

A landscape painting of a sunset over a lake and mountains. The sky is a mix of deep blue, purple, and orange, with soft, wispy clouds. The mountains are dark silhouettes against the bright sunset. The lake in the foreground is calm, reflecting the colors of the sky. The overall mood is serene and atmospheric.

M Y T H & T R A D I T I O N

DARRETT ADKINS, CELLO

OBERLIN CONTEMPORARY MUSIC ENSEMBLE | TIMOTHY WEISS, CONDUCTOR



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SU LIAN TAN *Legends of Kintamani* (2016) **WORLD-PREMIERE RECORDING**

1	Prelude	6:54
2	Garuda	6:43
3	Song	4:37
4	Night	6:08
5	Finale	6:42

6	PHILIP CASHIAN Concerto for Cello and Strings (2012)	19:27
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RICHARD WERNICK Concerto for Cello and Ten Players (1979)

7	Entrada	9:51
8	Passacaglia	17:01

TOTAL: 77:24



DARRETT ADKINS

Darrett Adkins has commissioned and been the dedicatee of many important new works for cello, including the concertos by Su Lian Tan and Philip Cashian that appear on this recording, as well as Jeffrey Mumford's concerto, which Adkins premiered with the Cleveland Chamber Symphony. He performed the U.S. premieres of Birtwhistle's *Meridian* and Donatoni's *Le Ruisseau sur l'escalier* at Tanglewood, and the New York premieres of Rolf Wallin's *Grund* at Carnegie's Zankel Hall, Arne Nordheim's *Tenebrae* (Alice Tully Hall), Messiaen's Concerto for Four Instruments (Carnegie Hall), and Berio's *Sequenza XIVa* (with the International Contemporary Ensemble), which Adkins also recorded for Naxos' complete set of *Sequenzas*.

An avid chamber musician, Adkins performs and records in the U.S. and Europe with the Lions Gate Trio. He is a former member of the Zephyr Trio and the Flux Quartet, with which he gave the first complete performance of Morton Feldman's *Quartet II* and made the subsequent recording on Mode Records. He has recorded with the Juilliard Quartet and been a guest at the festivals of Melbourne, Oslo Chamber Music, Ojai, Aspen, Tanglewood, and Chautauqua. He has performed standard concerti with the Orchestra of St. Luke's, Tokyo Philharmonic, Suwon Philharmonic, National Symphony of the UFF in Rio de Janeiro, and the symphonies of New Hampshire and North Carolina.

Adkins serves on the faculties of Oberlin Conservatory, the Juilliard School, and the Aspen Music Festival, and he earned degrees from Oberlin, Rice University, and Juilliard. His first release on Oberlin Music, *Hypersuite II*, featured music by Bach interwoven with solo works by contemporary composers.



TIMOTHY WEISS

Conductor Timothy Weiss has earned critical acclaim for his performances and bold programming throughout the United States and abroad. His repertoire in contemporary music is vast and fearless, including masterworks, very recent compositions, and an impressive number of premieres and commissions. He has been a recipient of the Adventurous Programming Award from the League of American Orchestras.

For more than two decades, Weiss has directed the Oberlin Contemporary Music Ensemble, bringing the group to a level of artistry and virtuosity in performance that rivals the finest new music groups. Recent engagements include the Arctic Philharmonic in Norway, Orchestra 2001 in Philadelphia, Eastman Broadband Ensemble, BBC Scottish Symphony, Britten Sinfonia in London, International Contemporary Ensemble (ICE), and the Melbourne Symphony in Australia.

A committed educator, Weiss is professor of conducting and chair of the Division of Contemporary Music at the Oberlin Conservatory of Music, where he helped create and mentor the ensembles Eighth Blackbird and ICE. He also serves as a faculty member and conductor of the Aspen Contemporary Ensemble at the Aspen Music Festival and School, and he is music director of the Arctic Philharmonic Sinfonietta in Bodø, Norway. He holds degrees from the Royal Conservatory of Music in Brussels, Northwestern University, and the University of Michigan.

SU LIAN TAN

Su Lian Tan is a sought-after flutist and composer. Her music has been described as “...the stunner of the evening...” by *The Washington Post* and “refined” and “cultured” by *Fanfare*. She has been featured in *Flute Talk* and *American Record Guide*, and her work has been commissioned by groups such as the Grammy-winning Takács String Quartet, the Da Capo Chamber Players, and the Vermont Symphony. Recordings of her music include *Grand Theft and Other Felonies*, which features Carol Wincenc performing *Autumn Lute-Song* with Tan. Another release, *Music by Su Lian Tan* (Arsis), contains *Jamaica’s Songs*, written in collaboration with author Jamaica Kincaid. Her intermedia chamber opera *Lotus Lives* has been performed to great acclaim, as was her piano quintet *Revelations*, and *Ming*, which was composed for virtuoso trumpeter Joe Burgstaller.

A professor of music at Middlebury College, Tan has given seminars and master classes at Oberlin Conservatory, Boston University, and the Yong Siew Toh Conservatory of Music in Singapore, among other institutions. She has received numerous accolades and citations for teaching and for her music, including awards from ASCAP, the Academy of Arts and Letters of Quebec, and the Toulmin and Naumburg foundations. Tan has been awarded residencies from the Yaddo and MacDowell colonies. She holds degrees from Trinity College in London, Bennington College, the Juilliard School, and Princeton University. Her music is published by ECS Publishing. sulantan.com

Legends of Kintamani (2016)

Dedicated to Darrett Adkins, *Legends of Kintamani* was inspired by travels to Southeast Asia and specifically Bali. This five-movement story depicts a return to a more innocent time and place, where mythology and reality combine in fairy tales.

The piece opens with an invocation, a chorale-like ode to the landscape. The Garuda, a large mythical birdlike creature, swoops in and forcefully claims his status, calling to his minions and commanding the forces of nature. At the end of the movement, he performs *silat*, a Malaysian form of stylized combat. He then alights, having been beguiled by a rainbow, and sings a serenade. Night falls, and the solo cello evokes a soft veil surrounding the environment. The forest creatures come to a rest while mysterious sounds and voices emanate from different corners of the landscape. Gamelan textures lead the way into the morning, an aubade signifying a joyous new beginning.

—SU LIAN TAN

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PHILIP CASHIAN

Born in Manchester, U.K., in 1963, Philip Cashian studied with Oliver Knussen and Simon Bainbridge at the Guildhall School of Music and Drama in London. His music has been performed and broadcast worldwide and was described by *The Guardian* as “coursing with energy, driven along on high-octane rhythmic invention: It’s constantly diverting, constantly surprising.”

Cashian commissions include pieces for the London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, Britten Sinfonia, Tête à Tête Opera, Birmingham Contemporary Music Group, London Sinfonietta, and the Esprit Orchestra. His considerable output of chamber and instrumental music in recent years includes *Aquila* (for clarinet, piano, and cello), *The Thin Night Darkens* (solo guitar), *Firewheel* (mixed quintet), String Quartet No. 2, and *Scenes from the Life of Viscount Medardo* (horn and piano).

Cashian is head of composition at the Royal Academy of Music in London. His music is published by Cadenza Music, and recordings of his work are available from NMC Records. philipcashian.com

Concerto for Cello and Strings (2012)

The Concerto for Cello and Strings, like a lot of my music, is made from a series of interconnecting and juxtaposing sections. Within these, there is a further layering of fast and slow music and contrapuntal and static music.

The concerto is conventional in the sense that the string orchestra underpins and echoes the solo cello throughout. It is a vehicle for the virtuosity of Darrett Adkins, the soloist for whom the piece was written.

—PHILIP CASHIAN

RICHARD WERNICK

Born in Boston in 1934, Richard Wernick counts among his many awards the 1977 Pulitzer Prize in Music and three Kennedy Center Friedheim Awards, including first prizes in 1986 and 1991, making him the only two-time recipient of the top honor. He received the Alfred I. duPont Award from the Delaware Symphony Orchestra in 2000 and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. In 2006 he received the Composer of the Year Award from the Classical Recording Foundation, resulting in funding for an all-Wernick CD on the Bridge label, featuring performances by David Starobin, William Purvis, the Juilliard String Quartet, and the Colorado Quartet.

Wernick became renowned as a teacher during his tenure at the University of Pennsylvania, where he taught from 1968 until his retirement in 1996. He has composed numerous solo, chamber, and orchestral works, and vocal, choral, and band compositions, as well as a large body of music for theater, films, ballet, and television. He has been commissioned by some of the world's leading performers and ensembles, including the Philadelphia Orchestra, National Symphony Orchestra, the American Composers Orchestra, the Juilliard String Quartet, and the Emerson String Quartet. From 1983 to 1989, he served as the Philadelphia Orchestra's consultant for contemporary music and from 1989 to 1993 as special consultant to Music Director Riccardo Muti.

Concerto for Cello and Ten Players (1979)

The idea for this piece originated in 1979. It was commissioned by the Twentieth Century Consort for cellist Barbara Haffner, with the generous support of the National Endowment for the Arts. It was given its first performance on February 1, 1981, at the Hirshhorn Museum in Washington, D.C.

The first movement is highly rhapsodic, both in terms of its content as well as its form. Three principal sections, all harmonically related, are played off one another in a very loose application of traditional rondo form.

The second movement is an extended set of variations on an all-interval, chromatically expanding theme that is present in some form or other throughout. The principal material of the movement is summed up in the extensive cello cadenza that precedes the recapitulation-coda.

The writing for the soloist is vigorous and aggressive, and while the part is modest in its use of "special effects," it is highly demanding and requires an artist in total technical control.

—RICHARD WERNICK

Wernick's works are published by Theodore Presser Company.

OBERLIN CONTEMPORARY MUSIC ENSEMBLE

SU LIAN TAN

Legends of Kintamani

Flute

Julia Pyke

Oboe

Casey Kearney

Clarinet

Ana Nelson

Bassoon

Tom English

Horn

Madison Warren

Lauren Anker

Trombone

Andrew Ennis

Tuba

Miguel Santos

Percussion

Kelsey Bannon

Liam Smith

Violin I

Sophia Bernitz

Adam Jeffreys

Yintong Liu

Yue Ling Giam

Violin II

Christa Cole

Santino Stropoli

Jason Arevalo

Will Crock

Viola

Natalia Badziak

Margaret Klucznik

Hannah Dara

Christopher Gokelman

Cello

Maurice Cohn

Jeremy Kreutz

Zachariah Reff

Aliya Ultan

Bass

Alan Wang

Ivan Aidun

PHILIP CASHIAN

Concerto for Cello and Strings

Violin I

Wyatt Underhill

Mari-Liis Uiho

Dorothea Chatzigeorgiou

Zou Yu

Violin II

Myra Hinrichs

Josie Davis

Stephanie Atwood

Nathaniel Cornell

Viola

Thomas McShane

DJ Marsh

Rachel Mooers

Natalia Badziak

Cello

Youn Kim

Maurice Cohn

Rachel Mills

Bass

Tyler Vallet

Clint O'Brien

RICHARD WERNICK

Concerto for Cello and Ten Players

Tim Daniels, oboe

Alex Dergal, *bass clarinet*

Ben Roidl-Ward, *bassoon and contrabassoon*

Emily Rapson, *horn*

Jake Flaschen, *trumpet*

Dan Murphy, *trombone*

Hunter Brown, *percussion*

Caitlin Mehtens, *harp*

Yuri Popowycz, *violin*

Christopher Ammirati, *bass*

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OBERLIN CONSERVATORY OF MUSIC, founded in 1865 and situated amid the intellectual vitality of Oberlin College, is the oldest continuously operating conservatory in the United States. Recognized as a professional music school of the highest caliber, it was awarded the National Medal of Arts, the country's highest honor given to artists and arts patrons.

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