left* is a sonic embrace of not only melodic units of the Quintet but also the underlying sonic premises of Lessard's musical thought. Weymouth's piece has two large phases, the first comprising nearly two-thirds of the whole and consist-

ing of a nearly constant flurry of ephemeral musical gestures. The second phase rests on the pitch A4, all instruments shading that pitch with various timbral colorings. As Weymouth writes, this last section "slows down" the action in order to hear the "mercurial" nature of Lessard's music. While in all senses the musical voice of Weymouth, *in (all) the time we have left* opens up a space to retrieve and hear the musical voice of another.

Max Duykers: *Glass Blue Cleft* for string quartet was composed between 2006-07 and premiered in 2007, with further revisions made in 2008. The three words of the title refer to a visceral feeling that inspired each movement. The first movement, *Glass*, is "like slivers of glass" as Duykers suggests. The music is hard-edged and driven, until something "other" happens that "breaks through" the musical progress of the edgy musical premise of glass. The second movement,

Blue, picks up from this moment of opposition, building and extending a harmonic softness that defies development and relishes in the moments of sonic warmth. The concluding movement, *Cleft*, provides a sonic stage on which the transformations wrought by the interactions of slivers and warmth in the first two movements become manifest in fissure that provides, in Duyker's words, "a new context."

Ilari Kaila: *Kellojen kumarrus (The Bells Bow Down) In Memoriam Hanna Sarvala*, composed in 2006, exists in two versions, a concerto for piano and orchestra and the chamber version for piano and string quartet which is included here. It was written in the memory of the pianist Hanna Sarvala after her untimely passing. This single movement work opens with a slow lament in the strings, which is interrupted by the bell-like entrance of the piano. The central passage, with a halting yet virtuosic cadenza-like

passage for the piano, gives way to a return of the bell-like gestures in the piano. In concluding with a return to the vibrant resonance of the piano-bells, *Kellojen kumarrus* both celebrates and grieves for a life lost too soon.

Eugene Drucker: *Four Sonnets by Shakespeare* was premiered in April of 2008 by baritone Andrew Nolen and the Escher Quartet. As a consequence of his life-long love of Shakespeare, Drucker chose to set four sonnets for baritone and string quartet. Drucker writes that this choice allowed him to explore the "power and seductive beauty of Shakespeare's language and his deep insight into character and motivation" as well as the musical potential of his "resonant cadences." In the vocal writing, Drucker has chosen to capture the rhythms and inflections of spoken English as a way to bring out the senses of the text. The string quartet writing underscores both the explicit and

implicit meanings of the poetry. Sonnets 29 and 30 both turn in their final couplet away from grief and self-pity toward a hopeful memory of a friend or lover. In Sonnet 29 the harmonic writing softens, becoming more consonant with the words "For thy sweet love..." and with intimations of this change already setting the words "Haply I think on thee...". About Sonnet 30, Drucker writes: "...repeating a resonant phrase from the second line, I attempt to call into question the accuracy of remembrance by playing upon the meaning of the word "past" -- "remembrance of things past ... remembrance" -- hoping to suggest that not only our memories but even our perceptions of the present may be skewed, and that reality is beyond ("past") our grasp." Sonnet 129 contemplates vengeful and violent lust with jagged rhythms and sudden outbursts, and its final couplet does not turn away from this impulse, but rather reinforces it with an abrupt, dismissive gesture in the strings.

Sonnet 73 meditates on mortality with melancholic musical gestures occupying the lower or middle-lower ranges of the strings. The resignation that pervades the text of this sonnet is extended through the instrumental epilogue, which ends with a brief series of halting and tenuous chords.

Sonnet 29

When, in disgrace with Fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love rememb'ed such wealth brings,
That then I scorn to change my state with kings.

Sonnet 30

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste.
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancelled woe,
And moan the expense of many a vanished sight.
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

Sonnet 129

The expense of spirit in a waste of shame
Is lust in action; and, till action, lust
Is perjured, murd'rous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoyed no sooner but despised straight;
Past reason hunted, and, no sooner had,
Past reason hated as a swallowed bait
On purpose laid to make the taker mad;
Mad in pursuit, and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof, and proved, a very woe,
Before, a joy proposed; behind, a dream.
All this the world well knows, yet none knows well
To shun the heaven that leads men to this hell.

Sonnet 73

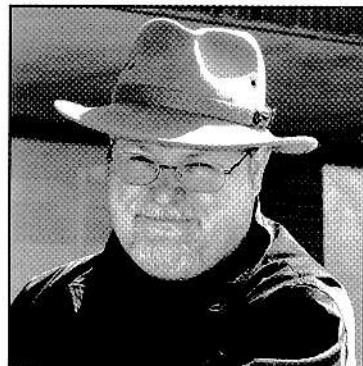
That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs where late the sweet birds sang.
In me thou seest the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,
As the deathbed whereon it must expire,
Consumed with that which it was nourished by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

Perry Goldstein: *Quintet for Alto Saxophone and String Quartet* was composed in 2006 and is dedicated to Kenneth Tse and the Escher String Quartet. The orchestration of this work, a re-thinking of the more typical pairing of string quartet with clarinet, is both fresh and playful. The work is in three movements, with the center movement a set of variations on a bluesy tune that is unabashedly tonal. This tune, played "heartfelt and singing," is, in Goldstein's words "an urban spiritual" with echoes of Gershwin. The four variations explore the tune and its potential moods in various ways, from the *pizzicato* textures of the first, the perpetual-motion arabesques of the second, the jazz waltz of the third, and the harmonic re-coloring of the tune in the fourth. The movement ends with a cadenza for the saxophone. The first and third movements are characterized by a lively driving rhythmic character. The first movement, "Bright and exuberant," sets arching melodies

of the saxophone against the breathless, "Cherubino-like" gestures of the strings. The brief middle section of the first movement's ABA' form provides a brief respite that energizes a return to the exuberant A texture. The final movement, "Dancing yet driving" is, in Goldstein's words, "something of a middle-eastern dance, made rhythmically jagged by the ever changing meters." Also in an ABA' form, this movement has a B section recalling the "urban spiritual" of the second movement. The dancing conclusion of the final A' is enhanced by a variety of rhythmicizing articulations — slap string and slap tonguing articulations — that bring the work to a near "dervish" conclusion.

COMPOSER BIOGRAPHIES

Daniel A. Weymouth, former chair of the Stony Brook Department of Music, writes what has been described as "power-color" music. His compositions in both acoustic and electro-acoustic genres explore



sound in all its coloristic features. And the powerful effects of his various musical works derive from their rhythmic density and pacing. Weymouth's musical fascination with compositional compression grows out of his early musical experiences—in particular, the ten years he spent as a practicing musician playing jazz, rock, disco, R&B and funk. Commissioned by a wide range of performers, Weymouth's music has been performed internationally and appears on the SEAMUS and New World Record labels, as

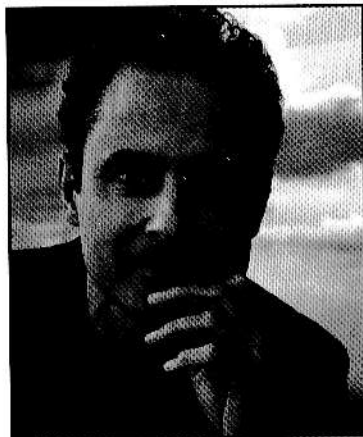
well as with MIT Press. Weymouth is the founder and co-director of the Computer Music Studios at Stony Brook University.



Max Duykers, a PhD candidate at Stony Brook University, writes what Kyle Gann describes as music that has "corralled influences of pop music and minimalism into a rich and lively genre of chamber music." In addition to his compositions for the concert hall, Duykers has also composed for theater,

dance, and short films. His music has been commissioned widely by performers and groups, including the violinist Sibbi Bernhardsson, the Oakland Youth Orchestra, PS 122, Walkerspace, Fordham University, and Warren Wilson College, and been played throughout the United States.

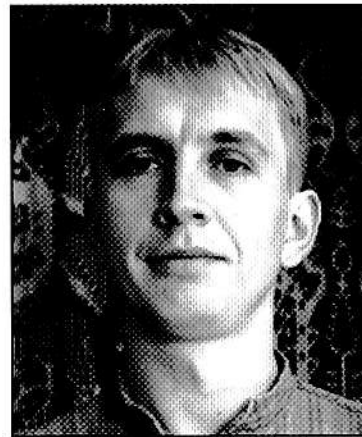
Eugene Drucker, founding member of the *Emerson String Quartet*, plays one hundred concerts annually in North America and Europe, and is the recipient of nine Grammy Awards, two of them for Best Classical Album. The quartet has also been awarded the Avery Fisher Prize and three honorary doctorates. As a solo violinist, Mr. Drucker has recorded the complete Sonatas and Partitas of Bach and the sonatas and duos of Bartok. With his Emerson colleagues, he has been on the faculty of Stony Brook University since 2002. Mr. Drucker's critically acclaimed first novel, "The Savior," was published by Simon & Schuster



photograph: Lisa Marie Mazzucco

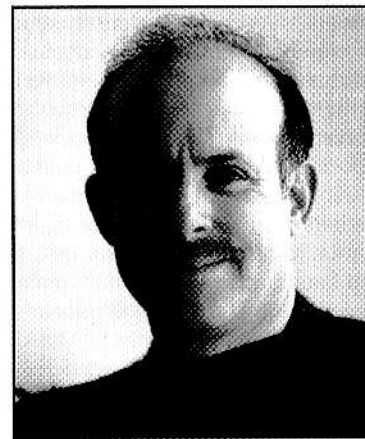
in July 2007. His settings of four Shakespeare sonnets, Drucker's debut appearance as a composer, were premiered at Stony Brook in April 2008, and reprised a few weeks later as part of the 30th anniversary season of The Symphony Space in New York.

Ilari Kaila composes chamber, vocal, and orchestral music as well as music for the stage. A native of Finland, he studied compo-



sition at the Sibelius Academy with Olli Kortegangas and Eero Hämeenniemi; Carnatic music in India; and with Sheila Silver at Stony Brook where he is completing his PhD. Kaila is a recipient of several commission awards: including those from the National Kuopio Composition Competition, the New Amsterdam Symphony Orchestra Composer Competition, and the Composer Competition of the 9th

International Piano Festival in Espoo. For 2006-07, Kaila held the American-Scandinavian Foundation Fellowship.



Perry Goldstein, Professor of Music at Stony Brook University, composes music for a broad spectrum of instrumental and vocal genres. Recent pieces include two works for the United States Military Academy Band at West Point

and several works for saxophone quartet. His music is recorded on New World Records, Vanguard Classics, New Dynamic Records, and Crystal Records, by such performers as Michael Lowenstern and the Aurelian Saxophone Quartet. Goldstein studied at the University of Illinois, UCLA, and Columbia University, from which he received a doctorate in music composition in 1986. His principal teachers were Herbert Brün, Chou Wen-Chung, Mario Davidovsky, Ben Johnston, and Paul Zonn. Goldstein currently serves as the Director of Graduate Studies in the Department of Music.

PERFORMER BIOGRAPHIES

Escher String Quartet

Adam Barnett-Hart (violin)
Wu Jie (violin)
Pierre Lapointe (viola)
Andrew Janss (cello)

The *Escher String Quartet* has received acclaim for its individual

sound, inspired artistic decisions and unique cohesiveness. The Quartet has performed at venues and festivals around the world including Lincoln Center, the 92nd Street Y and Symphony Space in New York, Boston's Gardner Museum, the Ravinia and Caramoor Festivals, the Kennedy Center in Washington DC, the Louvre in Paris, Music@Menlo and La Jolla SummerFest. The quartet has collaborated with artists such as Lawrence Dutton, Leon Fleisher, Kurt Elling, Lynn Harrell, Jeffrey Kahane, Joseph Kalichstein, David Shifrin, Pepe Romero, and Pinchas Zukerman. Within months of its inception in 2005, the Escher was invited by both Pinchas Zukerman and Itzhak Perlman to be the quartet-in-residence at each artist's summer festival: The Young Artists Programme at Canada's National Arts Centre and The Perlman Chamber Music Program on Shelter Island, NY.

The group begins its third season as a member of CMS Two, Chamber

Music Society of Lincoln Center's residency program for young performers in the early stages of major careers. As part of the Chamber Music Society's International String Quartet Series, the Escher performs in Lincoln Center's recently renovated Alice Tully Hall.

The quartet served as the 2007-2008 Ernst Stiefel String Quartet-in-Residence in Caramoor and in 2007 joined the faculty of Stony Brook University as Visiting Artist-in-Residence in a unique relationship with the world-renowned Emerson String Quartet.

The Escher String Quartet takes its name from the Dutch graphic artist M.C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.

Over the last few seasons clarinetist, **Oskar Espina Ruiz**, has performed worldwide, including concerto performances at the Philharmonic Hall

in St. Petersburg, Russia, and recitals at Carnegie's Weill Hall in New York, the Corcoran Museum in Washington DC, the Pushkin Museum in Moscow, Oji Hall in Tokyo, the Madrid Royal Superior Conservatory, the Beijing and Shanghai Conservatories and Radio Television Hong Kong. Espina Ruiz has recorded for the Kobaltone and Prion labels and holds a Doctor in Musical Arts diploma from Stony Brook University. He is Artistic Director of the Treetops Chamber Music Society in Stamford, CT, and Clarinet Professor at the Puerto Rico Conservatory of Music, in San Juan, PR.

Bass-baritone **Andrew Nolen** holds artist diplomas from both The Juilliard School and Cincinnati Conservatory of Music. An active soloist world-wide he has appeared with the Edinburgh Festival, the Santa Fe Opera, Opera Theater of St. Louis, Orchestra of St. Luke's, American Symphony Orchestra, Wooster Group, Festival Lyrique-en-Mer, Waverly Consort, Gotham Chamber Opera, Juilliard



From left to right: Adam Barnett-Hart, Pierre Lapointe, Wu Jie, and Andrew Janss

Opera Center, Seattle Opera Young Artists Program, the Aspen Music Festival, and the Music Academy of the West.

Mr. Nolen's roles include: Don Giovanni and Masetto (*Don Giovanni*), Figaro and Bartolo (*Le Nozze di Figaro*), Nick Shadow (*The Rake's Progress*), Zuniga (*Carmen*), Basilio (*Il Barbiere di Siviglia*), Melisso (*Alcina*), Gaudenzio (*Il Signor Bruschino*), Polonius (*Hamlet*), Der Sprecher (*Die Zauberflöte*), Elder Ott and Blitch (*Susannah*), Alidoro (*La Cenerentola*), and Bottom (*A Midsummer Night's Dream*).

Jacob Rhodebeck is a pianist known for his facile technique and his enthusiasm for performing new and unknown music and has collaborated with and premiered works by many composers. A graduate of the University of Cincinnati, College-Conservatory of Music where he studied with Elizabeth Pridonoff, Jacob continued his studies at Stony

Brook University with Gilbert Kalish and completed his Master's and Doctoral degrees there in 2006 and 2009, respectively.

In April 2008, he performed and recorded Morton Gould's *Chorale and Fugue in Jazz* for two pianos and orchestra with Blair Macmillen and the Albany Symphony Orchestra. He was a Fellow at the Tanglewood Summer Music Festival in 2007 and 2008. Jacob is a member of Yarn/Wire, a contemporary music ensemble featuring two pianos and two percussion, and is also the Music Minister at St. Andrew's Lutheran Church in Smithtown, NY.

Kenneth Tse is recognized as one of the leading saxophonists in the world. An active recording artist, Tse has released seven critically acclaimed solo recordings on Crystal Records, RIAX Records, Enharmonic Records, and Arizona University Recordings. As a Yamaha Performing Artist and Vandoren

endorsed artist, Tse is an active international performer and clinician. An advocate for new music, he has had several works dedicated to him by composers such as David DeBoor Canfield, John Cheetham, David Froom, Perry Goldstein, Ketty Nez, and Leonard Mark Lewis. Tse is currently Associate Professor of Saxophone at The University of Iowa and serves as the Membership Director for the North American Saxophone Alliance. He holds degrees from the Hong Kong Academy for Performing Arts, Indiana University, and the University of Illinois at Champaign-Urbana.

Produced and engineered by Judith Sherman
Engineering and editing assistant: Jeanne Velonis
Recorded at Stony Brook University, New York
Recital Hall, Staller Center for the Arts

In (all) the time we have left, recorded January 8, 2009

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Kellojen Kumarrus recorded October 22, 2008

Four Sonnets by Shakespeare recorded October 6, 2008

Quintet for Alto Saxophone and String Quartet recorded January 7, 2009

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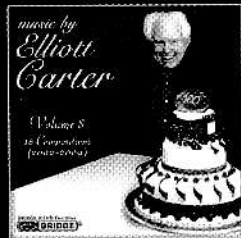
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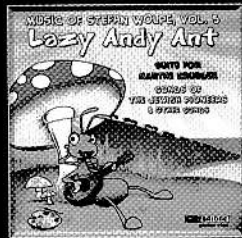


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Elliott Carter



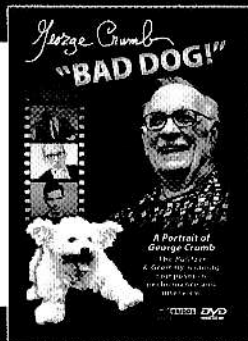
Stefan Wolpe



Yehudi Wyner



New Film George Crumb, "BAD DOG!"



George Crumb

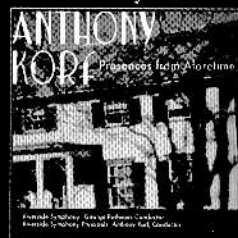
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