

Sephardic Journey



CAVATINA DUO

CEDILLE
;

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Sephardic Journey

ALAN THOMAS (b. 1967)

Trío Sefardi for flute, cello, and guitar (19:16)

① I. Como páxaro en su vuelo (10:18)

② II. D'un aire d'una mujer (5:07)

③ III. Una matica de ruda (3:45)

with David Cunliffe, cello

JOSEPH V. WILLIAMS II (b. 1979)

④ Isabel (5:52)

CARLOS RAFAEL RIVERA (b. 1970)

⑤ Plegaria y Canto (al Bodre de la Mar) (15:03)

with Desirée Ruhstrat, violin

DAVID LEISNER (b. 1953)

Love Dreams of the Exile (17:11)

⑥ I. Yo bolí (5:33)

⑦ II. Sus chico para amor! (6:46)

⑧ III. Va, buxcate otro amor! (4:45)

with the Avalon String Quartet

CLARICE ASSAD (b. 1978)

Sephardic Suite (17:49)

⑨ I. Alta, Alta Va La Luna (5:29)

⑩ II. La Rosa Puncha (5:52)

⑪ III. Ay sarica, bre (6:20)

with the Avalon String Quartet

TT (75:44)

WORLD PREMIERE RECORDINGS

CAVATINA DUO

Eugenia Moliner, flute

Denis Azabagic, guitar

The works by Clarice Assad, David Leisner, Carlos Rafael Rivera, and Alan Thomas were all commissioned through grants to Cedille Chicago, NFP. Clarice Assad's *Sephardic Suite* and Carlos Rafael Rivera's *Plegaria y Canto (al Bodre de la Mar)* were both commissioned by Thomas Baron. David Leisner's *Love Dreams of the Exile* was commissioned by Mark Cavallenes in memoriam to his son, Michael Cavallenes. Alan Thomas's *Trío Sefardi* was jointly commissioned by Thomas Baron and Mark Cavallenes. Cedille Records and the Cavatina Duo wish to convey our utmost gratitude to our generous commissioners.

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great aunt, Razija Prcic, started talking to my wife in Spanish. My wife, who is from Spain, was surprised; the rest of us were astonished. Even Razija's daughter, my aunt Azra, was in disbelief. How could this lady talk in Spanish? When did she learn it?

Furthermore, Eugenia told me that she was speaking in a really old form of Spanish known as Ladino. As the conversation progressed, Razija told us that her mother converted from Judaism to Islam at the outset of World War II.

She did so to avoid persecution by the Nazi army, allowing them to survive and remain as one of only two families of Jewish origin in their hometown of Tuzla. Razija's real name was Matilde. She said to Eugenia, "With you the circle is complete; we are back to Spain."

This was such a profound and unexpected discovery. Razija told us the Spanish language was kept in her family for generations, hundreds of years. She was the descendant of Sephardic Jews who left Spain at the end of the 15th century and spread around the world. They carried with them their culture, their language, and their music.

As we researched and discussed this in the years that followed, my wife discovered that her last names, Moliner-Ferrer, were ones that Jews in medieval Spain took from their professions (Moliner = miller, Ferrer = blacksmith) when they converted to Christianity in order to stay in Spain.

Many years later, we found ourselves looking for music from our native countries. Our friend Sergio Assad suggested we explore our native folk musics: music that was there all along, waiting to inspire modern composers and musicians alike. Then everything fell into place like a perfect puzzle. It had to be Sephardic music: it was in my family back in Bosnia, and it is in my family here.

Eugenia writes:

I had a dream . . . long ago . . . and imagined that Denis and I would play music based on the beautiful Sephardic melodies rooted in my native Spain from more than five centuries ago. This dream began almost twenty years ago and needed to come to fruition. Today I'm very excited about our Sephardic Project. I thank those who helped the dream come to life: Aunt Matilde; Sergio for always giving the best ideas; Jim for believing in us; and Tom, Mark, and Howard for making this possible with their generous gifts.

We have commissioned music from four wonderful composers — Clarice Assad, David Leisner, Carlos Rafael Rivera and Alan Thomas — and received a delightful gift from Joseph V. Williams II and Austin Classical Guitar. The commissioned works are for flute, guitar, and strings: two pieces for flute, guitar, and string quartet and two trios with cello and violin respectively. The gift from Joseph V. Williams II is for flute and guitar alone.

I kept the dream, just as our ancestors kept their language, traditions, and culture. The music is here to stay.



The Sephardic Project

Denis writes:

The human spirit connects us with each other, regardless of natural or man-made borders, regardless of the passage of time. Cultures endure over the millennia.

In 1996, after five and a half years of brutal war in the former Yugoslavia, I was able to visit my new home country, Bosnia and Herzegovina. I came back with my wife and duo partner Eugenia Moliner. During one of the visits to my relatives, my

Trío Sefardí for flute, cello and guitar

Like many other composers, I have often looked to what is called “folk music” for inspiration and musical ideas. I was therefore delighted when the Cavatina Duo commissioned me to write a substantial piece drawing on the music of the Sephardic Jews — i.e., the Jewish ethnic group that emerged as a distinct community in the Iberian peninsula around the start of the second millennium.

None of the melodies known today as “Sephardic” can be traced back to the Jews in Spain prior to their expulsion in 1492. Nonetheless, over the subsequent centuries a beautiful repertoire of song grew from the experience of the Sephardic Jews as they migrated and settled throughout the Mediterranean, North Africa, and the Balkans. As they did so, they adapted their Ladino (Judeo-Spanish language) song texts to the musical styles and melodies of their new cultures. Thus, what we call Sephardic music today is a rich mixture of musical styles found in Morocco, Turkey, the Balkans, and many other countries. As with all folk music, the Sephardic repertoire was in a constant state of transformation, and indeed has only become relatively fixed since a number of important transcriptions were published in the 1950s and 60s and the melodies were taken up and recorded by early music groups and world music singers in recent decades.

My *Trío Sefardí* for flute, cello, and guitar is in three movements, with each movement employing one melody from the Sephardic repertoire for its musical material. The first movement is based on the song “Ya viene el cativo” (“Here comes the slave”), the lyrics of which involve a slave girl’s lament in memory of her homeland. Apart from the emotional content of the lyrics, what particularly attracted me to this song was the symmetrical intervallic properties of the song’s opening melody, which consists of three chromatic notes surrounded by a minor third on both sides. I am fascinated by such symmetries in music, and by the possibilities they open up for development in different harmonic contexts and in permutations of the intervallic patten (inverted, reversed, re-ordered, expanded/contracted etc.). While this movement might best be described as a set of linked and continuous variations, several main formal sections can be delineated: a slow and lyrical initial presentation and variation of the Sephardic melody leads to an energetic scherzo; the theme is then modified in a slow major key version and finally used as the subject of a fast fugue.

The second movement uses the melody “Yo m’enamori

d’un aire d’una mujer,” which might be best translated as “I fell in love with the scent of a woman.” The lyrics of the song speak of intoxicating emotions and the dangers of a moonlit encounter with a beautiful woman. Of course, the title immediately put me in mind of the Al Pacino film *The Scent of a Woman* and the tango danced in that film. With this tango connection in mind, converting the melody from 3/4 time to 4/4 and setting it for the sultry voice of the alto flute seemed the ideal way to approach this beautiful Sephardic song.

The third movement is based on the melody “Una matica de ruda” — in English “A sprig of Rue” (“rue” being a type of herb native to the Balkan peninsula as well as a synonym for “regret”). In addition to being attracted to these multiple meanings, I was immediately drawn to the song’s lyrics, which take the form of a dialogue between mother and daughter. The daughter tells her mother that a young man is in love with her and has given her a bouquet of rue. The mother warns the daughter not to sacrifice her virtue to young love, and that a bad husband is better than a new lover.

It is the daughter’s perfect and poetic reply though that makes the song: “A bad husband, my mother? There is nothing worse. But a new lover, my mother? The apple and sweet lemon.”

In the Sephardic song repertoire, “Una matica de ruda” is known in two different versions — one playful and rhythmic, the other simple and lyrical — that together perfectly capture the dual emotional character of the song’s lyrics. In my third movement, the two different versions serve as first and second themes in a quasi-sonata form.

— Alan Thomas

Isabel

Isabel bears witness to the tragic history of Isabel de los Olives y López. She was a Sephardic woman who lived during the Spanish Inquisition. Like many, she was secretly a Jew, but outwardly a convert to Christianity. However, Isabel was found out, put on trial, tortured and coerced into informing on her family and community. After months of imprisonment, she recanted her testimony. She was hysterical in her resistance and, in an act of supreme defiance, ended her life through self-martyrdom.

The composition draws from the Sephardic folk tune *Durme, duerme mi linda donzella*. Under the guise of a love ballad, this song is, in fact, a resistance song. It is filled with gentle words of anguish spoken by the singer to his beloved. As the story comes to a close — with what seems to

be a simple question (*Who is this woman...*) — it is transformed into an ominous accusation against Queen Isabella I of Castile and the tyranny of the Spanish Inquisition.

Durme, duerme mi linda donzella

Sleep, sleep my beautiful maiden,
Sleep without pain or sorrow.

Hear girl, the sound of my guitar
Hear me sing my grief, beautiful.

For ten years, my soul has suffered
For you my jewel, my beautiful lady.

I sleep neither night nor day,
for those who love are guided by sorrow.

Who is this woman and sestico*
Who came to the fertile garden
And is tearing up all the flowers?

*sestico is a diminutive of six: possibly a reference to
Pope Alexander VI

Translation by Emily Dickenson and
Joseph V. Williams II

Isabel was commissioned by Austin Classical Guitar and is dedicated to Denis Azabagic and Eugenia Moliner. It was premiered at the Austin Chamber Music Festival on July 12, 2014 by the Cavatina Duo at Bates Concert Hall, University of Texas at Austin.

— Joseph V. Williams II

Plegaria y Canto (al Bodre de la Mar)

What most attracted me about this commission was the opportunity to explore the register and near infinite sustain of the violin as a welcome addition to the familiar flute and guitar combination. Rather than compete with the range of the violin, I chose to use the alto flute (for the most part) for its wonderful and grounded color, allowing the guitar to live comfortably in its own register.

The commission’s challenge was that the melodies used to inform this piece had to be of Sephardic origin. My knowledge about Sephardic music was desultory, but Eugenia and Denis’s passion for it was contagious.

So I began to investigate and learned about the troubled history of the Sephardic Jews in Spain. Subsequently, I fell into their poetry and music. From the many works I was able to study, I became infatuated with the two songs that permeate this piece: “Ven Kerida” (Come, My Love) and “La Tuya Gracia y Hermosura” (Your Grace and Beauty).

The lyrics to “Ven Kerida” loosely translate to:

Come my love to the edge of the sea. I will tell you of the sufferings I have lived through, as they will make you weep. An orphan, without Father or Mother, I have nowhere to rest. Stretch your leg out a little so I may sleep, for in your arms I shall die...

It was this poem and its gorgeous melody that formed the pillar of my piece, while “La Tuya Gracia y Hermosura” informed the middle section.

Throughout the writing process, I had a recurring vision of a proud, yet helpless, soul at the edge of the coastal town of Burriana in Eastern Spain, singing her plight to the Sea. She gains solace as her song is joined — perhaps by the Sea herself. It is a story wrought with sadness, but also hope: a perfect metaphor for the troubled yet inspiring journey of the Sephardic people.

— Carlos Rafael Rivera

Love Dreams of the Exile

The three movements of *Love Dreams of the Exile* are stream-of-consciousness meditations on Sephardic folk tunes. The folk song source of each movement is quoted at the beginning of the first, in the middle of the second and at the end of the last. In addition to its rich musical inspiration, Sephardic folk music also often has intense and surprisingly dark lyrics. These particular songs are all about love, just out of grasp — searching, rejection, and loss. In each of the three movements, the lyrics suggested a certain dramatic background to my music.

In “Yo bolí,” (I flew) the singer intones, tinged with a kind of sad hope, “I flew from branch to branch to catch up with a pretty bride. With your permission, good mother, I am going to find happiness.” The second movement is based on the ballad, “Una pastora yo amí.” A young man expresses his love to a beautiful young shepherdess whom he has loved since childhood. She answers “You’re too young for love!” (which gives the movement its title, “Sus chico para amor!”), chooses another, and he continues to love her even as she forgets him. In the middle of the movement, there appears a passage from another folk song, “Scale-rica de oro,” a happy wedding celebration song that appears here in muted strings as a distant mirage. The final movement centers around “Tu madre cuando te parió,” in which a woman tells a man to “Go, look for another love!” (the movement’s title, “Va, buxcate otro amor!”) because he has been unfaithful and has destroyed her wish to live: “Wait for another burning love. As for me, you are dead.” Her raging anger is mixed with irrepressible tenderness and nostalgia.

Michael Cavalenes, for whom this work is a memoriam, was a prolific writer and poet who passed away tragically at age 30. He wrote the following poem, about “the sufferings of attachment,” which parallels some of the feelings

expressed in my piece:

Taste of Tears

The taste of tears in a downfall of sorrows
Some crestfallen, some forlorn,
The sufferings of attachment
That possesses a soul and the body it borrows;

Farewell to the days of yesterday
Where rivers and lakes of tears still lay:
Undrawn, untouched, and unknown.

Eyes that weep like a cloud that bleeds translucent tears
That take in light to flash rainbows which ease the world and
its hard years,
With a stench of salty sweetness.

In youth, life is nascent and death a lifetime away
And all is innocent, full of hope and tearless,
But in the later days of gerontic caducity age is fleeting and
to be revered
And death is an apotheosis, an epiphany from God and man’s
reality
As if it is no longer dark, sad, and warranted of fear;
death be all it be,
Like it was meant to be, a birth not an end.

The acceptance of mortality that hollow tears portend
Raise and profit from an unkempt soul
In a world where tears are not for pains,
Where fires burn alone without coal,
Where there is no shame to tears even if it rains,
Where no tongue can taste the taste of tears.

— David Leisner

Sephardic Suite

Sephardic Suite consists of three pieces inspired by love songs and relationships. Each movement represents a different aspect of these connections, be it an emotional condition, psychological state, or the poetry associated with the lyrics. The through-composed portions of this musical composition are meant to be perceived as an expansion and development of these ideas in a programmatic, story-telling way. The first movement is a song about a young woman who loses her innocence when deceived by a scoundrel — her spirit is lifted while looking for justice through God’s work. The second movement is a song about

letting go of an old love — and meeting a new one. It is that in-between-place where feelings are still raw and unsettled. The music goes back and forth between those different worlds of emotions like a roller coaster.

The third and final movement is a humorous depiction of a couple. Upon hearing the song, I visualized a bickering older couple, founders of a vivacious and vociferous fam-

ily who enjoy gathering around the house — a little too often. They contribute to a somewhat chaotic, albeit party atmosphere. The piece was constructed based on the lyrics, which provide the following scenario: Husband sits and rests comfortably. Too lazy to get up, he nags his wife to bring him some water. Midway through the piece, a flute cadenza sets the tone — quite irritated, representing the wife’s voice. Displeased by the constant amount of work and requests she gets from him and everyone else, she is met by a sorrowful and apologetic guitar cadenza (husband) who seems to promise they’ll be more loving and caring. Everyone’s happy and the family celebrations resume in fun, lively, even more exciting ways than before.

— Clarice Assad

Guitarist and composer **Alan Thomas** was born in Atlanta, and completed his studies at Indiana University and the University of California at San Diego. Moving to England in 1997, he quickly established himself as one of the U.K.’s foremost new music soloists and ensemble players following his first-prize win at the International Gaudeamus Interpreters Competition in Holland (becoming the only guitarist ever to take the top prize). Since then he has pursued an active career as a soloist, as well as performing as a member of the contemporary music groups Apartment House, Lontano, Exposé, and the Graham Fitkin Band.

Thomas’s compositions focus on the guitar in both solo and chamber music settings, and include a solo guitar concerto, songs, guitar duos/quartets, and duos with flute as well as numerous solo works. His work draws freely on a broad range of styles and techniques, ranging from Renaissance polyphony to Ligeti and other modern masters (passing via a quasi-obsession with Rachmaninoff along the way!). Other influences include the music of Africa and the Balkans, as well as computer sound processing and algorithmic composition. From these diverse sources he has created music that is both rigorously constructed and accessible.

Thomas’s music has been performed at festivals including Soundwaves, the Bath Guitar Festival, Chester Festival, American National Flute Association, Adur Festival, Calcutta Guitar Festival, and Beijing Festival. Recent commissions include pieces for the British BMG Federation and a concerto for flute and guitar that was premiered by the Cavatina Duo at the Guitar Art Festival in Serbia in 2010.

For more information: alanthomas-guitar.com

Joseph V. Williams II is an award winning American composer and guitarist. His music has been championed by performers throughout the Americas and Europe. Williams's deeply programmatic works explore historical, social, and fantastical themes with inventive instrumental combinations featuring the guitar.

Williams's concerto grosso, *Austin Pictures*, was premiered at Austin City Limits's Moody Theater by conductor Peter Bay, the Miró String Quartet, and an orchestra of nearly 100 guitarists. His film score for Alfred Hitchcock's *The Lodger* was premiered in three sold-out performances at the Alamo Drafthouse Cinema. It was nominated for several awards including the Austin Critics Circle Award for Best Original Composition and made the *Austin Chronicle's* list of Top Ten Arts Events in 2015. *Zia: Myth and Folklore of New Mexico* for guitar and storyteller expanded the limits of timbral and technical possibilities of the instrument and is the subject of a video documentary by Troy University with Dr. Robert Gibson. Williams's works have been performed by notable artists including Adam Holzman, Marianne Gedigian, Les Frères Méduses, and Ana Vidovic.

He was commissioned by the 2015 Festival La Guitaromania (Lot et Garonne, France) to create *Les Deux Jumeaux* for youth guitar orchestra and story tellers based on an Occitan folk tale from the 12th Century. He has also been commissioned by Texas A&M University and various music festivals, performers, and private individuals.

Williams has given lectures on his music and composing for the guitar at the universities of Columbus State, Texas A&M, Brownsville, and St. Edwards. Since 2013, he has served as the Composer in Residence for Austin Classical Guitar. Williams is also a solo performer, conductor, and member of the Texas Guitar Quartet.

For more information: joeplaysguitar.com

David Leisner is an extraordinarily versatile musician with a distinguished career as guitarist, composer and teacher. As a composer, Leisner is noted for the emotional and dramatic power of his music. His best-known work, *Dances in the Madhouse* for violin or flute and guitar, and arranged for orchestra, has received hundreds of performances.

Leisner's music has been performed worldwide by such eminent artists as Wolfgang Holzmair, Sanford Sylvan, Michael Kelly, Rufus Müller, William Ferguson, Paul Sperry, Juliana Gondek, Susan Narucki, D'Anna Fortunato, Eugenia Zukerman, Benjamin Verdery, David Starobin, and Zuill Bailey; the St. Lawrence, Enso, and Rubens String Quartets; the Los Angeles Guitar Quartet, Cavatina Duo, Arc Duo, and New England Conservatory and Oberlin Percussion

Ensembles; and orchestras around the U.S. Leisner's music has been recorded on the Sony Classical, Dorian, Azica, Cedille, Naxos, Centaur, Town Hall, Signum, Acoustic Music, ABC, Fleur de Son, and Barking Dog labels.

Leisner has received grants from the American Music Center, Alice M. Ditson Fund, New England Foundation for the Arts, and Meet the Composer. His works are published primarily by Theodore Presser Co., and also by G. Schirmer, Dobermann-Yppan, and Columbia Music.

David Leisner also maintains a busy career as a concert guitarist, performing in recital and as soloist with orchestras around the world. In addition, he serves as co-chair of the guitar department at the Manhattan School of Music.

For more information: davidleisner.com

Carlos Rafael Rivera is a frequently commissioned, award winning composer whose career has spanned several genres of the music industry. His soundtrack for Universal Pictures' *A Walk Among the Tombstones*, starring Liam Neeson, is available through Varèse-Sarabande Records. Equally comfortable in popular music, he has performed onstage as the opening act for The Who at the Hollywood Bowl, while his guitar work includes performances on feature soundtracks (*Crash*, *Dragonfly*) and studio sessions for Island/Def Jam and Universal Records, as well as for ABC's *Scrubs*, MTV, and VH-1.

Rivera's music has been acclaimed by the *Miami Herald*, *San Francisco Examiner*, and *Los Angeles Times*, helping establish him as a composer with the uncommon ability to incorporate a large diversity of musical influences into captivating compositions that reflect his multi-cultural upbringing in Central America and the United States. His work has been performed by prominent ensembles and soloists including Arturo Sandoval, Colin Currie, Chanticleer, the Cavatina Duo, American Composers Orchestra, New England Philharmonic, and Los Angeles Guitar Quartet. He has received commissions from the Simon Bolivar Youth Symphony, American Wind Symphony, and Miami Symphony Orchestra, which he has served as Composer-in-Residence. His music has been recorded by Warner, Sony, Naxos, and Cedille, and published by Mel-Bay and Doberman Editions. Rivera has won awards from the American Composers Orchestra, Herb Alpert Foundation, Guitar Foundation of America, BMI, and ASCAP.

Rivera is sought out as a guest lecturer throughout the U.S. and serves on the faculty of the University of Miami's Frost School of Music.

For more information: carlosrafaelrivera.com

Clarice Assad is a Brazilian-American, Grammy-nominated composer, pianist, and vocalist. Her music is vibrant, diverse, soulful, and colorful. Carefully crafted textures permeate her musical world, which embraces a wide variety of styles, including her own original concepts.

Assad's music has been commissioned by Carnegie Hall, Fundação OSESP, the Cabrillo Festival of Contemporary Music, New Century Chamber Orchestra, Boston Landmarks Orchestra, Concordia Chamber Players, Albany Symphony, The Harris Foundation, Pro Musica Chamber Orchestra, BRAVO! Music Festival, and La Jolla Music Festival, among others. Her works have been recorded and performed by prominent artists, including Nadja Salerno-Sonnenberg, Yo-Yo Ma, Mike Marshall, the Turtle Island String Quartet, Los Angeles Guitar Quartet, Anne-Marie McDermott, Eugene Zuckerman, Ida Kavafian, and Chanticleer. Her music has been performed by internationally acclaimed orchestras including the Philadelphia Orchestra, Tokyo Symphony, Queensland Symphony, and Orquestra Sinfônica de São Paulo, and led by exciting conductors such as Marin Alsop, David Alan Miller, Alondra de la Parra, and Christoph Eschenbach.

Ms. Assad has received awards from the Copland House, League of American Orchestras, ASCAP, Meet The Composer, New Music USA, NPR's All Songs Considered, American Lyric Theater, the McKnight Visiting Composer Fellowship, the Jerome Foundation, American Composer Forum, and the Franklin Honor Society. She has also been nominated for the Best Contemporary Classical Composition Grammy Award.

Assad's music is represented on Cedille Records, SONY Masterworks, Edge, Telarc, NSS Music, GHA, and Chandos. Her works are published in France (Editions Lemoine), Germany (Trekel), Criadores do Brasil (Brazil), and independently by Virtual Artists Collective Publishing.

For more information: clariceassad.com



Photo: Jayati Saha

The **CAVATINA DUO** — Spanish born flutist Eugenia Moliner, and Bosnian-born guitarist Denis Azabagic — has become one of the most impressive combinations of its kind in the world, hailed by critics:

“Style, sympathy, and technical aplomb
... it’s doubtful that the Cavatina’s
sophisticated and artistic playing could be surpassed.”

Dedicated soloists and chamber musicians, the Cavatina Duo breaks convention with their combination of instruments. Add to that their daring choices of varied and versatile repertoire, and the result is new sounds, colors, and musical phrasings, which in return awakens a high level of emotion and audience response. A Cavatina Duo concert is a musical experience not to be missed.

The Cavatina Duo has captivated audiences with electrifying performances in such major venues and festivals as the Ravinia Rising Stars series (Chicago), Da Camera Society

(Los Angeles), Aix-en-Provence Summer Festival (France), National Concert Hall of Taipei (Taiwan), National Center for the Performing Arts in Beijing (China), National Flute Convention Gala Concert (USA), Harris Theater (Chicago), Kolkata International Guitar Festival (India), and Foundation Principe Felipe and Palau de la Musica (Spain), among many others.

Radio and television stations in Europe and North America such as WFMT and NPR have broadcast the duo’s performances. They have been the subjects of interviews in international magazines including *Chamber Music America*, *Todo Flauta* (Spain), *Flute Talk* (USA), *Classical Guitar* (U.K.), *Guitarra Magazine* (Web), *Soundboard* (USA) and the British Flute Society’s *Flute*. They are the first flute and guitar duo to be featured on the covers of both *Classical Guitar* and *Flute Talk*.

The Cavatina Duo has performed with orchestras and string quartets in Europe, the U.S., India, South Korea, and Mexico, including the Chicago Sinfonietta, Traverse Symphony, Sarajevo Philharmonic, Daejeon Philharmonic, and Youth Orchestra of Monterrey, Mexico. In 2010, the Cavatina Duo gave the world premiere of Alan Thomas’s *Concerto for Flute, Guitar and Orchestra* with Camerata Serbica at the Guitar Art Festival in Belgrade.

Eugenia Moliner has been acclaimed as “brilliant” by the British Flute Society magazine. She has performed with principal musicians from the Chicago Symphony, Rotterdam Philharmonic, and Toronto Symphony orchestras as well as with many chamber ensembles, including the Chicago Chamber Musicians, Civitas Ensemble, and Chinese Fine Arts Musicians. This season she will collaborate with the Aspen String Trio. Her discography includes seven CDs.

A prize-winner in twenty-four international competitions, Denis Azabagic has been described as a “virtuoso with flawless technique” by *Soundboard*. He has appeared as soloist with orchestras such as the Chicago and Madrid Symphonies, among many others. Azabagic has collaborated with the Chicago Chamber Musicians, Civitas Ensemble, and Cuarteto Casals. His discography includes twelve CDs, two DVDs, and a manual.

Denis Azabagic and Eugenia Moliner are Artists-Faculty at the Chicago College of Performing Arts at Roosevelt University. Denis Azabagic also serves on the faculty of the University of Chicago. The duo has compiled a substantial number of recordings on the Spanish and North American labels Opera Tres, Cedille, Bridge, and Orobroy Records.

For more information: cavatina duo.com

Violinist **Desirée Ruhstrat** and cellist **David Cunliffe** are members of Chicago’s celebrated Lincoln Trio, which has appeared on five different albums for Cedille Records including, most recently, *Turina Chamber Music for Strings and Piano*.



Photo: Marc Hauser

Described by the *Chicago Tribune* as “an ensemble that invites you — ears, mind, and spirit — into its music,” the **Avalon String Quartet** has established itself as one of the country’s leading chamber music ensembles. This is the Quartet’s second recording for Cedille. Their Cedille debut album, *Illuminations*, was released in 2015.



Photo: Todd Rosenberg

Also on Cedille Records



THE BALKAN PROJECT Cavatina Duo

"The duo is unerringly captivating in this literature. Moliner has a rich, soulful tone that suits the music perfectly, and Azabagic has plenty of chops to negotiate the demands of this frequently virtuosic work. The natural audience for this disc would be flutists, guitarists, and students of the region, but it's hard to imagine anyone not finding lots of pleasure here."

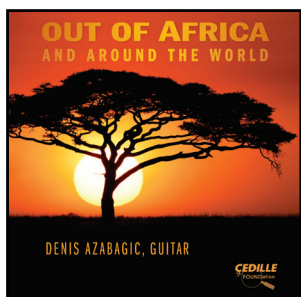
— *Fanfare*



ACROBATS: MUSIC OF DAVID LEISNER Cavatina Duo

"Moliner has polished technique and a beautiful sparkling tone that is perfect for this music. Guitarist Denis Azabagic is an equal partner... Anyone who appreciates well-crafted and well-played chamber music should find this."

— *American Record Guide*



OUT OF AFRICA Denis Azabagic, guitar

"Alan Thomas conceived his suite *Out of Africa* as a series of impressions inspired by African "styles of singing..." Besides being subliminally linked in this way, the various movements together paint a musical portrait of idealized daily life... Azabagic's idiomatic, technically flawless performances of this colorful repertoire should be required listening for guitar lovers everywhere."

— *Fanfare*

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