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# News

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## WORLD PREMIERES FROM 'THE LOFT' ON CEDILLE RECORDS' 100<sup>TH</sup> CD

*An Intimate Showcase for Chamber Music's Future Stars  
Spawns Its First Recording*

For its milestone 100<sup>th</sup> CD album, Cedille Records has released the first-ever recording to highlight Chicago's acclaimed Music in the Loft concert series.

*Composers in the Loft* (Cedille Records CDR 90000 100) presents five diverse works by former composers-in-residence at the enterprising chamber music series.

Four of the pieces are world-premiere recordings: Ricardo Lorenz's *Bachangó* for piano (1984), performed by pianist Marta Aznavoorian; Carter Pann's *Differences* for cello and piano (1998), performed by cellist David Ying of the Ying Quartet and pianist Elinor Freer; Stacy Garrop's *String Quartet No. 2: Demons and Angels* (2005), performed by the Biava Quartet; and Vivian Fung's *Miniatures* for Clarinet and String Quartet (2005), performed by clarinetist John Bruce Yeh and the Maia (pronounced MY-ah) Quartet.

The Lincoln Trio makes its commercial recording debut with Pierre Jalbert's Trio for violin, cello, and piano (1998).

Since 1992, Music in the Loft has publicly showcased chamber music's stars of tomorrow in the intimate and supportive setting of a private, downtown residential loft in a converted early-1900s factory. The venue seats about 100 audience members. The unique nonprofit venture is the brainchild of impresario and artistic director Fredda Hyman, a former dancer with American Ballet Theater. Hyman added the composer-in-residence program in 1998.

The CD was recorded in the studios of Chicago's fine arts radio station WFMT-FM, rather than in the loft itself, due to engineering considerations.

Hyman calls the new CD "a gem. I am just bursting with joy. All our concerts together don't make me as proud as I am of this recording. I want musicians around the world to hear this music and add it to their repertoires."

The works of Ricardo Lorenz (b. 1961) are characterized by their fiery orchestrations, harmonic sophistication, and rhythmic vitality. The Venezuelan-born composer describes *Bachangó* as a "brief, kaleidoscopic look at Afro-Cuban music." The title is an amalgam of the names of three genres from this musical sphere.

*Differences*, by Carter Pann (b. 1972), comprises five short movements, all radically different. "Strand" is "a kind of pop tune" but with a complex and sometimes jarring rhythm, Pann writes. The cello sings lead against the piano's harmonic and rhythmic backdrop. "Air" employs a Baroque "canto" style. "Country Dance" is a pastoral tune evoking church bells and bagpipes. It's followed by a sharply contrasting "Blues" movement. "Song" adopts a melody that's recognizable to anyone familiar with the arena-rock hits of the late 1970s.

Pierre Jalbert (b. 1967) constructs his Trio for violin, cello, and piano from two movements of extremely contrasting character. The rhythmically insistent "Life Cycle" is based on the rapid heartbeat of a baby in the womb. The second movement, "Agnus Dei," represents the sacred and is mysterious and lyrical in character. It's modeled after the three-part form of the Agnus Dei (Lamb of God) prayer.

Stacy Garrop draws on a horrifying personal discovery for her *String Quartet No. 2: Demons and Angels*. While surfing the Internet for information about a former boyfriend, she discovered that the young man was awaiting trial for the murders of five people, apparently committed under the psychopathic delusion that he was acting on religious authority. The first movement, "Demonic Spirits," opens with a slashing chord, repeated five times — once for each victim. "Song of the Angels" recalls "the goodness in him before his personality transformed," Garrop writes, and it

illustrates “how evil and good can spring from the same roots.” “Inner Demons” depicts his descent into madness. The piece concludes with “Broken Spirit,” evoking confinement, emotional extremes, and a plea for salvation.

In a recent concert review, the *Milwaukee Journal Sentinel*’s Tom Strini wrote that *Demons and Angels* “is no mere hysterical outburst.” Garrop applied “formidable technique and obvious respect for the musical tradition she bears, and, in doing so, gave her feelings dignity and enhanced their power.”

Canadian-born Vivian Fung (b. 1975) draws on the traditional music of China’s Uighur people and the Silk Road diversity of their culture for *Miniatures* for Clarinet and String Quartet. Each of its four movements develops material from the Uighur folk song “Love for Homeland.” She describes *Miniatures* as “a sort of theme and variations, with each of the movements essentially being one variation.” The first movement is ethereal, the second playful and light. The third features an exotic scale and twirling dance gestures. The final movement evokes the cries of a folksinger and a guitar-like accompaniment.

*Composers in the Loft* was funded in part by a grant from The Aaron Copland Fund for Music.

Cedille Records founder and president James Ginsburg says, “It’s fitting that our 100<sup>th</sup> CD is a collaboration with Music in the Loft. Both organizations are small nonprofit enterprises that are having an outsized impact on the classical music world.”

Ginsburg is a longtime fan of the series. “It’s a rare opportunity to experience topflight chamber music the way it was meant to be heard — in a genuinely intimate setting, a salon, not a 2,000 seat auditorium,” he says.

Ginsburg, who produced *Composers in the Loft* and the great majority of the label’s 99 previous CDs, launched Cedille (pronounced say-DEE) in the fall of 1989 with the aim of bringing attractive, off-the-beaten path repertoire and inventive programs to the world’s CD

catalog, while fostering the careers of the finest classical artists, ensembles, and composers in and from Chicago. Today, Cedille remains the city's only classical record label. (Ginsburg's mother is Justice Ruth Bader Ginsburg of the U.S. Supreme Court.)

Cedille Records operates under the authority of The Chicago Classical Recording Foundation. For a free catalog and the locations of local retail outlets, contact Cedille Records, 5255 N. Lakewood Ave., Chicago, IL 60640-2220, call (773) 989-2515; E-mail: [info@cedillerecords.org](mailto:info@cedillerecords.org).

Cedille Records is distributed by Allegro Corporation in the U.S. and Canada.

***On the Net:***

Cedille Records: [www.cedillerecords.org](http://www.cedillerecords.org)

Music in the Loft: [www.musicintheloft.org](http://www.musicintheloft.org)

Stacy Garrop: [www.garrop.com](http://www.garrop.com)

Vivian Fung: [www.vivianfung.net](http://www.vivianfung.net)

Lincoln Trio: [www.lincolntrio.com](http://www.lincolntrio.com)

Biava Quartet: [www.biavaquartet.com](http://www.biavaquartet.com)

Maia Quartet: [www.maiaquartet.com](http://www.maiaquartet.com)

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***Composers in the Loft***  
**(Cedille Records 90000 100)**

**Ricardo Lorenz: *Bachangó* (5:05)**  
*Marta Aznavoorian, piano*

**Carter Pann: *Differences* for cello and piano (13:43)**  
*David Ying, cello. Elinor Freer, piano*

**Pierre Jalbert: *Trio* for violin, cello, and piano (16:34)**  
*Lincoln Trio*

**Stacy Garrop: *String Quartet No. 2: Demons and Angels* (30:25)**  
*Biava Quartet*

**Vivian Fung: *Miniatures* for Clarinet and String Quartet (12:08)**  
*John Bruce Yeh, clarinet. Maia Quartet*