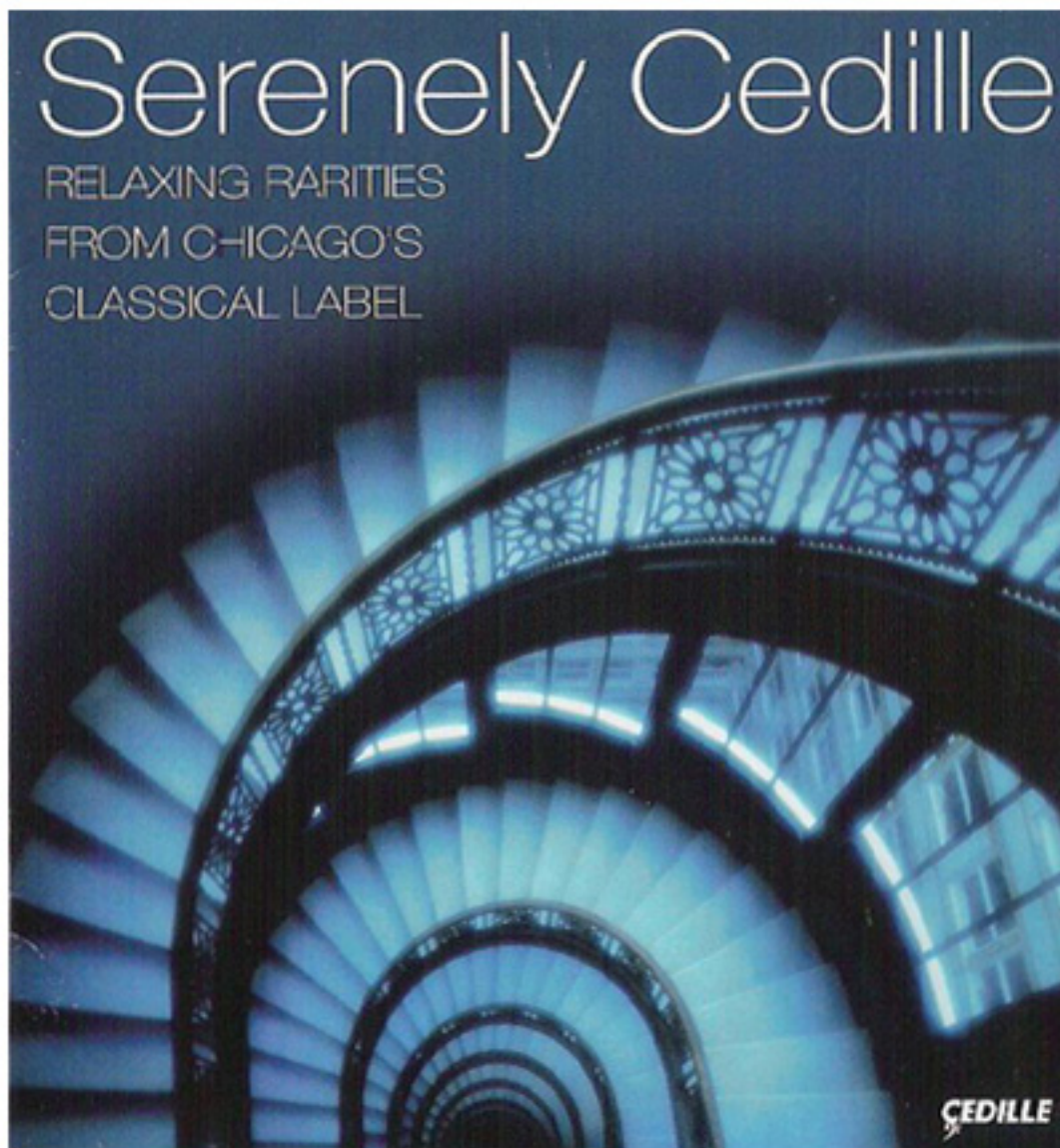


Serenely Cedille

RELAXING RARITIES
FROM CHICAGO'S
CLASSICAL LABEL



ÇEDILLE

A PERSONAL STATEMENT

Cedille Records is devoted to promoting the finest musicians in and from Chicago by releasing their efforts on high quality recordings. Our recording ideas come from the artists themselves, who have some pretty terrific ideas about what to record.

After 15 years, Cedille has built up a large enough catalog for us to compile a sampler disc of soothing selections. But these are not the pieces you would hear on a typical "Adagios" record from a "major" classical label. For example, many of these selections are by contemporary composers known personally by the performing artists. Perhaps most unusual, five out of the 18 tracks on this disc are by African-descended composers ranging from the late 18th century to the present.

I hope you enjoy this disc — that it relaxes your body while piquing your musical interest. Even more, I hope it inspires you to learn more about and hear more from the wonderful Chicago artists represented on this CD. Toward that end, the track listing in this booklet includes a short statement about each selection and its respective disc. You can learn more about Cedille Records, our artists, and their recordings by visiting us on the web at www.cedillerecords.org.

Wishing you a most pleasant musical journey,

James Ginsburg

Founder and President, Cedille Records



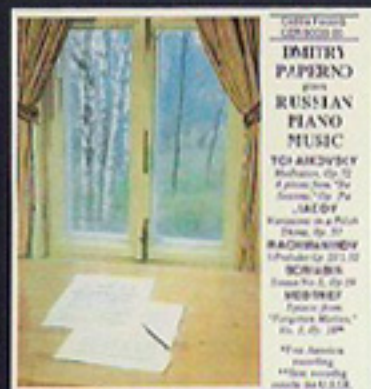
CDR 90000 061

George Walker (b. 1922)

Lyric for Strings (5:17)

Chicago Sinfonietta / Paul Freeman, conductor
from *African Heritage Symphonic Series, Volume II*

Written in 1941 as a memorial to his grandmother, George Walker's *Lyric for Strings* is as tender and heartfelt as any work in the string orchestra repertoire. It is one of six mid- and late-20th century pieces by five very different African-American composers on the second disc in Cedille Records' three-volume *African Heritage Symphonic Series*, with Chicago's premiere chamber orchestra led by its founding Music Director.



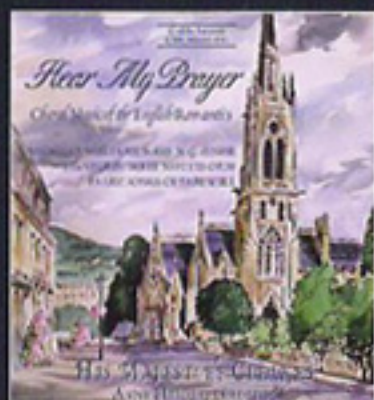
CDR 90000 001

Peter Ilyich Tchaikovsky (1840–1893)

October from *The Seasons*, Op. 37a (4:25)

Dmitry Paperno, piano
from *Dmitry Paperno plays Russian Piano Music*

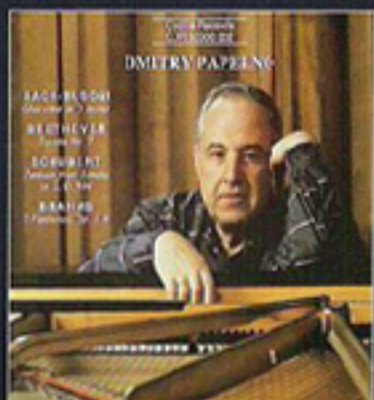
From Tchaikovsky's cycle of piano pieces known as *The Seasons*, the wistful *October*, subtitled *Autumn Song*, "gains a touch of poetry" from Russian émigré pianist Dmitry Paperno "in the least aggressive way. You feel the pianist is really finding it in the music rather than imposing it from outside." The quote is from *Stereo Review's* critique of the very first Cedille recording, released in 1989.



CDR 90000 C36

- ☐ Ralph Vaughan Williams (1872–1958)
Kyrie from Mass in G Minor (3:47)
 His Majesty's Clerkes / Anne Helder, director
 from *Hear My Prayer* —
Choral Music of the English Romantics

Written for unaccompanied voices, Ralph Vaughan Williams's Mass looks back to Medieval and Renaissance liturgical works for its haunting melodies and beautiful harmonies. At the same time, the piece is clearly a product of the early 20th century, when it was written (1922). It is sung here by the 24-voice choir His Majesty's Clerkes (later known as Bella Voce) on its collection of works by English Romantic composers.



CDR 90000 602

- ☐ Johannes Brahms (1833–1897)
Intermezzo, Op. 116, No. 4 (4:16)
 from *Seven Fantasies, Op. 116*
 Dmitry Paperno, piano
 from *Dmitry Paperno*

On his second album for Cedille Records, pianist Dmitry Paperno turned to works of four great German masters: Bach (transcr. Busoni), Beethoven, Schubert, and Brahms. The Seven Fantasies are among Brahms's last works. There is a special purity and wisdom to these final Brahms opuses, and nowhere is this more evident than in the eternally beautiful Intermezzo heard here.



CDR 90000 046

☐ Lita Grier (b. 1937)

Andante (3:41)

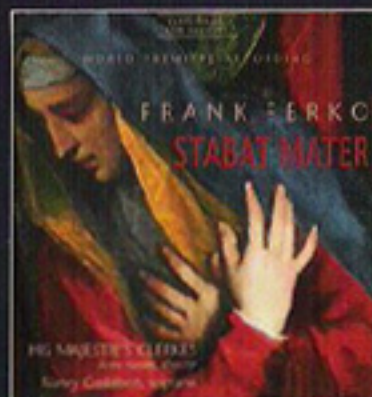
from *Renaissance* (Concertino for Flute and Orchestra)

Mary Stolper, flute

Czech National Symphony Orchestra / Paul Freeman

from *American Works for Flute and Orchestra*

Chicago Composer Lita Grier's 1996 *Renaissance* is an orchestration of one of her earliest works: her 1956 *Sonata for Flute and Piano*. It is a work very much in the American Romantic tradition, as this serene slow movement, with its lovely shifting harmonies, aptly shows. It is here performed by flutist Mary Stolper in a collection of American works spanning the entire 20th century, with Chicago Sinfonietta conductor Paul Freeman leading his European ensemble.



CDR 90000 051

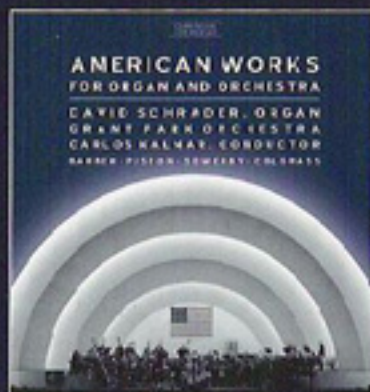
☐ Frank Ferko (b. 1950)

Eia mater from *Stabat Mater* (2:31)

His Majesty's Clerks / Anne Heider, director

from *Frank Ferko: Stabat Mater*

Chicagoan Frank Ferko's *a cappella* setting of the Latin *Stabat Mater* ("The sorrowful Mother") is truly unusual: amid the Latin verses about Mary's suffering at Jesus's Crucifixion he includes texts in English about mothers who lost children to war, disease, and other calamities. Ferko's musical settings inhabit a wide variety of styles but the overall work is completely unified, beginning and ending in the same key. The verse heard here can best be described as otherworldly. Ferko wrote his *Stabat Mater* for His Majesty's Clerks.



CDR 90003 C63

Walter Piston (1894–1976)

Prelude (5:16)

from Prelude and Allegro for Organ and Strings

David Schrader, organ

Grant Park Orchestra / Carlos Kalmar, conductor
from *American Works for Organ and Orchestra*

One of the greatest American composers, Walter Piston wrote the Prelude portion of this 1943 composition as an expression of the tragedy of war. While undeniably somber, it is also one of the composer's most achingly beautiful creations. It is performed by Chicago's most celebrated organist, David Schrader, on the recently-installed instrument in Chicago's Orchestra Hall, with the orchestra of Chicago's own summer music festival led by its Principal Conductor.



CDR 90003 044

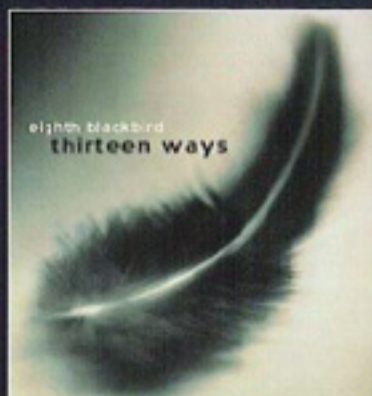
Sergei Rachmaninov (1873–1943)

Moment musical in D-flat, Op. 16, No. 5 (4:12)

Dmitry Paperno, piano

from *Paperno Live*

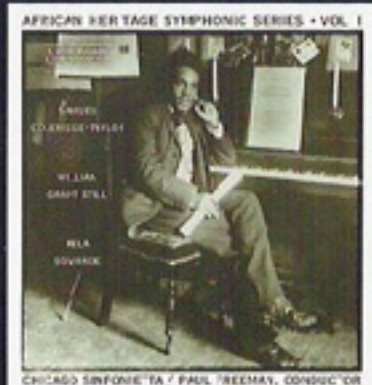
Rachmaninov's six *Moments musicaux*, Op. 16, are not among his more widely played works. But the one heard here is a work of the utmost beauty, lyricism, and profound simplicity, brought to life by pianist Paperno's perfect balancing and blending of the piece's different voices. It is part of a wide-ranging collection of works Paperno played "live" on Chicago radio station WFMT-FM throughout the 1980s and into the early 1990s.



CDR 90000 067

Thomas Albert (b. 1948)
IV from *Thirteen Ways* (3:28)
eighth blackbird
from *thirteen ways*

Thirteen Ways is American composer Thomas Albert's set of movements inspired by the stanzas of Wallace Stevens's poem *Thirteen Ways of Looking at a Blackbird*. The fourth piece (IV) reflects a stanza about love and togetherness ("A man and a woman are one. . ."). It comes from the "title track" of the first Cedille recording by the celebrated young contemporary music sextet, eighth blackbird, which is itself named after a stanza of Stevens's poem.



CDR 90000 055

William Grant Still (1895-1978)
Adagio from Symphony No. 1, "Afro-American" (4:18)
Chicago Sinfonietta / Paul Freeman, conductor
from *African Heritage Symphonic Series, Volume I*

A product of the 1920s "Harlem Renaissance," William Grant Still's "Afro-American" Symphony (completed in 1930) is considered the ultimate symphonic "elevation" of the Blues. The sweetly sighing slow movement heard here, based on two bluesy themes, shows why. The first volume of Cedille's *African Heritage Symphonic Series* also contains works by English composer Samuel Coleridge-Taylor and Fela Sowande of Nigeria.



CDR 90000 007

- Federico Mompou (1893–1987)
Canción y Danza No. 1 (3:14)
 Dmitry Paperno, piano
 from *Dmitry Paperno: Uncommon Encores*

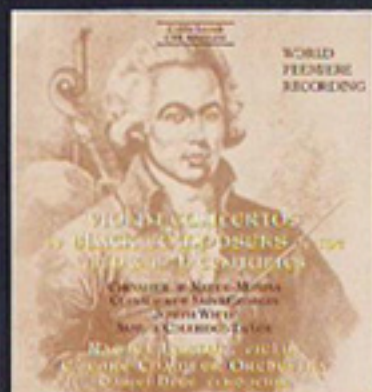
Although titled "Song and Dance" the prevailing feeling of this leisurely piece by Spaniard Federico Mompou is one of *siesta*. One of sixteen selections by different composers, this piece is a perfect example of what *Faafare* magazine said defined this disc by Dmitry Paperno: "Exploratory performances that coax this generally reflective music into giving up its most reticent secrets."



CDR 90000 021

- Aaron Copland (1900–1990)
Midsummer Nocturne (1:53)
 Ramon Salvatore, piano
 from *Copland Piano Music - Romantic & Modern*

Composed in 1947, this lyrical two-page piano piece is one of the sweetest, most charming things ever penned by Copland. It appears on a disc spanning over 60 years of Copland's piano music, including the first and only recording of his highly romantic early Sonata in G Major (1920–21). Performing is the late Chicago pianist Ramon Salvatore (1944–1996), who was especially renowned for his explorations of music by 19th and 20th century American composers.



CDR 90000 035

- ☐ Chevalier J.J.O. de Meude-Monpas (fl. c. 1786)
Adagio from Violin Concerto No. 4 in D Major (5:48)
Rachel Barton Pine, violin
Ensemble Chamber Orchestra / Daniel Hege, conductor
from *Violin Concertos by Black Composers of the 18th & 19th Centuries*

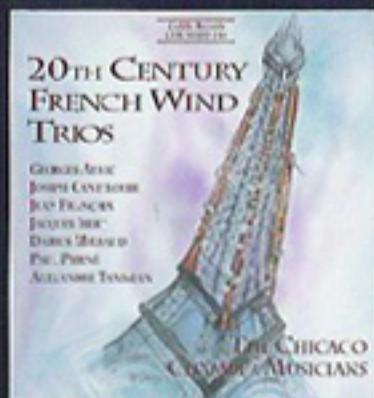
The son of a French nobleman and an African slave, the Chevalier J.J.O. de Meude-Monpas was a musketeer in the service of French king Louis XVI. Meude-Monpas published a collection of six violin concertos in 1786 of which this is the fourth. This gorgeous, lyrical movement, with its silky violin line, shows that Mozart wasn't the only composer writing great violin concertos in the late 18th century. It is here performed by Chicago virtuoso Rachel Barton Pine, with an orchestra of young musicians from Chicago.



CDR 90000 066

- ☐ Coleridge-Taylor Perkinson (1932–2004)
Alla sarabande (5:35)
from *Generations: Sinfonietta No. 2 for Strings*
Chicago Sinfonietta / Paul Freeman, conductor
from *African Heritage Symphonic Series, Volume III*

The late Coleridge-Taylor Perkinson dedicated his second *Sinfonietta* for strings to the generations of his family. The second movement heard here is inspired by what he calls the "matriarchs." It exudes quiet wisdom and tender affection. The third volume of Cedille's *African Heritage Symphonic Series* contains works from the last quarter of the 20th century by four different African-American composers.



CDR 30000 040

- ☐ Alexandre Tansman (1897–1986)
Dialogue from *Suite pour Trio D'Anches* (2:06)
 The Chicago Chamber Musicians
 from *20th Century French Wind Trios*

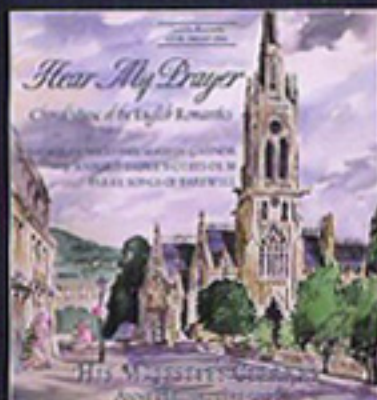
The short, melancholy opening movement of Frenchman Alexandre Tansman's *Suite for Wind Trio*, with its plaintive oboe line, has the feel of a long-cherished memory being recalled. Tansman's *Suite* is one of eight pieces by seven different composers on this collection performed by members of The Chicago Chamber Musicians who are all principal or assistant principal wind players in the Chicago Symphony Orchestra.



CDR 30000 055

- ☐ Fela Sowande (1906–1987)
Nostalgia from *African Suite* (4:14)
 Chicago Sinfonietta / Paul Freeman, conductor
 from *African Heritage Symphonic Series, Volume 1*

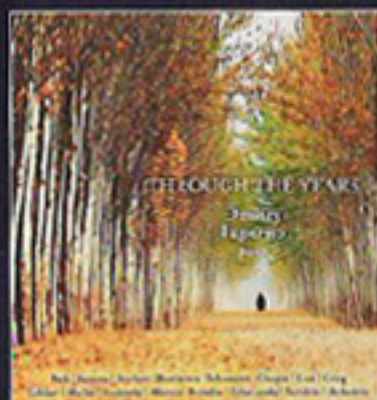
Nigerian born, English trained composer Fela Sowande's *African Suite* makes use of melodies from Nigeria and music by Ephraim Amu, Ghana's musical patriarch. It is the latter's material on which Sowande builds in the aptly named movement heard here: a perfect blending of indigenous source material and western orchestral sonority brought to life by a conductor and ensemble that have made the music of African and African-descended composers a staple of their programs.



CDR 90000 036

- Charles Villiers Stanford (1852-1924)
Beati Quorum Via from Three Motets, Op. 38 (3-36)
 His Majesty's Clerks / Anne Heider, director
 from *Hear My Prayer* —
Choral Music of the English Romantics

The text of this Psalm setting by English composer Charles Villiers Stanford translates as "Blessed are they whose way is undefiled, who walk in the law of the Lord." Stanford's angelic setting appropriately conveys a feeling of utmost purity and devotion. Stanford's Motets are part of a collection of religious and religiously-inspired works by early 20th Century English composers beautifully sung by His Majesty's Clerks.



CDR 90000 074

- Johann Sebastian Bach (1685-1750)
 Sarabande (5:12)
 from French Suite No. 5 in G Major, BWV 816
 Dmitri Paperno, piano
 from *Through the Years*

To close this program as serenely as possible, we have chosen Dmitri Paperno's exquisite performance of the timeless Sarabande from J.S. Bach's French Suite No. 5; a work that imparts the feeling of being completely at peace with the world. It is part of Paperno's *Through the Years* (on which it also comes last), an especially thoughtful and wide-ranging program traversing two and a half centuries of keyboard music by sixteen different composers.

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