

SPRING FORWARD

MUSIC FOR CLARINET AND STRING QUARTET

DANIELPOUR • KERNIS • SCHICKELE

DAVID SHIFRIN, CLARINET

MIRÓ • DOVER • JASPER
STRING QUARTETS



DE 3528



SPRING FORWARD

MUSIC FOR CLARINET AND STRING QUARTET

DAVID SHIFRIN, clarinet

PETER SCHICKELE: Spring Forward (2014)

• with **Miró Quartet**

RICHARD DANIELPOUR: Clarinet Quintet (2015)
“The Last Jew in Hamadan”

• with **Dover Quartet**

AARON JAY KERNIS: Perpetual Chaconne (2012)

• with **Jasper Quartet**

Total Playing Time: 59:36

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SPRING FORWARD

PETER SCHICKELE (b. 1935)

Spring Forward (22:15)

1. Reawakening (6:56)

2. Cantilena (6:09)

3. Scherzo (2:56)

4. Interlude (2:17)

5. A Perfect Picnic (3:52)

David Shifrin, *clarinet* • Miró Quartet

RICHARD DANIELPOUR (b. 1956)

Clarinet Quintet "The Last Jew in Hamadan" (18:49)

6. Agitato, con energia (6:46)

7. Adagietto e triste (12:03)

David Shifrin, *clarinet* • Dover Quartet

AARON JAY KERNIS (b. 1960)

8. **Perpetual Chaconne** (18:28)

David Shifrin, *clarinet* • Jasper String Quartet

MUSIC FOR CLARINET AND STRING QUARTET

David Shifrin, clarinet

Miró Quartet: Daniel Ching and William Fedkenheuer, *violins*;
John Largess, *viola*; Joshua Gindele, *cello*

Dover Quartet: Joel Link and Bryan Lee, *violins*; Milena Pajarov-
van de Stadt, *viola*; Camden Shaw, *cello*

Jasper String Quartet: J Freivogel and Sae Chonabayashi,
violins; Sam Quintal, *viola*; Rachel Henderson Freivogel, *cello*

Total Playing Time: 59:36

World Premiere Recordings

Composer and humorist **Peter Schickele**, in addition to “discovering” the compositions of P. D. Q. Bach, has also garnered national attention for the music he writes under his own name. His works have been premiered at the Chamber Music Society of Lincoln Center, the National Symphony and many other major venues, and they have been played by artists including Yo-Yo Ma, Emanuel Ax and the Audubon Quartet.

Schickele’s *Spring Forward*, composed in 2014, was commissioned by Chamber Music Northwest with the generous support of Carl and Margery Abbott. About this work, Mr. Schickele writes:

“My mother played clarinet in college, and she still had her old instrument when I was a boy. As it became obvious that I was getting seriously interested in playing it, I was sent to Bert McGarrity, a very fine clarinetist in town, for lessons. He listened to me play for about a minute and a half and said, ‘Peter, you’ve already got so many bad habits on the clarinet that

it would be easier for you to start another instrument,’ and that’s how I became Fargo, North Dakota’s only bassoonist. Maybe North Dakota’s only bassoonist.

“But I retained a fondness for the clarinet, and over the years I’ve written for all the common chamber music combinations involving the instrument, as well as one not-so-common combination: *Monochrome III*, for nine clarinets. The most highly regarded of those combinations is the clarinet quintet, for clarinet and string quartet, and I’m glad that, after a lifetime of entering sketches for such a piece into my notebooks, I finally had the impetus to write a whole work.

“My pieces are often associated in my mind with seasons, and the lively, lyrical nature of the opening ideas of this work suggested the title *Spring Forward*, although a later section of the first movement is calmer and perhaps more summery. It’s best not to get too worked up about titles.

"The second movement is slow and smooth, with a hint of country fiddling in the accompaniment to the middle section. The third movement is a traditional scherzo-trio-scherzo layout; it is followed by a brief, surprising soft interlude that leads to the finale, named after a perfect picnic my wife and I had at sunset on the Claremont Estate on the east side of the Hudson River."

Composer **Richard Danielpour** has won many awards including a Guggenheim Award, the Bearn's Prize from Columbia University, and residencies at Yaddo and the MacDowell Colony. His music has been performed by some of the most celebrated artists and ensembles of our time, including Dawn Upshaw, Gil Shaham, the Guarneri and Emerson String Quartets, the New York Philharmonic and the Philadelphia Orchestra. A devoted mentor and educator, he is on the faculty of the Manhattan School of Music and the Curtis Institute.

Danielpour's ***Clarinet Quintet ("The Last Jew in Hamadan")***, composed in 2015, was commissioned by Chamber Music Northwest and La Jolla Music Society for SummerFest, with the generous support of the Chamber Music Northwest Commissioning Fund. Concerning this work, Mr. Danielpour writes:

"My father was born in the city of Hamadan, a city northwest of Teheran in Iran which for years had a rather large Jewish population, in what was then and is now considered an essentially Islamic country. My maternal grandfather was also born in the same city — the city in which Esther, the Jewish queen in ancient Persia, is buried. While I had never visited Hamadan myself, I lived in Teheran as a child, for nearly a year when I was 7½ years old.

"The memories are still very vivid, and while I was there with my family for only 11 months, I saw a city that, while seeming far more primitive than the United States, was a place of great vitality and had among its

people a deep enthusiasm for art, music, literature, and film. It had also become a country of great excess among the rich, which probably contributed in a large part to the revolution that followed.

"In the immediate years following the revolution of 1979, I remembered stories about one of my uncles being executed by the regime of the Ayatollah Khomeini, another uncle who escaped from the Evin prison, and a third family member who escaped to Turkey disguised as a mullah.

"In the decades following the revolution, I met many Iranian expatriates in America—most of them were musicians, and all of them had stories to tell about the difficulties they encountered in the years before leaving their country. I was struck by the open-heartedness of these people, and while I was born in America and I remain an American with a Middle Eastern memory, I felt a deep kinship with many of the Iranians I met who had come to settle here in America. They were markedly different in every

way from the rigid authorities who now rule the country of Iran.

"A few years ago I was reading in the *New York Times* that there were at the time 13 Jews left in the city of Hamadan; I realized that one day there would be no more Jewish people living in the biblical city of Esther.

"The first movement of my Clarinet Quintet was composed with the memory of Iran that I had as a child. The second movement is a reflection of my sense of what it has become now."

When **Aaron Jay Kernis** won the Pulitzer Prize for Music in 1998, for his String Quartet No. 2, he was one of the youngest composers ever to be awarded the prize. He has also won the coveted Nemmers Prize and the Grawemeyer Award for Music Composition. His works have been commissioned by many of the foremost performing artists, ensembles and orchestras – including Renée Fleming, Joshua Bell, the San Francisco Symphony and the Minnesota Orchestra,

where he was music adviser for ten years. He has taught composition at the Yale School of Music since 2003.

Kernis's *Perpetual Chaconne*, composed between fall 2011 and May 2012, was commissioned for David Shifrin and the Orion Quartet by Chamber Music Northwest, Santa Fe Chamber Music Festival, and for John Bruce Yeh and the Calder Quartet by the La Jolla Music Society for Summerfest. About this work, Mr. Kernis writes:

"Over the past decade I've been fascinated by the great variety of approaches composers have used to develop their ideas in sets of theme and variations—from logical, incremental progressions found in William Byrd, Bach, Mozart and early Beethoven—to the later, more fantastical approaches of so many composers of the late Romantic period. I am most intrigued by the innovative, intuitive and transformative approaches to variation found in fantasias from the 1600s and then again from late Beethoven, Schumann and Brahms to the late 20th century. Many of these

works feature what is frequently called 'developing variations.'

"Developing variations tend to begin from small cells and grow outward bit by bit. They can suddenly catch fire and explode toward wholly unexpected places or find logical paths that mutate so much that the music and listener frequently reach new territory.

"*Perpetual Chaconne* grows out of four main ideas: the falling lines in the violins that open it, the lyrical, expressive music that is introduced by the clarinet, a group of minor chords that is the harmonic grounding (the chaconne) of the whole work, and the rocking, alternating triplets that pass from instrument to instrument. Everything else in the piece varies one or more of these ideas, and maps an emotional journey from mournful lyricism to increasingly abstract, harsh gestures and back. Some of the ideas return to echo earlier appearances in the work, but most are varied and transformed all the way through to the end. The piece is in one movement of about 15 minutes."

Winner of the coveted Avery Fisher Prize in 2000, clarinetist **David Shifrin** is a professor of music at the Yale School of Music and serves as director of the Yale in New York concert series at Carnegie Hall. He has been the artistic director of Chamber Music Northwest since 1980 and is active as an orchestral soloist, recitalist and chamber music artist. He was artistic director of the Chamber Music Society of Lincoln Center from 1992 to 2004, and received Yale University's Cultural Leadership Citation in 2009. A graduate of the Interlochen Arts Academy and Curtis Institute of Music, Mr. Shifrin has made more than twenty recordings for Delos.
www.davidshifrin.com

Formed in 1995, the **Miró Quartet** is consistently praised for their deeply musical interpretations, exciting performances and thoughtful programming. They perform throughout the world and have garnered accolades from critics and audiences alike. Based in Austin, Texas, they became the first ensemble ever to be award-

ed the prestigious Avery Fisher Career Grant. The Miró Quartet has taken first prizes at several national and international competitions including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition.
www.miroquartet.com

The **Dover Quartet** was recently named the Cleveland Quartet Award winner, and awarded the esteemed Avery Fisher Career Grant. With its burnished warmth, incisive rhythms, and natural phrasing, the Dover's distinctive sound has helped confirm its status as "the young American string quartet of the moment," according to the *New Yorker*. The group serves as the quartet-in-residence for the Bienen School of Music at Northwestern University. A recent season included debuts at Carnegie Hall, Yale University and the Lucerne Festival, as well as participation in Lincoln Center's "Great Performers" series.
www.doverquartet.com

Winner of the Chamber Music America Cleveland Quartet Award, Philadelphia's **Jasper String Quartet** is the *Professional Quartet in Residence* at Temple University's Center for Gifted Young Musicians and the Founder and Artistic Director of Jasper Chamber Concerts. The quartet has been

hailed as "sonically delightful and expressively compelling" by *The Strad*, and *The New York Times* named its latest album, *Unbound*, as one of the 25 Best Classical Recordings of 2017. A new album will complete the cycle of all three of Aaron Jay Kernis's string quartets. www.jasperquartet.com

Color photos on Page 13:

From Danielpour Clarinet Quintet performance and recording:

Left to right: Richard Danielpour (composer); Joel Link (violin); Bryan Lee (violin); David Shifrin (clarinet); Camden Shaw (cello); Milena Pajaro-van de Stadt (viola)

From Schickele Spring Forward recording:

Left to right (standing): Gene Harbin; Daniel Ching (violin); David Shifrin (clarinet); John Largess (viola); Ben Taylor (producer/engineer)
(seated): William Fedkenheuer (violin); Peter Schickele (composer); Joshua Gindele (cello)

Spring Forward by Peter Schickele

Recorded at Phoenix Chamber Music Society Winter Festival, Phoenix,
Arizona, March 9, 2016

Producer/Engineer: Ben Taylor

Editing and Mastering: Matthew Lefevre, Yale School of Music

Clarinet Quintet ("The Last Jew in Hamadan") by Richard Danielpour

World premiere performance recorded live at Chamber Music Northwest,
Lincoln Recital Hall, Portland State University, Portland, Oregon, July 15, 2016

Producer/Engineer: Rod Evenson

Editing and Mastering: Matthew Lefevre, Yale School of Music

Perpetual Chaconne by Aaron Jay Kernis

Performed and recorded on September 29, 2016, at Morse Recital Hall,
Yale School of Music, New Haven, Connecticut

Producer/Engineer: Matthew Lefevre

Editing and Mastering: Matthew Lefevre, Yale School of Music

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