



AMERICAN CLASSICS



CHESTER BISCARDI

In Time's Unfolding

Chamber and Instrumental Music

Da Capo Chamber Players • Goldsworthy • Helias
Hesselink • Neubauer • Panner • Peloquin • Zur



Chester
BISCARDI
(b. 1948)

- | | |
|---|--------------|
| 1 In Time's Unfolding for Piano (2000) | 5:41 |
| 2 Tartini for Violin and Piano (1972) | 4:45 |
| 3 Piano Quintet for Piano and Violin,
with Violin, Viola and Cello (2004) | 13:31 |
| 4 Mestiere for Piano (1979) | 5:34 |
| 5 Di Vivere for Clarinet in A and Piano,
with Flute, Violin and Cello (1981) | 9:46 |
| 6 The Viola Had Suddenly Become a Voice
for Viola and Piano (2005) | 4:34 |
| 7 Companion Piece (for Morton Feldman)
for Contrabass and Piano (1989) | 7:05 |
| 8 In Time's Unfolding for Piano (2000) | 5:51 |

Da Capo Chamber Players 5

Meighan Stoops, Clarinet, and Blair McMillen, Piano, with Patricia Spencer, Flute,
Curtis Macomber, Violin, and André Emilianoff, Cello

James Goldsworthy, Piano 6 • Mark Helias, Contrabass 7

Greg Hesselink, Cello 3 • Curtis Macomber, Violin 2 3 5

Blair McMillen, Piano 2 3 4 5 • Paul Neubauer, Viola 6

Daniel Panner, Viola 3 • Marc Peloquin, Piano 1 7 8 • Yonah Zur, Violin 3

Publishers:

C.F. Peters Co./Edition Peters (tracks 1, 5, 7, 8); Biscardi Music Press (tracks 3, 6);
Merion Music, Inc. of Theodore Presser Co. (tracks 2, 4)

Chester Biscardi (b. 1948)

In Time's Unfolding

In one way or another all of the works on this disc – spanning thirty-three years from 1972 through 2005 – reveal an ongoing aspect of my creative process that looks back in order to move forward. It's about being in the present by unraveling memories and feelings – both joyful and full of loss – from the past.

In Time's Unfolding – the title of this disc as well as the solo piano work that frames its musical program – comes from the seventh section of Galway Kinnell's eleven-part poem, "When One Has Lived a Long Time Alone" (1990), where "as the conscious one among those others/uttering their compulsory cries of being here . . . all of them in time's unfolding/trying to cry themselves into self-knowing -/one knows one is here to hear them into shining . . ."

In Time's Unfolding, for piano (2000), was commissioned by the Music Library Association to commemorate its 70th Anniversary in New York City in 2001. In response to the MLA's request for music that would "look forward and reflect backward at the same time," I created a work that reflects the past and celebrates the moment, in which time unfolds over a musical landscape that is at once poignant and painful, lonely, exuberant, heroic, and – in a concentrated way – epic. I evoke my childhood memories of music by Robert Schumann, George Gershwin and Aaron Copland that interweave with self-references to several of my earlier piano works – *Mestiere* (1979), *Piano Concerto* (1983), *Piano Sonata* (1986; rev. 1987), and *Companion Piece (for Morton Feldman)* (1989/1991) – and the song, "Recovering" (2000). Schumann's influence appears as a direct quote from the opening of *Carnaval*, Op. 9 (1834-1835) as a way of moving the work forward, while I incorporate the sounds of Gershwin and Copland to subtly resonate in the texture of my work without directly imitating their music. The opening measures were suggested by the simple and stunning repeated two-chord introduction of Keith Jarrett's version of "Something To Remember You By"

(Howard Dietz/Arthur Schwartz) on his 1999 solo recording, *The Melody At Night, With You* (ECM 1675).

Tartini, for violin and piano (1972), was written for Thomas Moore, a member of the Pro Arte Quartet. It employs a twelve-tone row constructed from the melodies that make up the *Allegro assai-Andante-Allegro assai* movement of Giuseppe Tartini's "*Devil's Trill*" *Sonata* in G minor (ca. 1714). I also borrow melodic fragments from that work as well as Tartini's virtuosic technique of juxtaposing two simultaneous voices against an extended trill as counter melody, for which his piece is famous. The "fast-slow-fast" structure of my one-movement work is a miniature representation of the last and more expansive fourth movement of Tartini's sonata. There are also hints in *Tartini* from Arnold Schoenberg's *Phantasy* (1949) and Charles Wuorinen's *Duo* (1967), two works for violin and piano that particularly impressed me as a young composer.

I see *Tartini* as the first significant work that I wrote as an adult. I started writing music when I was nine but took a hiatus from composing in my late teens due to family pressures to become a lawyer. I didn't become a lawyer, but after finishing an undergraduate degree in English literature I did become a graduate Italian scholar before moving back into music. My studies in English and Italian have had a profound effect on my musical process, and I continue to be influenced by the ways literature can generate musical ideas and form – how literary images can inspire everything from the smallest melodic shape to a work's overall structure.

It's not surprising then that early on I would turn to an Italian composer and a poem about his musical experience to generate the musical ideas and form of *Tartini*. Charles Burney's 1773 account about how the devil supposedly appears to Tartini in a dream has become legend. Tartini handed the devil his violin and was astonished when he heard him play "with consummate skill, a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted; my

breath failed me, and I awoke. Seizing my violin I tried to reproduce the sounds I had heard. But in vain. The piece I then composed, the “*Devil’s Trill*” *Sonata*, although the best I ever wrote, how far was it below the one I had heard in my dreams!”

I was inspired by a poetic adaptation of that legend by my friend, Lois Drapin, in her poem, “*Tartini Dreams Trillo del Diavolo*” (1972):

*The night Tartini slept, he woke the Devil.
The creature came to him, unchained and crazed
The rabid dog strikes first at his own master.
The creature came to him whose flesh he craved
And stood before him freed from his
horsehair grave.*

*And Tartini screamed the scream that loosed
his soul
His body twisting with his night-hawk call.*

Copyright © 1972 by Lois Drapin

Piano Quintet, for piano and violin, with violin, viola and cello (2004), was written in memory of my father who died when I was twelve. I am forever looking for him. He bought me a violin when I was nine. He serenaded my mother on the accordion after dinner at dusk smoking a cigarette – mostly love songs from Italy. But for a long time I couldn’t find a way to express that loss in music, so I wrote a poem about it – at the end of which my father enters the fabric of my work:

*What I’m finding, now that I’m older than he
ever had a chance to be,
Is that I love him for who and what he was.
He lives in the details of my music.
And I’ve stopped asking myself
What sort of man I would have been
If my father hadn’t died when I was twelve.*

I finally did find a musical way to remember him in *Piano Quintet*, inspired by the recognition scene from

Book Sixteen: Father and Son in The Odyssey, translated by Robert Fitzgerald:

*I am that father your boyhood lacked
and suffered pain for lack of. I am he.*

Piano Quintet is in part a composite of sketches dating back to 1987. I attempted to incorporate these ideas in a variety of ways – a work for orchestra, a ballet, an act of an opera – before I settled on a chamber version inspired by having heard a performance of Schumann’s *Piano Quintet in E-Flat Major*, Op. 44 (1842). I also borrowed musical images from several of my earlier works, including *Mestiere*, *Trasumanar* (1980), *Traverso* (1987), *Piano Concerto*, “*Recovering*”, and *In Time’s Unfolding*, all of which explore the passage of time, loss, recovery, and transcendence. *Recognition*, for piano and violin with string orchestra (2004/2007), is an arrangement of this work.

To a certain extent I relied on a rather loose telling of *The Odyssey* to shape my musical narrative and the overall structure of this quintet. The piano may be interpreted as “*Odysseus*” and the violin as “*Telemakhos*”, *Odysseus’s* son. And the opening web-like music suggests the goddess *Athena* as she pulls *Telemakhos* out of his anger and daydreams and sets him on a hero’s path of action.

Mestiere, for piano (1979), and *Di Vivere*, for clarinet in A and piano, with flute, violin and cello (1981), take their titles and share the same source of inspiration from Cesare Pavese’s collected journals, *Il mestiere di vivere* (1935-1950) (*The Business of Living*).

Mestiere was commissioned by Tulane University for the 1979 Festival of Piano Music in New Orleans and is dedicated to Robert Weirich. The Festival created a context for it: my work would come on the first half of the program between Muzio Clementi’s *Piano Sonata*, Op. 36, No. 3, in C Major (1797) and Alexander Scriabin’s *Piano Sonata* No. 5, Op. 53, in F# Major (1907), followed by an alternating mix of etudes by Chopin and Debussy on the second half. *Mestiere* is a celebration of the contrasting sonorities – incisive and

lyrical – that are natural to the piano. The Italian title can be translated as “craft, business, occupation – whatever is necessary to one’s profession or art”. By extension “Mestiere” is what one is and does, what is integral to one’s life and work.

From the celebratory opening to the quiet, still ending, I play with sudden changes, expansions, and contractions of sounds. Dynamics and pedaling (all three are used) are gradated and subtle. I create areas of “frozen registration” from which I try to break free – a tone remains in a certain place until intuitively I feel that it must move. The freely, fast flowing music in Elliott Carter’s *Piano Sonata* (1945-46) resonates in this work, and there are hints of a three-note gesture and a chord from Toru Takemitsu’s *Piano Distance* (1961) where the music is the direct and natural result of sounds themselves. There is a direct quotation from the third movement, “*Farben*”, *Mässig* (“Summer Morning by a Lake: Chord-Colors”, Moderate), from Schoenberg’s *Five Pieces for Orchestra*, Op. 16 (1909). I also adapted material from my earlier works, including *they had ceased to talk* (1975), *Trusting Lightness* (1975), and *Eurydice* (1978).

Di Vivere was commissioned by the Da Capo Chamber Players for their “Connections with the Past” series at Carnegie Recital Hall where it was paired with Debussy’s *Sonata*, for flute, viola and harp (1915), and is dedicated to my friend, David Olan, composer and clarinetist. Although self-contained, it continues the contrasting sonorities found in *Mestiere*. In a single movement it explores both the inward and outward directed music of the clarinet and piano, heightened and further exteriorized by the coloration of a trio of flute, violin and cello.

During the writing of this work I took a trip to Mexico where I discovered the paintings of Rufino Tamayo and how they reflect Aztec fresco colors – green, yellow, red, white, and black. Like literary images, color and visual shapes also influence my work as in *Piano Sonata* and as here in *Di Vivere*. I wrote the following in my personal journal on January 13, 1981 that makes the connection between color and harmony and the inner-outer directed nature of this work: “I was impressed today in a yoga class by how I feel so isolated

while doing certain positions – very personal – but then all of a sudden I straighten up, turn my head to the side, and realize that there is a larger world, more expansive, brighter than just my own warmth and my own presence. And then back to that inner world. It is the isolated world of the clarinet and piano being enhanced by the trio of flute, violin and cello. Here the difference, too subtle, between the Aztec and Tamayo’s coloration. How do I shade these different harmonies?”

Originally, Da Capo requested a work for clarinet and piano. I found that to be a daunting idea and became creatively blocked because of it. So I went to complain to Morton Feldman whom I had first met in Buffalo in 1979: “It’s difficult to write for two instruments.” To which he responded: “Think of the piano and clarinet; add horn (then take it out); add violin, *pizz.* (then take it out), etc. Arrive at piano and clarinet!” His advice to me was akin to a Japanese aesthetic that suggests that one should remove everything unessential in order to strengthen a work of art. So, I “added” the flute, violin and cello as a way of “pulling” the colors out of the clarinet and piano duo, and they became permanent residents. But the work is structured in such a way that it could be performed as simply a duet for clarinet and piano.

The Viola Had Suddenly Become a Voice, for viola and piano (2005), was written in memory of violist Jacob Glick, internationally recognized violist and teacher. He was principal viola in many groups, and as a chamber music coach his inspirational and kind guidance was legendary. He championed the music of the 18th century in his performance of numerous works for the viola *d’amore*, and he was an advocate of contemporary music and of living composers, premiering over 200 new works as a performer and encouraging the study and performance of new music as a music festival director and as a college teacher and coach.

The title was suggested by a passage from Andrea Camilleri’s mystery novel, *Voice of the Violin* (2003), translated by Stephen Sartarelli, where Inspector Montalbano becomes aware of a violin that “had suddenly become a voice, a woman’s voice, that was begging to be heard and understood. Slowly but surely

the notes turned into syllables, or rather into phonemes, and yet they expressed a kind of lament, a song of ancient suffering that at moments reached searing, mysteriously tragic heights.”

The Viola Had Suddenly Become a Voice takes as its departure a quote from the last movement of Schumann’s *Piano Quartet in E-flat Major*, Op. 47 (1842), and includes self-references to *Di Vivere*, a work of mine that Jacob Glick admired. In *The Viola Had Suddenly Become a Voice* one thing becomes another: there is a transformation from Schumann to Biscardi; the viola moves out of a chamber texture into a solo role; and I celebrate the musical legacy transferred from generation to generation, acknowledging the work of Jacob Glick’s daughter, soprano Judith Bettina.

Companion Piece (for Morton Feldman), for contrabass and piano (1989), was written for Robert Black and Anthony de Mare to be premiered at the Huddersfield Contemporary Music Festival in England. This work was inspired by that first meeting with Feldman in Buffalo in 1979. His apartment was neat, almost sparse: a Steinway, a work table, a Rauschenberg on one wall, the now-famous Brown/Feldman cover from TIME records on another, and many ancient Oriental, Turkish and Iroquois carpets. He talked about his music and compositional techniques that had as lasting an impact on me as did his intense passion for those carpets. He encouraged me to get close to the floor and look at their textures, reliefs, orchestration, what he called “symmetry even through imperfection,” and explained how he was translating these impressions into the musical notes of the string quartet that he was writing.

In my duet, I am commenting musically on Feldman’s *Extensions 3*, written for solo piano in 1952. I borrow two things from his work: 1) a quick juxtaposition of *pianissimo* (“Soft As Possible”) and *fortissimo* (“Loud As Possible”) in the way that soft sounds in my work are interrupted by unmotivated loud sounds; and 2) the last four bars of his piece – a poignant repeated figure – become a repetitive idea in *Companion Piece* that expresses loss and leads to stillness.

Feldman’s sounds are “drier”, more minimal than mine; I put the pedal down in a way that he never would in order to flesh out the notes with a different, “wetter”, more lush kind of harmony. The bass player has the difficult task of creating an illusion of *pianissimo* – almost in a *trompe l’oeil* fashion – by means of an intense, dynamic concentration and focus of sound.

Following Feldman’s earlier advice regarding *Di Vivere*, I made an alternate version of *Companion Piece (for Morton Feldman)* in 1991 for solo piano for de Mare. Feldman taught me well: I took out the bass.

As much as this disc is about the past and the present, about influences, resonances, borrowings, and transformations, it is also about interpretations and the ways in which composer and performer endlessly interconnect. I am deeply grateful for the remarkable performances on this musical program and for the amazing musicians who made them. The performers got inside of the music to such an extent that it is as though they feel the palpable participation of a distant audience – as well as the silence.

Chester Biscardi

“When Chester Biscardi was awarded (in 1975) a Charles Ives Scholarship by the Academy, it was for a body of compositions that was predominantly and singularly vocal, reflecting the composer’s study of and devotion to literature, particularly Italian Literature. The music has changed but the poetry remains, not only in the vocal music but in the chamber and orchestral music, as the composer himself asserts in one of his later works: *The Viola Had Suddenly Become a Voice*. One can foresee that, in the shapeliness of creative things to come, there will be even longer lyrical lines, illuminating other lines and speech lines in a developing succession and contextual counterpoint unprecedented and unparalleled.”

– Milton Babbitt: Citation for the Academy Award in Music from the American Academy of Arts and Letters, May 16, 2007.

Chester Biscardi



Chester Biscardi's music has been performed throughout Asia, Europe, and North and South America. It has been featured at the Beijing Modern Music Festival, the Gaudeamus Festival in Rotterdam, the Huddersfield Contemporary Music Festival in England, Moscow Autumn, Music Today-Japan in Tokyo, the Thailand Composition Festival in Bangkok, the Lincoln Center Out-of-Doors Festival, the North American New Music Festival in Buffalo, the Festival of New American Music in Sacramento, Piccolo Spoleto, the Staunton Music Festival, the International Guitar Festival of Morelia, and the Bienal of São Paulo, Brazil. Performances of his music have also been sponsored by the American Composers Orchestra, the BBC, London, the Chamber Music Society of Lincoln Center, the Cygnus Ensemble, Ensemble TIMF of Korea, the Gothic Percussion Ensemble of Sweden, the Group for Contemporary Music, the Houston Symphony, the National Flute Association, the New Jersey Percussion Ensemble, the Orchestra Sinfonica di Roma della RAI, the Orchestra of St. Luke's Chamber Ensemble, Sequitur, and UNESCO/International Music Council.

Biscardi's catalog includes *At the Still Point*, for orchestra, *Piano Concerto*, for piano and orchestra, *Recognition*, for piano and violin with string orchestra, *Tight-Rope*, a chamber opera in nine uninterrupted scenes, *Trasumanar*, for twelve percussionists and piano, and numerous works for solo piano, voice and piano, small and large chamber ensembles, and chorus, as well as incidental music for theater, dance, and television. His work is published by C.F. Peters Company/Edition Peters, Merion Music, Inc. of Theodore Presser Company, and Biscardi Music Press, and is distributed by Classical Vocal Reprints and Theodore Front Musical Literature, Inc. Recordings appear on the Albany, American Modern Recordings, Bridge, CRI (New World Records), Intim Musik (Sweden), Naxos, New Albion, New Ariel, North/South Recordings, and Sept Jardins (Canada) labels. He is a Yamaha Artist.

Biscardi is a recipient of the Rome Prize from the American Academy in Rome, a Guggenheim Fellowship, an Academy Award in Music and a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Aaron Copland Award, fellowships from the Bogliasco Foundation, the Djerassi Foundation, the Japan Foundation, the MacDowell Colony, and the Rockefeller Foundation (Bellagio), as well as grants from the Fromm Music Foundation at Harvard, the Koussevitzky Music Foundation in the Library of Congress, the Martha Baird Rockefeller Foundation, Meet the Composer, the National Endowment for the Arts, and the New York Foundation for the Arts.

Born in 1948 in Kenosha, Wisconsin, he received a B.A. in English Literature, an M.A. in Italian Literature, and an M.M. in Musical Composition from the University of Wisconsin-Madison, and an M.M.A. and a Doctor of Musical Arts degree from Yale. He is Director of the Music Program at Sarah Lawrence College, where he was the first recipient of the William Schuman Chair in Music.

For more detailed information about the composer and the works on this disc please visit chesterbiscardi.com

Da Capo Chamber Players



Widely acclaimed for their virtuosity and inventive programming, Da Capo, founded in 1970, is renowned for its openness to a wide spectrum of new music styles and a special dedication to working with composers. Winner of the Naumburg Chamber Music Award in 1973, Da Capo has long been a leader in building a strong heritage of present-day American chamber music, pointing with pride to more than 100 chamber music works written especially for the group. The group has recorded for Naxos, New World, Bridge, CRI, and GM Recordings, and is in residence at Bard College and the Bard Conservatory of Music. The current ensemble consists of (from top to bottom in the photograph to the left) André Emilianoff, cello, Patricia Spencer, flute, Curtis Macomber, violin, Meighen Stoops, clarinet, and Blair McMillen, piano.

André Emilianoff

The cellist André Emilianoff has toured throughout North America, Japan, Russia, Austria, and England. As an American Ambassador for the Arts sponsored by the United States Information Agency, he has given recitals throughout central Asia and the Mediterranean. He has been the cellist with the Da Capo Chamber Players since 1976 and has also been involved with the Music Today Ensemble. As a winner of a 1985 NEA Solo Recitalist Award, he commissioned new works by Aaron Kernis, Joan Tower, George Perle, Richard Wernick, Shulamit Ran, Stephen Jaffe, and Gerald Levinson. He has appeared as a guest artist with the Houston Da Camera, New Jersey Chamber Music Society, Chamber Music Society of Lincoln Center, and the Albany Symphony, and participated in the Marlboro, Chamber Music West, and Piccolo Spoleto Festivals. Emilianoff is on the faculty of The Juilliard School, as well as the Round Top Festival in Texas, and the Perlman Music Program. He has recorded for CRI, Opus One, Naxos, New World Records, Nonesuch, GM Recordings, RCA, Bridge Records, and Pro Arte. In 1997, Emilianoff made his Salzburg Festival début with the chamber music of Shostakovich.

James Goldsworthy



Pianist James Goldsworthy has performed in Europe, Israel, Japan, Canada, and the United States, including broadcasts on Austrian National Television, the California cable television show *Grand Piano*, Vermont Public Television, BBC Radio, and Minnesota Public Radio. While a Fulbright scholar in Vienna, he performed in a Musikverein 175th Anniversary Celebration concert given in the Brahms Saal, and concertized in Vienna, Baden, and Spital am Semmering, Austria. More recently, he gave recitals at the Hôtel de Ville in Paris and in Le Sax concert hall in Achère, France. Goldsworthy has accompanied singers Judith Bettina, Benjamin Luxon, Marion Kilcher, Véronique Dubois, and Edith Zitelli in recital and has concertized with violinist Lilo Kantorowicz-Glick and violist Jacob Glick. He has given premières of works by Milton Babbitt, Chester Biscardi, David Olan, Tobias Picker, Mel Powell, David Rakowski, Cheng Yong Wang, and Amnon Wolman. He currently serves on the piano faculty of Westminster Choir College of Rider University. His recordings with Judith Bettina of Chester Biscardi's *The Gift of Life*, David Rakowski's *Three Songs on Poems of Louise Bogan*, and songs of Otto Luening are on the CRI label. Goldsworthy and Bettina's most recent recording, *Songs and Encores* with Bridge Records, includes three songs by Chester Biscardi.

Mark Helias



Bassist/composer Mark Helias embarked on an international performance career with the Anthony Braxton quartet after his studies with Homer Mensch at Rutgers University and the Yale School of Music (M.M. 1976). Since then he has enjoyed long musical associations with Edward Blackwell, Anthony Davis, Dewey Redman, Marcel Khalife, Ray Anderson, Don Cherry, and Gerry Hemingway. His eleven album discography includes *Split Image* (1984), *The Current Set* (1987), *Desert Blue* (1989), *Attack The Future* (1992), *Loopin' the Cool* (1995), *Fictionary* (1998), *Come Ahead Back* (1998), *New School* (2001), *Verbs of Will* (2004), *Atomic Clock* (2006), and *Strange Unison* (2008). Helias is a prolific composer, having written music for two feature films as well as chamber pieces and works for large ensemble and big band. He has also produced numerous recordings for other artists on various labels. His trio, Open Loose, with

Tony Malaby and Tom Rainey, has become an archetypal improvising ensemble on the New York scene. Helias performs solo bass concerts and can also be heard in the innovative bass duo, "The Marks Brothers", with fellow bassist Mark Dresser. He teaches at Sarah Lawrence College, The New School University, and SIM (School for Improvised Music).

Greg Hesselink



The cellist Greg Hesselink leads an eclectic musical life performing as a member of the Naumburg Award-winning New Millennium Ensemble, Sequitur, the Locrian Chamber Players, New Band, the Mosaic Quartet, and as principal cellist of the Riverside Symphony. A former member of New York Philomusica and the Bang On a Can 'Spit' Orchestra, Hesselink has also performed with many of New York's new music ensembles, including Speculum Musicae, New York New Music Ensemble, Da Capo Chamber Players, the Group for Contemporary Music, Argento, and the Flux Quartet. He has appeared at festivals throughout North America, Europe, and Asia, performing concert music as well as music with dance, theater, and electronics. His active interest in new music has led to the premiere of many works, including concertos by James Tenney (at the Donaueschingen Festival), Daniel Weymouth, and Ross Bauer. He has recorded

for CRI, Naxos, Nonesuch, Bridge, Koch, Albany, Wergo, Innova, PPI, and Point Records. He holds degrees from the Interlochen Arts Academy, the Eastman School of Music, and SUNY-Stony Brook, and is on the faculty of Mannes College Preparatory Division. During the summer, Hesselink teaches at the Apple Hill Center for Chamber Music and is a regular participant at the Monadnock Music Festival.

Curtis Macomber

Praised by *The New York Times* for his "thrilling virtuosity," violinist Curtis Macomber is recognized as one of the most versatile soloist/chamber musicians before the public today, equally at home in repertoire from Bach to Babbitt. Macomber has been recognized for many years as a leading advocate of the music of our time. He has performed in hundreds of premières of works by Elliott Carter, Mario Davidovsky, George Perle, Charles Wuorinen, and Steven Mackey, among others. From 1982 to 1993, he toured the United States and abroad as a member of the New World String Quartet. Macomber is violinist for the Da Capo Chamber Players, a founding

member of the Apollo Trio, and violinist for Speculum Musicae. His most recent recordings include a solo recording, *Casting Ecstatic*, on CRI, the complete Grieg Sonatas on Arabesque, and on Bridge the music of Steven Mackey, *Interior Design*, as well as the complete Brahms Sonatas. Macomber is a member of the chamber music faculty of The Juilliard School, where he earned B.M., M.M., and D.M.A. degrees as a student of Joseph Fuchs. He is also on the violin faculty of the Manhattan School of Music and has taught at the Tanglewood, Taos, and Yellow Barn Music Festivals.

Blair McMillen

Blair McMillen has established himself as one of the most sought-after and versatile pianists today. Comfortable as both a performer and improviser, his solo repertoire runs the gamut from late-medieval keyboard manuscripts to challenging scores from the 21st century. He made his Carnegie Hall debut under the baton of David Robertson and has performed at Miller Theatre, (Le) Poisson Rouge, Aspen Music Festival, Caramoor, Bard Summerscape, CalArts, the Institute for Advanced Study at Princeton, and Bargemusic, and as soloist with the American Symphony Orchestra, the Orchestra of St. Luke's, and the Albany Symphony/Dogs of Desire. His 2004 recording, *Soundings* (Midnight Productions), received wide critical acclaim, and more recent solo projects have included *Powerhouse Pianists* (Lumiere), *The Concert Music of Fred Hersch* (Naxos), and *Multiplicities: Born in '38* (Centaur). Dedicated to groundbreaking projects, McMillen is intensely committed to commissioning and performing the music of today. In addition to Da Capo, he plays regularly with the American Modern Ensemble, the downtown NYC-based Avian Orchestra, the St. Luke's Chamber Ensemble, and the Locrian Chamber Players, among others. An active educator, a self-taught jazz pianist, and a fledgling electric guitar novice, McMillen serves on the piano and chamber music faculty at Bard College.

Paul Neubauer



The violist Paul Neubauer's exceptional musicality and effortless playing distinguish him as one of this generation's quintessential artists. At 21 Neubauer was the youngest principal string player in the New York Philharmonic's history. He currently performs as soloist and with the Chamber Music Society of Lincoln Center and is Music Director of the OK Mozart Festival in Oklahoma. He recently released an all-Schumann recital album and recorded works that were written for him: *Wild Purple*, for solo viola, by Joan Tower, *Viola Rhapsody*, a concerto by Henri Lazarof, and *Soul Garden*, for viola and chamber ensemble, by Derek Bermel. In 2005, he premiered Joan Tower's *Purple Rhapsody*, a viola concerto commissioned for him by seven orchestras. He has appeared with over 100 orchestras, including the New York and Los Angeles Philharmonics, the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies, and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He gave the world première of the revised Bartók *Viola Concerto* as well as concertos by Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman. He has been heard on A Prairie Home Companion with Garrison Keillor and has been featured in *Strad*, *Strings*, and *People* magazines. Neubauer teaches at The Juilliard School.

Daniel Panner



Daniel Panner enjoys a varied career as a performer and teacher. As violist of the Mendelssohn String Quartet, he has concertized extensively throughout the United States and Israel. He has performed at music festivals in Marlboro, Tanglewood, Aspen, and on National Public Radio's *Performance Today*, and has collaborated with members of the Cleveland, Emerson, Guarnieri, and Juilliard String Quartets. As a member of the Whitman String Quartet, Panner received the 1998 Walter W. Naumburg Chamber Music Award. He currently teaches at The Juilliard School, the Mannes College of Music, SUNY Stonybrook, and the Queens College Conservatory of Music. He has performed with the Chamber Music Society of Lincoln Center, Musicians from Marlboro, and the Orpheus Chamber Orchestra. He has served as the principal violist of such orchestras as the New York City Opera and the Mostly Mozart Festival Orchestra. An active performer of new music, he is a member of Sequitur and the Locrian Ensemble and has performed as a guest artist with Speculum Musicae, the Da Capo Chamber Players, and Transit Circle. Panner studied with Jesse Levine at Yale University (B.A. History), Joseph dePasquale at the Curtis Institute of Music, Samuel Rhodes at The Juilliard School, and Daniel Phillips at CUNY.

Marc Peloquin



Hailed for playing that is “first rate” and “fascinating” in *The New York Times*, pianist Marc Peloquin is recognized for his highly imaginative and insightful music making, earning the admiration of musicians, critics and audiences alike. Marc Peloquin’s inventive programs break the boundaries of the recital format, highlighting music from different periods and representing diverse styles, creatively connected by imagery and themes. These programs, with titles such as Water Music:H2O, Americana, From Italy: The Art of the Transcription, and David Del Tredici: A Tribute, showcase works by Schumann, Ives, Debussy and Rzewski as well as his own piano transcriptions of works by such composers as Mahler, Rorem, and Wagner. He has appeared in a wide range of venues from New York’s Merkin Concert Hall, Symphony Space, the Brooklyn Museum, and the Museum of Modern Art to the Palacio de Bellas Artes in Mexico City and the American Academy in Rome. Other performances include appearances at the Darmstadt International Festival, the John Cage “Rolywholyover” Festival at the Guggenheim Museum, and the Cultural Center of Roubaix, France. Marc Peloquin received his Doctor of Musical Arts degree from the Manhattan School of Music, with additional studies at Boston University, the New England Conservatory, and Tanglewood.

Patricia Spencer

Historic career peaks for flutist Patricia Spencer include premières of Elliott Carter’s *Enchanted Preludes*, the U.S. première of Karlheinz Stockhausen’s *Kathinkas*, Harvey Sollberger’s *Riding the Wind*, and Shulamit Ran’s concerto, *Voices*. In August 2009 she gave the world première of Shirish Korde’s *Lalit*, written for her and renowned *tabla* player Samir Chatterjee. Other career highlights include the Boulez *Sonatine* for the Bard Music Festival, Joan Tower’s *Flute Concerto* for the National Flute Association Convention in Nashville, and a guest appearance with the Avalon String Quartet in Mario Davidovsky’s *Quartetto* for the Washington Square Music

Society. Recent *New York Times* reviews have cited her work in Tania León's *Alma*, and her "passionate, warm-blooded performance" of the Berio *Sequenza*. Spencer has commissioned dozens of pieces, including Thea Musgrave's now-classic *Narcissus* and Judith Shatin's *Kairos* recorded on Neuma Records. Spencer has received awards from the National Endowment for the Arts, the Mary Flagler Cary Charitable Trust, and the Aaron Copland Fund for Music. She teaches flute and chamber music at Bard College and Hofstra University.

Meighan Stoops

Clarinetist Meighan Stoops has distinguished herself in the classical and new-music realms as a solo, chamber, and orchestral performer. Recent highlights include Ligeti's *Chamber Concerto* with Pierre-Laurent Aimard and the Chamber Orchestra of Europe, the première of Gunther Schuller's *Three Little Expressions (Homage to Brahms)*, and a Switzerland tour with the Glass Farm Ensemble. Recent reviews in *The New York Times* praised her "vibrant, richly shaded" solo performance of Mario Davidovsky's *Synchronisms No. 12*, her "star turn" in Joan Tower's *Wings*, and her "impressive agility and a supple sound" in Schuller's *Three Little Expressions*. She has recorded for Bridge, CRI, Naxos, Albany, and Chesky Records, including music for some of the country's most cutting-edge films. A founding member of the American Modern Ensemble and Walden School Players, Stoops has also appeared with the Gotham Sinfonietta, Wet Ink, Talea Ensemble, and Washington Square Chamber Music Society. Stoops teaches clarinet and piano privately and at the Rudolf Steiner School in New York City. She holds degrees from Northwestern and Yale and is pursuing her doctorate at SUNY Stony Brook.

Yonah Zur



Yonah Zur appears regularly as a chamber musician in New York City and throughout the East Coast. He has performed at the Marlboro, Yellow Barn, and Tanglewood music festivals. A strong advocate of new music, Yonah Zur has given numerous world and U.S. premières, and he is a regular guest with the various new music ensembles in New York City. He has been a member of New York Philomusica since 2007. He received his Bachelor's Degree from the Jerusalem Academy of Music and Dance, where he studied with Avi Abramovich, and his Master's Degree from The Juilliard School, having studied with Robert Mann. In 2008-2010 he was a fellow of the ACADEMY, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute, in partnership with the NYC Department of Education. As an educator he has served on the faculties of Opus 118 – Harlem School of Music, the Thurnauer School of music, and Boston Youth Symphony Orchestras, as well as teaching in various public schools throughout New York City where he performs for thousands of school children in various programs. He was a recipient of the America-Israel Cultural Foundation award from 1995 through 2001.

A
M
E
R
I
C
A
N

C
L
A
S
S
I
C
S



Playing
Time:
56:47

Chester
BISCARDI
(b. 1948)

In Time's Unfolding

- | | | |
|----------|---|--------------|
| 1 | In Time's Unfolding (2000) | 5:41 |
| 2 | Tartini (1972) | 4:45 |
| 3 | Piano Quintet (2004) | 13:31 |
| 4 | Mestiere (1979) | 5:34 |
| 5 | Di Vivere (1981) | 9:46 |
| 6 | The Viola Had Suddenly
Become a Voice (2005) | 4:34 |
| 7 | Companion Piece
(for Morton Feldman) (1989) | 7:05 |
| 8 | In Time's Unfolding (2000) | 5:51 |

Da Capo Chamber Players **5**

James Goldsworthy, Piano **6**

Mark Helias, Contrabass **7**

Greg Hesselink, Cello **3**

Curtis Macomber, Violin **2 3 5**

Blair McMillen, Piano **2 3 4 5**

Paul Neubauer, Viola **6**

Daniel Panner, Viola **3**

Marc Peloquin, Piano **1 7 8**

Yonah Zur, Violin **3**

A full track and artist list and publishers' details can be found on page 2 of the booklet.

Recorded at the American Academy of Arts and Letters, New York City, USA, on 14th January, 2009 (tracks 3, 6), and on 20th and 21st September, 2009 (tracks 1, 2, 4, 5, 7, 8).

Producer and engineer: Judith Sherman

Engineering and editing assistant: Jeanne Velonis

Booklet notes: Chester Biscardi

Piano: Hamburg Steinway provided by Mary Schwendeman

Cover: *The Ligurian Sea* © 2005 Chester Biscardi



AMERICAN CLASSICS

"In one way or another all of the works on this disc – spanning thirty-three years from 1972 through 2005 – reveal an ongoing aspect of my creative process that looks back in order to move forward. It's about being in the present by unraveling memories and feelings – both joyful and full of loss – from the past," writes American composer Chester Biscardi, a recipient of numerous prizes and fellowships including the Rome Prize and an Academy Award in Music.

This recording was made possible thanks to the generous support of the American Academy of Arts and Letters (Academy Award in Music), the Alice M. Ditson Fund of Columbia University, Judith Bettina and James Goldsworthy, and Sarah Lawrence College (Margo C. Bogert Distinguished Chair Endowment and Faculty Publication Fund).

www.naxos.com



6 36943 96392 0



8.559639

