
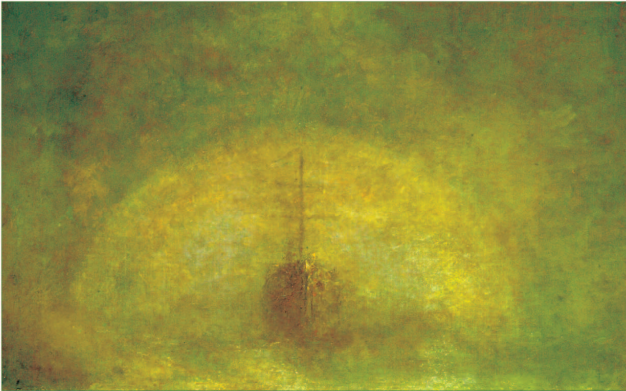


Also available



SCHOENBERG
String Quartets Nos. 3 and 4
Phantasy for Violin with Piano Accompaniment
Fred Sherry String Quartet
Rolf Schulte, Violin • Christopher Oldfather, Piano



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12



SCHOENBERG

Verklärte Nacht

String Quartet No. 1 • Four Canons

Fred Sherry String Quartet and Sextet



Robert Craft Collection

THE ROBERT CRAFT COLLECTION

THE MUSIC OF ARNOLD SCHOENBERG, Vol. 13

String Quartet No. 1, Op. 7 (1904/05)

- 1 I. Nicht zu rasch
2 II. Kräftig
3 III. Mässig
4 IV. Mässig

46:43

13:41

12:28

11:56

8:38

Fred Sherry String Quartet

Leila Josefowicz, Violin • Jesse Mills, Violin
Hsin-Yun Huang, Viola • Fred Sherry, Cello

Verklärte Nacht, Op. 4 (1899)

- 5 I. Sehr langsam
6 II. Breiter
7 III. Sehr breit und langsam
8 IV. Etwas bewegt

27:28

6:19

7:52

5:53

7:24

Fred Sherry String Sextet

Leila Josefowicz, Violin • David Chan, Violin • Paul Neubauer, Viola
Yura Lee, Viola • Fred Sherry, Cello • Michael Nicolas, Cello

Four Canons (from *Thirty Canons*) (1905-1949)

- 9 I. Canon XIX
10 II. Canon XXV
11 III. Canon XXVII
12 IV. Canon XXVIII

3:22

1:09

0:52

0:37

0:45

Fred Sherry String Quartet

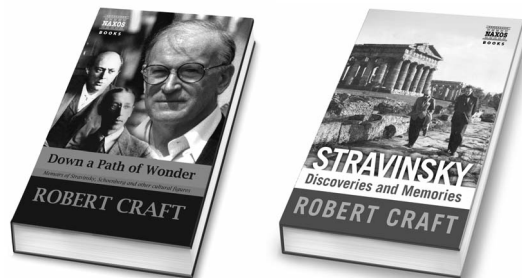
Leila Josefowicz, Violin • Jesse Mills, Violin
Hsin-Yun Huang, Viola • Fred Sherry, Cello

Robert Craft

Robert Craft, the noted conductor and widely respected writer and critic on music, literature, and culture, holds a unique place in world music of today. He is in the process of recording the complete works of Stravinsky, Schoenberg, and Webern for Naxos. He has twice won the Grand Prix du Disque as well as the Edison Prize for his landmark recordings of Schoenberg, Webern, and Varèse. He has also received a special award from the American Academy and National Institute of Arts and Letters in recognition of his "creative work" in literature. In 2002 he was awarded the International Prix du Disque Lifetime Achievement Award, Cannes Music Festival.

Robert Craft has conducted and recorded with most of the world's major orchestras in the United States, Europe, Russia, Japan, Korea, Mexico, South America, Australia, and New Zealand. He is the first American to have conducted Berg's *Wozzeck* and *Lulu*, and his original Webern album enabled music lovers to become acquainted with this composer's then little-known music. He led the world premières of Stravinsky's later masterpieces: *In Memoriam: Dylan Thomas, Vom Himmel hoch, Agon, The Flood, Abraham and Isaac, Variations, Introitus*, and *Requiem Canticles*. Craft's historic association with Igor Stravinsky, as his constant companion, co-conductor, and musical confidant, over a period of more than twenty years, contributed to his understanding of the composer's intentions in the performance of his music. He remains the primary source for our perspectives on Stravinsky's life and work.

In addition to his special command of Stravinsky's and Schoenberg's music, Robert Craft is well known for his recordings of works by Monteverdi, Gesualdo, Schütz, Bach, and Mozart. He is also the author of more than two dozen books on music and the arts, including the highly acclaimed *Stravinsky: Chronicle of a Friendship*; *The Moment of Existence: Music, Literature and the Arts, 1990-1995*; *Places: A Travel Companion for Music and Art Lovers*; *An Improbable Life: Memoirs, Memories and Commentaries*; and "Down a Path of Wonder": *On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others* (2005). *Stravinsky: Discoveries and Memories* was published by Naxos Books in May 2013. He lives in Florida and New York.



Available from Naxos Books

Fred Sherry



A pioneer and a visionary in the music world, cellist Fred Sherry has introduced audiences on five continents and all fifty United States to the music of our time through his close association with today's composers. Elliott Carter, Mario Davidovsky, Steven Mackey, David Rakowski, Somei Satoh, Charles Wuorinen and John Zorn have written concertos for Sherry, and he has premiered solo and chamber works dedicated to him by Milton Babbitt, Derek Bermel, Lukas Foss, Oliver Knussen, Peter Lieberson and Toru Takemitsu, among others. Fred Sherry was a founding member of Tashi and Speculum Musicae; a member of the Group for Contemporary Music, Berio's Juilliard Ensemble and the Galimir String Quartet, and a close collaborator with jazz pianist and composer Chick Corea. He has been an active performer with the Chamber Music Society of Lincoln Center since the 1970s and was the Artistic Director from 1988 to 1992. Fred Sherry created the series *Bach Cantata Sundays* at St Ann's Church and conceived and directed the acclaimed *Arnold Schoenberg: Conservative Radical* series at Merkin Concert Hall. He was the creator and director of *A Great Day in New York*, the groundbreaking festival featuring 52 living composers presented by the Chamber Music Society of Lincoln Center and Merkin Concert Hall. In the vast scope of his recording career, Fred Sherry has been a soloist and "sideman" on hundreds of commercial and esoteric recordings. The Fred Sherry String Quartet recordings of the Schoenberg *String Quartet Concerto* and the *String Quartets Nos. 3 and 4* for Naxos (8.557533) were both nominated for a GRAMMY®. Sherry's book *25 Bach Duets from the Cantatas* was released by Boosey & Hawkes in October 2011, to be followed by a long-awaited treatise on contemporary string techniques.

Michael Nicolas



The cellist Michael Nicolas is one of the rising stars of his generation and a dynamic performer on the classical and contemporary music scene, in demand as a soloist, chamber musician, recording artist, and teacher. He captivates audiences across North America, Europe, and Asia with his ravishing tone, refined musicality, and probing interpretations of a wide variety of repertoire. He is a frequent guest at music festivals such as Bridgehampton, Marlboro, Ravinia, and Chamber Music Northwest, and is currently a member of the International Contemporary Ensemble (ICE). He has worked with many distinguished composers, including Milton Babbitt, Elliott Carter, Mario Davidovsky, Steve Reich, Kaija Saariaho, Charles Wuorinen, and John Zorn, as well as countless others of his own generation. He is also a member of the South Korea-based Ensemble Ditto, and is on the teaching faculty at the University of Connecticut. Of mixed French-Canadian and Taiwanese heritage, Michael Nicolas currently resides in New York City. He is a graduate of The Juilliard School.

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Arnold Schoenberg (1874-1951)

String Quartet No. 1, Op. 7 • Verklärte Nacht, Op. 4 • Four Canons

I am probably the last of the modern composers who has occupied himself with tonal harmony in the sense of the oldest masters.

— Arnold Schoenberg¹

Verklärte Nacht and the *First String Quartet*, written by the last of the great tonal masters and the first of the great twelve-tone masters, have a number of similarities: both pieces, in D minor with codas in D major, are based on programmatic elements and unfold in a more or less uninterrupted flow; each underwent extensive cuts by the composer before arriving at their final lengths; and they were given their premieres by the Rosé Quartet, who were persuaded to perform them by Gustav Mahler. Schoenberg noted another similarity when discussing the *First Quartet*: "Again, as with *Verklärte Nacht*, parts of understandable smoothness could not calm down the public or reassure them."²

String Quartet No. 1 in D minor, Op. 7 (1904/05)

"The supreme commander had ordered me on a harder road."³ Schoenberg's statement defines the change that took place between *Op. 4* and *Op. 7*. The new road of composition consisted of the invention of families of themes which derive from each other and have great modulatory possibilities. Schoenberg's contrapuntal innovations expanded upon Wagner's practice of combining leitmotifs; the younger composer fashioned new themes out of subsidiary material and allowed them to coexist by the use of variation and transformation. It is the malleability of these themes which enables the harmonic changes which propel the first quartet through its exploration of so many expressive subtleties. Schoenberg also mentions Beethoven's *Eroica Symphony* as the formal model for the development of this large-scale work. The *First Quartet* is the work of an idealistic and optimistic young man (his brother-in-

law Zemlinsky's description) at work and play in a field which included the music of Mozart, Beethoven, and Brahms as well as Reger, Wagner, Liszt, Schubert and others. In his fertile ear he absorbed as much from these masters as he added ideas of his own invention.

Usually taking morning walks, I composed in my mind forty to eighty measures complete in almost every detail. I needed only two or three hours to copy down these large sections from memory.⁴

A one-page text glued to the back cover of Schoenberg's 1904-1905 sketchbook has been identified as a private programme for the piece. Below is an example from the first section:

- I. (1) a) Revolt, Defiance; b) Longing; c) Rapture.
- (2) a) Dejection; Despair; Fear of being engulfed; unaccustomed feelings of love, desire to be wholly absorbed. b) Comfort, Relief (She and He)
- c) New outbreak; Dejection, Despair; and d) Transition to
- (3) Struggle of all the motives with the determination to begin a new life. e) Mild disagreement

In 1940, when Leonard Stein asked about this programmatic description, Schoenberg replied, "One does not tell such things anymore!"⁵

The composer wrote in 1937: "[The] *First String Quartet* played an important rôle in the history of my life. On the one hand the scandals provoked by it were so widely reported the world over that I was known at once to a considerable part of the public. Of course I was primarily regarded as the Satan of modernistic music; but, on the other hand, many of the progressive musicians became interested in my music and wanted to

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know more about it.” [Schoenberg reported Mahler’s remark after seeing the score to the *First Quartet*:] “I have conducted the most difficult scores of Wagner; I have written complicated music myself in scores of up to thirty staves and more; yet here is a score of not more than four staves, and I am unable to read them.”⁶

Schoenberg felt that the *First Quartet* represented a new direction in that it was more purely musical and that it set in motion the formal ideas that would be picked up in his next composition, the *Chamber Symphony, Op. 9*, which he considered to be his first mature work.

Verklärte Nacht, Op. 4 (1899)

Verklärte Nacht (Transfigured Night) represents a departure from the accepted forms of chamber music in the straitlaced Vienna of 1899, and it is, in Schoenberg’s estimation, the first tone poem for a chamber ensemble. In 1950 the composer stated that “[*Verklärte Nacht*] does not illustrate any action or drama, but was restricted to portray nature and to express human feelings.”⁷ With that caveat in mind, he described with musical examples (not shown here) how the Dehmel poem was reflected in the work. For instance, the opening theme, “Promenading in a park,” leads to the extension of that theme, “in a clear, cold moonlit night” to the section where “the woman confesses a tragedy to the man in a dramatic outburst.” Inevitably, “A climactic ascension, elaborating the motif, expresses her self-accusation of her great sin.” Further along, “the voice of a man speaks, a man whose generosity is as sublime as his love” and in the second part, “Harmonics, adorned by muted runs, express the beauty of the moonlight” lead to a secondary theme introduced “above a glittering accompaniment.” Sentiments such as the “warmth that flows from one of us into the other” are illustrated with new themes. Finally, “A long coda section concludes the work. Its material consists of themes of the preceding parts, all of them modified anew, so as to glorify the miracles of nature that have

changed this night of tragedy into a transfigured night.”

Much of the music is tonal and in distinct keys, but, as the composer noted, “There were already some passages of unfixed tonality which may be considered premonitions of the future.”⁸

The history of Schoenberg’s music is dotted with harsh and unjust treatment by audiences and critics. The composer noted that “It shall not be forgotten that [*Verklärte Nacht*], at its first performance in Vienna [1903], was hissed and caused riots and fist fights.” But he went on to say that “very soon it became very successful,”⁹ and the piece was eventually embraced as one of the composer’s greatest achievements. Schoenberg revisited the score of *Verklärte Nacht* in 1917 for the first string orchestra transcription and again in 1943 for the second, in which subtleties of orchestration were changed and, as in the 1935 transcription of *Op. 9* for full orchestra, he translated the German markings into Italian and provided metronome markings for the various sections of the piece. *Sehr langsam* becomes *Grave*, quarter (crotchet) = 46, *etwas bewegter* becomes *Poco più mosso*, quarter (crotchet) = 72, etc. In order to “go the distance” in the preparation of *Verklärte Nacht*, the musicians on this recording consulted the Richard Bimbach first edition (score and parts), the 1917 and 1943 transcriptions, the critical edition, and the autograph with its surprising number of bars that were cut by the composer. We also listened, with deep attention, to Schoenberg’s 1928 truncated recording of the 1917 transcription. It was decided that the changes in Schoenberg’s attitude towards this piece were not inconsistencies, but instead proved that there is a vast amount of room for interpretation inside this fascinating score.

Four Canons from Thirty Canons (1905-1949)

Schoenberg wrote: “Brahms’s mental gymnastics were certainly not of an easy-going sort. We know that it was his habit on his Sunday excursions in the Wienerwald to prepare ‘enigmatic canons’ whose solutions occupied

Paul Neubauer



Paul Neubauer was principal violist of the New York Philharmonic at the age of 21. He gave the world premiere of the revised Bartók *Viola Concerto* as well as concertos by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman. A two-time GRAMMY® nominee, he has recorded works by Schumann with Anne-Marie McDermott as well as numerous pieces that were composed for him: Joan Tower’s *Purple Rhapsody* for viola and orchestra and *Wild Purple* for solo viola; *Viola Rhapsody*, a concerto by Henri Lazarof; and *Soul Garden* for viola and chamber ensemble by Derek Bernel. He has appeared with over a hundred orchestras, including the New York, Los Angeles, and Helsinki Philharmonics, the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies, and the Santa Cecilia, English Chamber and Beethovenhalle Orchestras. Paul Neubauer is on the faculty of The Juilliard School and Mannes College and is an Artist of the Chamber Music Society of Lincoln Center.

Yura Lee



Violinist/violist Yura Lee, recipient of the prestigious Avery Fisher Career Grant, enjoys a career that spans almost two decades, and takes her all over the world. As a soloist, she has performed with numerous major orchestras, including the New York and Los Angeles Philharmonics and the Chicago, Baltimore, Cleveland, San Francisco and St. Louis Symphonies, among many others. She has performed with conductors including Lorin Maazel, Christophe Eschenbach, Leonard Slatkin, and Myung-Whun Chung. At the age of twelve she became the youngest artist ever to receive the Début Artist of the Year prize at the *Performance Today* awards given by NPR. Yura Lee has received numerous international prizes, including first prize at the Leopold Mozart Competition (Germany), first prize at the UNISA International Competition (South Africa), and first prize at the Yuri Bashmet International Competition (Russia). Her CD with Reinhard Goebel and the Bayerische Kammerphilharmonie, *Mozart in Paris* (Oehms Classics), received the prestigious Diapason d’Or Award in France. She is a member of the Chamber Music Society of Lincoln Center in New York City, and divides her time between the United States (Boston/New York City) and Germany (Berlin).

David Chan



A native of San Diego, David Chan is the concertmaster of the Met Orchestra and an active soloist, recitalist, and chamber musician. A top prizewinner at the Tchaikovsky and Indianapolis international violin competitions, he made his Carnegie Hall debut during the 2002-2003 season, and his Lincoln Center debut at Avery Fisher Hall in 1995. As a soloist he has collaborated with conductors such as James Levine, Fabio Luisi, Hans Graf, and Raymond Leppard, while as a chamber musician he is the founder and artistic director of *Musique et Vin au Clos Vougeot* in the Burgundy region of France, and a frequent guest at the Pacific Music Festival in Japan, the Seattle Chamber Music Festival, and La Jolla's SummerFest. His recordings include a recital programme, a disc of two Paganini concertos with the English Chamber Orchestra, and an album of violin/cello duos with Rafael Figueroa. David Chan's principal teachers were Dorothy DeLay, Hyo Kang, and Michael Tseitlin. He is on the faculty of The Juilliard School and lives in the New York City area with his wife, violinist Catherine Ro, and their three children.

Hsin-Yun Huang



At the age of seventeen violist Hsin-Yun Huang was the winner of the gold medal at the Lionel Tertis International Viola Competition. In 1993 she took the top prize at the ARD Competition in Munich, winning at the same time Japan's prestigious Bunkamura Orchard Hall award. She has appeared as a soloist with the Berlin Radio Symphony, the Russian State Symphony, the Tokyo Philharmonic, the Zagreb Soloists, the Bavarian Symphony Orchestra and the National Symphony of Taiwan amongst many others. Recent highlights include concerto appearances in New York's Central Park, collaborations with the Guarneri, The Juilliard, the Brentano and the St. Lawrence String Quartets and a special project of new chamber concertos for viola premiered at the Aspen Festival in July 2007. She is also an eminent chamber musician, and has made appearances in numerous international chamber music festivals. She was also the violist in the world-renowned Borromeo Quartet for six years. Hsin-Yun Huang is well established as a teacher, having served on the faculty at the New England Conservatory, and is currently a member of the faculties at the Curtis Institute and The Juilliard School.

his companions for several hours. Subsequently I was stimulated to try also the difficult types of canons. There were some which required much work...¹⁰

Canon XIX (March 12, 1934) Schoenberg's annotation: "If none of the four singers has forgotten his clefs it should go together, but alas there is a hindrance: the people do not seem to be quite together. Every now and then – or do they have to? – one sings twice as fast, or twice or four times as slow. How they yet come together – this is the puzzle." What follows is one line of music with no clef and no time signature.

Canon XXV (1938) Four-part infinite double canon at the octave.

Canon XXVII (June 7, 1943) Four-part mirror canon.

Canon XXVIII (March 1945) Four-part infinite canon at the unison. Schoenberg presented this canon to the conductor Artur Rodzinsky on the birth of his son, Richard, sung to the text "I am almost sure, when your nurse will change your diapers, she will not sing you one of my George Songs, nor of my *Second String Quartet*; but perhaps she stills you: Sleep, Richard, Sleep! Dein Vater hat dich lieb!" The final two bars are the melody of a well-known lullaby.

Verklärte Nacht is more widely appreciated by the general listener than any other work by Schoenberg. In 1937 Schoenberg wrote:

This work has been heard, especially in its version for orchestra, a great many times. But certainly nobody has heard it as often as I have heard this complaint: 'If only he had continued to compose in this style!'

The answer I gave is perhaps surprising. I said 'I have not discontinued composing in the same style and in the same way as at the very beginning. The difference is only that I do it better now than before; it is more concentrated, more mature.'¹¹

Most Schoenbergians agree that the techniques which the composer employed in his early works are the same used in his later music, but with a different affect and effect.

Schoenberg did not reinvent counterpoint or melody to compose his later music. One only needs to hear his *Third* and *Fourth String Quartets* to understand this.

The Janus figure Arnold Schoenberg could just as easily hear back into musical history as he could take steps forward into his own musical future. The evidence that Schoenberg did not chart this journey was written in 1950, one year before his death:

I am embarrassed to say that until a few years ago I had not become aware of my age and was still considering myself as the young composer who had not yet ceased to do youthful nonsense. Thus I have not had the chance to watch the development of my personality.¹²

Fred Sherry

¹ Arnold Schoenberg, 'Tonality and Form, 1925', in *Style and Idea*, Ed. Leonard Stein, University of California Press, 1984, p. 256.

² Ibid., 'How one becomes lonely, 1937', p. 84.

³ Ibid., 'On Revient Toujours, 1948', p. 109.

⁴ Ibid., 'Heart and Brain in Music, 1946', p. 61.

⁵ Joseph Auner, *A Schoenberg Reader*, Yale University Press, 2003, pp. 48-49.

⁶ Schoenberg, Op. cit., 'How One Becomes Lonely, 1937', p. 42.

⁷ Arnold Schoenberg, 'Programme notes to a recording', in *Self-Portrait*, Ed. Nuria Schoenberg,

Belmont Music Publishers, 1988, pp. 119-123.

⁸ Schoenberg, 'My Evolution, 1949', in *Style and Idea*, p. 67.

⁹ Schoenberg, 'Programme notes to a recording', in *Self-Portrait*, p. 123.

¹⁰ Schoenberg, 'Heart and Brain In Music, 1949', in *Style and Idea*, p. 67.

¹¹ Ibid., 'How One Becomes Lonely, 1937', p. 30.

¹² Ibid., 'My Technique and Style, 1950', p. 110.

Verklärte Nacht*Richard Dehmel (1863-1920)*

Zwei Menschen gehn durch kahlen, kalten Hain;
 der Mond läuft mit, sie schau'n hinein.
 Der Mond läuft über hohe Eichen;
 kein Wölkchen trübt das Himmelslicht,
 in das die schwarzen Zacken reichen.
 Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
 ich geh in Sünde neben Dir.
 Ich hab mich schwer an mir vergangen.
 Ich glaubte nicht mehr an ein Glück

und hatte doch ein schwer Verlangen
 nach Lebensinhalt, nach Mutterglück

und Pflicht; da hab ich mich erfrecht,
 da ließ ich schauernd mein Geschlecht
 von einem fremden Mann umfangen,
 und hab mich noch dafür gesegnet.
 Nun hat das Leben sich gerächt:
 nun bin ich Dir, o Dir, begegnet.
 Sie geht mit ungelenktem Schritt.
 Sie schaut empor; der Mond läuft mit.
 Ihr dunkler Blick ertrinkt in Licht.
 Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
 sei Deiner Seele keine Last,
 o sieh, wie klar das Weltall schimmert!
 Es ist ein Glanz um alles her;
 Du treibst mit mir auf kaltem Meer,
 doch eine eigne Wärme flimmert
 von Dir in mich, von mir in Dich.
 Die wird das fremde Kind verklären,
 Du wirst es mir, von mir gebären;
 Du hast den Glanz in mich gebracht,
 Du hast mich selbst zum Kind gemacht.

Er faßt sie um die starken Hüften.
 Ihr Atem küßt sich in den Lüften.
 Zwei Menschen gehn durch hohe, helle Nacht.

8.557534**Transfigured Night***English translation by Keith Anderson*

Two people go through the stark, cold groves;
 The moon goes with them, they look on.
 The moon goes over the high oaks,
 No little cloud dims the light of heaven
 That the black peaks reach into.
 The voice of a woman speaks:

I carry a child and not yours
 I go in sin by your side.
 I have committed a great offence.
 I believed no longer in happiness

And yet had a great longing
 For life's essence, for a mother's happiness

And duty; as I dared,
 So I left, shuddering, my people,
 Embraced by a strange man,
 And so have I blest myself.
 Now life has taken revenge:
 Now I have met with you, O you.
 She goes with clumsy step,
 She looks up, the moon goes with her.
 Her dark look is bathed in light.
 The voice of a man speaks:

May the child that you have conceived
 Be no burden to your soul,
 O see, how bright the whole world shines!
 There is a light over everything,
 You travel with me on the cold sea,
 Yet a particular warmth glimmers
 From you to me, from me to you.
 It will transfigure the strange child
 You must bear it for me, by me:
 You have brought light to me,
 You have made me myself a child.

He embraces her about her strong hips,
 In the air their breath kisses.
 Two people go through the high, bright night.

Leila Josefowicz

One of the most sought after violinists of her generation and an outstanding champion of contemporary music, Leila Josefowicz is the chosen interpreter of several of today's leading composers including John Adams, Oliver Knussen, Thomas Adès and Esa-Pekka Salonen. In recognition of her passionate advocacy and genuine commitment to the music of today, she was awarded a prestigious MacArthur Foundation Fellowship. Leila Josefowicz came to national attention in 1994 when she made her Carnegie Hall debut with Sir Neville Marriner and the Academy of St Martin-in-the-Fields and has since appeared with many of the world's most prestigious orchestras and eminent conductors. She gave the premières of concertos written for her by Esa-Pekka Salonen (Los Angeles Philharmonic), Steve Mackey (St. Louis Symphony) and Colin Matthews (City of Birmingham Symphony Orchestra), and played first performances of Thomas Adès's violin concerto *Concentric Paths* with the Philadelphia and Cleveland Orchestras, the San Francisco, Toronto and Seattle symphonies and at the Aspen Music Festival. John Adams and Luca Francesconi have been commissioned to write new concertos for her.

Jesse Mills

Violinist Jesse Mills is known as a pioneer of contemporary works, a renowned improvisational artist, as well as a composer. He has performed as soloist with orchestras including The Juilliard Chamber Orchestra, the New Jersey Symphony, the Denver Philharmonic, the Teatro Argentino Orchestra in Buenos Aires, and the Aspen Music Festival's Sinfonia Orchestra. As a chamber musician Jesse Mills has performed throughout the United States and Canada, and has also appeared at prestigious venues in Europe. He is co-founder of the Horszowski Trio and Duo Prism, a violin-piano duo with Rieko Aizawa, which earned first prize at the Zinetti International Competition in Italy in 2006. Jesse Mills began violin studies at the age of three. He graduated with a Bachelor of Music degree from The Juilliard School in 2001, studying with Dorothy DeLay, Robert Mann and Itzhak Perlman. He lives in New York City, and is on the faculty at Longy School of Music of Bard College and Montclair State University in New Jersey.

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