



MARK
ABEL

Spectrum

MARK ABEL SPECTRUM

CD 1

TROIS FEMMES DU CINEMA (23:22)

Text: Mark Abel

1. Anne Wiazemsky (8:47)
2. Pina Pellicer (6:07)
3. Larisa Shepitko (8:28)

ISABEL BAYRAKDARIAN, soprano
CAROL ROSENBERGER, piano

4. RECONCILIATION DAY (10:22)

DAVID SAMUEL, viola
DOMINIC CHELI, piano

5. OUT THE OTHER SIDE (10:01)

TRIO BARCLAY:
DENNIS KIM, violin
JONAH KIM, cello
SEAN KENNARD, piano

CD 2

Two Scenes from “THE BOOK OF ESTHER” (22:46)

Text: Kate Gale

1. The Maiden Esther (8:47)
2. Two Queens (13:58)

HILA PLITMANN, soprano
KINDRA SCHARICH, mezzo-soprano
ADAM MILLSTEIN, violin
MAX OPFERKUCH, clarinet
DOMINIC CHELI, piano

3. THE LONG MARCH (12:59)

JEFF GARZA, horn
CHRISTY KIM, flute
DOMINIC CHELI, piano

1966 (12:48)

Text: Mark Abel

4. Fall Sunday, San Francisco (4:17)
5. First Love (3:09)
6. Somewhere in Wyoming (5:22)

KINDRA SCHARICH, mezzo-soprano
JEFFREY LaDEUR, piano

COMPOSER'S NOTES

For me, *Spectrum* represents both an expansion of horizons and a summing-up of the ground traveled during my decade with the Delos label. The 2020 release *The Cave of Wondrous Voice* introduced my first three chamber pieces; it was followed a year later by *Approaching Autumn*, a duet that appears on cellist Jonah Kim's album of the same name. *Spectrum* continues this trend, featuring three new and compact instrumental works that partner the piano with strings, horn and flute.

My reputation, though, was built initially on vocal music and I believe *Spectrum* shows that side of my output to be alive, well and pushing further outward. *Trois Femmes du Cinema* and *Two Scenes from "The Book of Esther"* are among my most ambitious pieces, while the short song cycle *1966* echoes the economy of the recent chamber works.

Once again, I've been very fortunate in having the music recorded by an astonishingly talented cadre of artists. Hila Plitmann, Isabel Bayrakdarian and Kindra Scharich give luminous and penetrating vocal performances, while instrumental roles are divided among pianists Carol Rosenberger, Dominic Cheli, Sean Kennard and Jeffrey LaDeur; violist David



Samuel; violinists Dennis Kim and Adam Millstein; cellist Jonah Kim, hornist Jeff Garza, flutist Christy Kim and clarinetist Max Opferkuch. Interacting with these very special people inspired me to write two new pieces during the making of this album – *1966* and *Out the Other Side*.

Trois Femmes du Cinema springs from my love of art films of the '50s, '60s and '70s. The texts I've written about Anne Wiazemsky, Pina Pellicer and Larisa Shepitko distill my feelings about their work and what I believe they were trying to convey as artists. While I've studied their films closely and read everything I could lay my hands on about their lives, I may have engaged in projection or guesswork in a few spots. I consider this acceptable, as the film world's very existence is built on audience perceptions.

I regard these women as heroic in different ways and hope *Trois Femmes* encourages listeners to seek out the films for which they are remembered. This collaboration between celebrated soprano Isabel Bayrakdarian and pianist Carol Rosenberger marks the valedictory step in Carol's stellar recording career, launched by Delos in 1973, the label's first year of existence.

Two Scenes from "The Book of Esther" is a slice of an opera in development. The bib-

lical heroine, an iconic figure in the cultural lore of Judaism, was an inspiration for Hila Plitmann when she was growing up in Israel. The text is by Los Angeles poet Kate Gale, who collaborated with Hila and me earlier on the song cycle *The Palm Trees Are Restless* and the concert aria *Those Who Loved Medusa*.

The first scene depicts the young Esther prior to her fateful introduction to the Persian king Ahasuerus, who has ousted his queen, Vashti, from her throne. The following *Two Queens* begins with Esther lamenting her husband's approval of massacring the Jewish community. We then engage in some poetic license to invent a confrontation between Vashti and Esther that creates anguish for both. The music covers quite a bit of ground, driven by the characters' emotional states.

Two Scenes is scored for clarinet, violin and piano. If the entire opera is fully realized, it would be wonderful to expand the instrumentation. But I think the small ensemble puts the music across very effectively. Hila's passionate interpretation of Esther is paired with that of San Francisco-based mezzo Kindra Scharich in the Vashti role. They are supported by three "young lions" of the Southern California classical scene: Dominic Cheli, Adam Millstein and Max Opferkuch.

Reconciliation Day is a moody, somewhat enigmatic duet for viola and piano, rendered beautifully by David Samuel and Dominic Cheli. To me, the music brings to mind the ambivalence a person might feel about an approaching reunion with someone once dear – long after both have gone their separate ways. Remembrances of cheerful times and bursts of energy alternate with melancholy and unease. The subdued conclusion suggests an imminent step through a door to an encounter whose outcome cannot be known.

Out the Other Side was written for Trio Barclay, ensemble-in-residence at the Irvine Barclay Theater on the campus of the University of California, Irvine. Comprised of strong and powerful players – Dennis Kim, Jonah Kim and Sean Kennard – this new group has a unique chemistry that may well take it into the top ranks of American trios. I wanted to give the players a piece that packs an array of widely varied “punches” into a fairly short span, rather than the leisurely developments of traditional trio repertoire. I didn’t anticipate ending with a joyous, whooping coda (something my music is not known for!). It just *happened* – and felt right.

The Long March is that rare beast among chamber offerings – a trio for flute, horn and piano. Never having written anything

involving solo flute or horn, this was a challenge I was eager to take on. The result is a piece of “absolute music” to which I’ve affixed a programmatic title since the writing clearly implies a journey. It might include stops to regroup, celebrate, reflect, lick wounds, endure upheavals (like the piano cadenza at 3:14) – and then move forward again. The work pivots around Dominic Cheli’s forceful piano and is given shape and color through the eloquent and committed performances of Jeff Garza and Christy Kim.

1966 was written for Kindra Scharich and her close colleague Jeffrey LaDeur. The cycle evokes the long-ago year when I turned 18 – a magic and unsettling time filled with life-altering events. The songs concern a romance during a stint of near imprisonment in a boarding school, a hike taken on a solo drive from East Coast to West, arrival in San Francisco as the alternative youth culture was making its presence felt for the first time. The first two songs derive from poems I wrote that very autumn, with refinements made more than a half-century later. *1966* is an “interior” work, but I hope it captures at least some of the zeitgeist of that wide-eyed, wide-open and aching brief era.

— Mark Abel
markabelmusic.com



TROIS FEMMES DU CINEMA
text: Mark Abel

Anne Wiazemsky (1947-2017) — Catapulted to stardom at 18 in Robert Bresson’s landmark drama *Au hasard Balthazar*, Wiazemsky one year later married the much older Jean-Luc Godard, then at the height of his fame and worldwide influence. They collaborated in several edgy films – most notably *La Chinoise* – that captured the political and social turmoil engulfing France in the late 1960s. Wiazemsky is also remembered for her work with the iconoclastic Pier Paolo Pasolini in *Teorema* and *Porcile*. The gradual collapse of her union with Godard, beginning in the early ‘70s, curtailed her film career and led to a

lengthy period of internal reassessment. In time, Wiazemsky re-emerged and established herself in France as a novelist, film director and screenplay author. She never remarried and died of cancer in Paris on October 5, 2017.

ANNE

She walked through a long hall of mirrors, opened wide to all frontiers of the possible. Opened wide to everything sacred and profane, life’s hexagrams unfolding, shifting, sliding, reassembling into new alchemies. One of these: Beauty and the beast!

But soon a different song was heard, the din of concepts clashing. Ferment born of damaged dreams, coursing through streets, schools, factories, fields and vineyards. Naïf no more, she saw, she heard, she embraced the Ides of May.

Fast company, age of tumult. Some would say “the right time, the right place” for such a face and such a presence – innocence, yes, though corruption lapped its shore.

Freedom was elusive, fame a fleeting jest. The spells she cast are timeless,

but dreamed by unseen wizards
weaving most tangled webs.
O *tabula rasa* ...
Her fate: To be their muse,
her aura the canvas on which they painted.

Before long, falling through a trap door,
fainter, more indistinct; in the end, a
bystander.
Some wondered, "Where did she go?"
Deeper still, "Who was Anne?"

Answers came as the years rolled by.
A full person, with things to say – not
merely reflect.
Voice and identity recovered
by turning the camera the other way,
writing her own truths and visions.
Dogma banished; balance achieved.
A lover of cats, lover of the world.

Pina Pellicer (1934-1964) – A renowned
and much-missed figure in Mexican cinema,
Pellicer is known in the United States
solely for her unforgettable portrayal
of the delicate Luisa in Marlon Brando's
masterly Western *One-Eyed Jacks*
(1961). She also caught the attention of
Alfred Hitchcock, who cast her in his television
series and intended to for his film
Torn Curtain (1966). In Mexico, she is
celebrated primarily for her roles in two



formulaic melodramas, *Macario* (1960)
and *Días de otoño* (1963); they made little
use of the astonishing vulnerability and
barely contained emotion she displayed
in *One-Eyed Jacks*. For many years,
the sensitive Pellicer struggled with
depression, which her film successes did
not alleviate. Despite the career headway
she was making, she took her own life in
Mexico City on December 4, 1964.

PINA

Gone too soon! ... And why?

Still young, and on the cusp of greater
things,
she held a magic key to a million doors
south of the border – doors of imagination
and the heart in palaces elegant and shabby,
with worn seats and crumbling walls.
Rich and poor alike gazed with delight
through her trembling kaleidoscope.

A name still revered in her native land
but forgotten in ours. In fact, never known.
Few chances to show what she could do,
though she dazzled two celluloid giants
with the rays her diamond refracted.

It all came together but once.
A setting of early California,
doomed love played out in vibrant hues
by Monterey's bluest ocean waves.
Her character – fragile, aching, face
etched
by life's brutal, beautiful dance –
seared into beholders' memories.

But time was short for this flower,
as you can glimpse in certain glances.
The clouds within, scattered, dark and
growing,
an appointment predestined.

The last letter:
"I believe in human beings,
I believe above all in those who love me
and I am sorry to disappoint them,
but I can't take it anymore."

Pina, gone too soon.

Larisa Shepitko (1938-1979) – The Soviet-era director is revered by cineasts as one of the most unjustly overlooked figures in film history. Her final effort, *The Ascent* (*Voskhozhdeniye*), is very possibly the greatest film ever made about World War II, set in 1942 in the snows of present-day Belarus and capturing the conflict's terror, depravity and pathos in stunning fashion. Shepitko – like Andrei Tarkovsky and her early mentor Alexander Dovzhenko – was constantly under the microscope of commissars who regarded the unsparing honesty of her works as a potential threat to the state's cultural controls. In 1977 *The Ascent* was awarded the Golden Bear, the top prize in the Berlin International Film Festival. But Shepitko was killed on July 2, 1979, in a car crash in the USSR's Kalinin Oblast. Had she lived longer, she almost certainly would have taken a place in the first rank of European *auteurs*.



LARISA

A modern thinker in a land frozen in time.
No easy roads there – in any season.
No easy roads there – for any artist.

No easy roads there – for any person
seeking to uncover truths lying

beneath dead leaves, snow, earth,
communiques.

The weight of history, like a heavy coat,
inescapable, undeniable, something
to be worked with – like it or not.

“Talent will out,” the English say.
But for her, a long, fierce struggle
to be seen, to be heard.

Brilliance from the start
made her one to watch
– in screening rooms,
kino balconies, ministry offices.

To push outward another matter,
a high-wire act that felled many.
Days and nights creating imagery
that was left on the cutting room floor.

But she knew what she faced:
How to find the subtle path.
Genius, courage, guile, laser beams
of perception – needed and delivered.

Remembered now for engraving
what must never be forgotten.
Her harrowing gift to the unborn:
A journey to her century’s,
her country’s darkest time.
The message reads:
“Yes, this did happen here.”

People are buried, and films too sometimes.
This one – almost,
rerieved by a party man. (Masherov.)
His tears overflowed at seeing
his own history mirrored
in Larisa’s passion play.

More peaks to climb,
and some of them were in view.
“Approach each (film) ...
as if it were your last”
were words she took to heart.

TWO SCENES FROM “THE BOOK OF ESTHER”

Text: Kate Gale

THE MAIDEN ESTHER

Uncle Mordecai made our home
in whitewashed walls.

A blue rug, blue curtains for me – like my
eyes.
I make bread, wash my hair, say my prayers,
Walk every night with my uncle ... past
the palace.

The royal house smells of incense,
I smell of oils and myrrh;
they say the king likes scented girls.

If I please the king, I will live.
If I delight the king, he will marry me.
If I displease the king, I will die.

I know nothing of kings.

Speak when spoken to, act when acted
upon,
be an open vessel, borne by the wind.
When the king says, “Will you?” Say yes.

Though I know nothing of kings,
tomorrow I’ll meet one.
Dresses? ... Jewelry? ... Fans!
Some girls play music. One brought a snake!

I’m taking my own hands and feet.
If I can’t win him myself,
then I’m not worth winning.
I bring joy everywhere I go.
If that’s not enough for the king, then
palaces are not for me.

TWO QUEENS

Esther: Woe! Woe! Woe! The king will let
Haman destroy the Jews. Ay!
My people will be erased from the Earth.
Erased into darkness. How can this be?
How can this be?

*(A figure wrapped in a cloak steals into the
shadows of the room; Esther turns and sees.)*
Who goes there? Who dares enter the
queen’s chambers? ... Speak!

Vashti: I was once called Vashti. I came
before you as the king’s most favored one.

I come now as a disgraced and rejected woman.
I must speak. I have things to tell you.
There is much you do not know.

Esther: Yes, I know who you are. A woman whose story was erased. Oh, a woman with no story is like a mirror with no face. You are not even a concubine. Not even part of the harem. But what is it that you must say?

Vashti: You have won the king's heart with your beauty. As I did.

Esther: As you did.

Vashti: He sees in you the perfect doll, to dance for him, dance for him. His own dancing queen.

Esther: My uncle says ...

Vashti: Your uncle knows.

Esther: He's thrown his hat.

Vashti: He's torn his clothes.

Esther: The king can do what he wants.

Vashti: He's like a child.
He ordered me to dance for his drunken friends.

He wanted a naked wife dancing for his men.
I said no, like a queen. No, like a mother.
And he kicked me to the tower.

Esther: I didn't mean to take your place.

Vashti: To be the king's toy?
Take it! Make it! OWN it!
Your people are forfeit now.

The king smashes toys, boys, girls and slaves, horses – and now a whole nation.
But don't forget, you are queen.

Esther: What does it mean? What does it mean?

Vashti: Make the queenship what you want.
You are queen. He is but a man.
(*she leaves the room*)

Esther: The king has sent out the decree.
With his stamp.
The horses have left with a stamp of their feet.
The decree has gone out. We are in deep.
Deeper than Abraham's well.

My uncle Mordecai did not bow to Haman day after day, so Haman begged the king to kill all the Jews. And my husband agreed. My heart is heavy. Heavy.

If I go to the king, he may decide to cut off my head – or make me live forever in the harem,
women with whom he never sleeps.
They paint their nails, grow fat on dates and honey.
That's the best I can hope for:
Banishment.

The king has had his way since birth.
He's told the girls, "Come here."
He's told the boys, "Come too."
He's killed. He's beaten.
He's crushed. He's eaten.

For the first time in his life he'll be told:
"No. We can't do this.
You are my husband, but they are my people. You are better than this.
You are a great king.

You love me.
You don't want to be a killer.
You want to be a great lover, my lover.
Mine! ...
You want to be the greatest who ever lived,
the lover of Esther, the savior of the Jews."

That's what I'm going to tell this man.
I will kiss his signing hands.
I will kiss his walking feet. We will undo evil and make good.
We will make love the new order.
"Your majesty, my love, now do you want

to make love
to the savior of the Jews?"
And should he say, "No"? ...
If I perish, I perish.

1966

Text: Mark Abel

FALL SUNDAY, SAN FRANCISCO

Enchanted and aimless, I walk an unfamiliar street.
My gaze rises toward that cool blue, cloudless space
where air currents drift in blurred, mysterious motion.
Amid eucalyptus sentinels, I'm splashed by chill sunshine.

This block has many windows.
Reflections slide past, my steps slow.
Blue shutters frame cold glass, staring out of focus
at the trees and light of late afternoon.
The hour is dying. Shadows freeze the pavement, inch by inch.
Lost cars have washed up and sleep on the curb.

FIRST LOVE

Your hands are delicate.
Your arms envelop and hold me close,
banishing those icicle years

that hung from my heart's wire.
Sun glints through the winter skies;
soon the snow will melt.
Another thing I know: Your neck must be
kissed.

Water drips down the rusted drainpipe,
forms a stream flowing down the gravel
driveway.
It bursts through the ceiling of my attic
room.
We lie here looking upward, blinded by
dazzling jewels of ice
that cascade down, leaving a puddle on
the wooden floor.

SOMEWHERE IN WYOMING

Lonely roads birth faraway thoughts
but few stops.
Today will be different.
The sun is high, wind light, terrain
unknown.
I must act.

That ragged range to the north,
sinuous as a dinosaur's spine,
reminds me: They once lived here.

The shoulder beckons; I remember: "Lock
the car."
The parched range is open, no fences here.
My boots punch through the soil's dry
crust,

the mountains seem attainable.
Nothing can stop me. I am eighteen.

The rush carries me up the first ridge.
The highway has vanished, all is still.
I catch my breath, revel in solitude's
deepest spell.
Yes, I have come some ways,
through sage and scrub, over an arroyo.

But it is plain: I am in the foothills,
the peaks are far beyond.



Hila Plitmann



Isabel Bayrakdarian



Kindra
Scharich

With a “wondrous voice that gleams in all registers” (*Gramophone*), multiple Grammy Award-winning soprano **Hila Plitmann** brings emotionally charged fearlessness, unique expressivity and mesmerizing drama to her performances in opera, concert, film and theater.

Born in Jerusalem, Hila has been called “a composer’s dream” (*Star Tribune, MN*), and is widely recognized as one of today’s foremost interpreters of contemporary music. She has premiered or featured new works such as the staged version of Frank Zappa’s *200 Motels*, Emmy Award-winner Jeff Beal’s *The Paper Lined Shack*, An-

drea Clearfield’s *The Long Bright*, Pulitzer and Grammy winner Aaron Jay Kernis’ *Two Awakenings and a Double Lullaby*, Esa-Pekka Salonen’s *Wing on Wing*, numerous pieces by John Corigliano, music by Xiaogang Ye, Paola Prestini, Danaë Vlasse and many others. *Two Scenes from “The Book of Esther”* is her sixth collaboration with Mark Abel.

Only one year after graduating from Juilliard, Hila gave her first world premiere with the New York Philharmonic, in Pulitzer-winner David Del Tredici’s *The Spider and the Fly*. Since then, her appearances as soloist traverse the globe, and have

included the Los Angeles, New York and Israel Philharmonics; Chicago, Boston, London, BBC, National, St. Louis, Atlanta, Detroit, Hamburg, Stockholm and Melbourne Symphonies; Minnesota Orchestra and Orpheus Chamber Orchestra. She has collaborated with some of the world’s leading conductors, including Leonard Slatkin, Esa-Pekka Salonen, Kurt Masur, Marin Alsop, Thomas Adès, JoAnn Falletta, Giancarlo Guerrero and Robert Spano.

Ms. Plitmann’s discography includes Oscar-winner John Corigliano’s song cycle *Mr. Tambourine Man* (for which she won the Grammy for “Best Classical Vocal Performance”), Richard Danielpour’s *Toward a Season of Peace* and the Grammy-winning *Passion of Yeshua*, Eric Whitacre’s *Good Night Moon*, and George Benjamin’s *Into the Little Hill*. With guitarist Shea Welsh and tabla virtuoso Aditya Kalyanpur, she recently co-founded Renaissance Heart, a group melding classical, jazz, folk, rock and world music.

Soprano **Isabel Bayrakdarian** is a Grammy-nominated artist, the winner of four consecutive Juno Awards for Best Classical Album and an acknowledged master of a wide swath of vocal repertoire.

Ms. Bayrakdarian’s operatic career includes successes in Lyric Opera of Chica-

go’s world premiere of William Bolcom’s *A View from the Bridge*; impressive debuts with San Francisco Opera in *The Merry Widow* and the Metropolitan Opera in the New York premiere of Berlioz’s opera *Benvenuto Cellini*. Mozart became a specialty: Zerlina in *Don Giovanni* (New York, Houston, Salzburg), Susanna in *Le nozze di Figaro* (Los Angeles, London, New York, Munich), and Pamina in *The Magic Flute* (New York, Toronto, Hollywood Bowl). Isabel’s roles range from Gluck’s Euridice to Debussy’s *Mélisande* to Poulenc’s *Blanche in Dialogues des Carmélites*. She has also shone as Monteverdi’s *Poppea* in Barcelona, Handel’s *Romilda (Serse)* in Dresden, Mozart’s *Ilia* in Paris, and Janáček’s *Vixen* in New York, Florence and Japan.

In the concert sphere, Ms. Bayrakdarian has sung under such eminent conductors as Seiji Ozawa, James Conlon, David Zinman, Michael Tilson Thomas and Alan Gilbert. Her recordings include Górecki’s *Symphony No. 3*, with John Axelrod conducting the Danish National Symphony Orchestra; Mahler’s *Symphony No. 2*, with Tilson Thomas conducting the San Francisco Symphony; and Respighi’s *Il Tramonto* with Orchestre Symphonique de Laval. The Delos label has released two of her albums: *Mother of Light* (nominated for a Juno) and *The Other Cleopatra: Queen of Armenia*, accompanied by the

Kaunas Symphony Orchestra under Constantine Orbelian.

Ms. Bayrakdarian has received many honors, including the Marilyn Horne Foundation Competition Award, winner of the Metropolitan Opera National Council auditions, first prize in the Operalia competition, Queen Elizabeth II Golden Jubilee and the Diamond Jubilee Medals, the Arbor Award from the University of Toronto, the George London Foundation Award, Canada Council's Virginia Parker Prize, and the Republic of Armenia's "Movses Khorenatsi" medal, the country's highest cultural award.

She is currently Professor of Voice, Director of Opera Theatre, and Head of Voice Area in the Music Department at the University of California, Santa Barbara.

Mezzo-soprano **Kindra Scharich** is one of America's most outstanding exponents of the song literature. She has been praised by the San Francisco Chronicle for her "exuberant vitality," "fearless technical precision," "deep-rooted pathos" and "irrepressible musical splendor." A dedicated recitalist, she has performed more than 250 art songs in 13 languages and enjoys the full complement of recital, concert and opera engagements.

Ms. Scharich has presented recitals at the American Composer's Forum, The Wagner Society, La Jolla Athenaeum and the acclaimed Sala Cecilia Meireles in Rio de Janeiro. She has collaborated extensively with the Alexander String Quartet, with whom she recorded *In meinem Himmel: The Complete Mahler Song Cycles* (Foghorn Classics), lauded by Opera News as an "extraordinary and complete musical and poetical accomplishment." Kindra's album with pianist Jeffrey LaDeur, *To My Distant Beloved* (MSR Classics), has been called "a truly remarkable feat of musical and dramatic transformation" (San Francisco Classical Voice). In the spring of 2022 the Music & Arts label released *Chosen Eyes*, a collection of songs by Brazilian composer Alberto Nepomuceno, the focus of Ms. Scharich's extensive partnership with Brazilian pianist Ricardo Ballesterro.

Kindra has premiered solo vocal works by Elinor Armer, Kurt Erickson, Janis Mattox, Laurence Rosenthal and Anno Schreier. She is also featured on *Everyone Sang: Vocal Music of David Conte* (ARSIS). In the world of opera, Ms. Scharich has sung over 35 roles ranging from Monteverdi to Philip Glass, including the West Coast premieres of David Carlson's *Anna Karenina*, Laura Kaminsky's *Today It Rains* and Missy Mazzoli's *Breaking the Waves*.



Pianist **Carol Rosenberger** has enjoyed an amazingly wide and distinguished career as a concert soloist, recording artist and label director. Her recordings continue to attract an international audience through her special blend of refined

virtuosity and poetically compelling interpretations to both traditional and contemporary repertoire. "Eloquent and sensitive playing" wrote The Times of London, while that city's Daily Telegraph commented: "Her playing was alive to every fleeting sense impression, yet intellectually commanding. These were ideal performances."

Since her 1970 debut tour of New York, Boston, London, Paris, Vienna, Berlin and other capitals, Ms. Rosenberger's recital programs and guest appearances with orchestras have carried her to most major European and American cities. Her dozens of recordings for Delos have garnered many awards and commendations, including a Grammy Award nomination, Gramophone's Critic's Choice Award, Stereo Review's Best Classical Compact Disc and Billboard's All Time Great Recording. Her discography includes

recordings with conductor Gerard Schwarz of concertos by Beethoven, Shostakovich, Hanson, Falla, Strauss and Haydn. With conductors Constantine Orbelian and James DePreist she recorded works of Bridge, Ravel and Hindemith. She has also produced many Delos recordings.

Born in Detroit, Carol studied in the U.S. with Webster Aitken and Katja Andy; in Paris with the legendary Nadia Boulanger; and in Vienna with harpsichordist/Baroque scholar Eta Harich-Schneider. She has served on the faculties of USC and California State University, Northridge. In 2007, after the deaths of Delos founder Amelia Haygood and chief engineer John Eargle, Carol took over the label's directorship. Her memoir *To Play Again*, about her remarkable journey back to the concert stage after a crippling attack of polio in 1955, was released in 2018.



Jeff Garza is principal horn of the Oregon Symphony and the Britt Festival Orchestra. He previously held principal positions with the San Antonio Symphony, Houston Grand Opera, Utah Festival Opera

and Festival Mozaic Orchestra. Jeff has served as guest principal horn in dozens of orchestras, including the Los Angeles Philharmonic, Cincinnati Symphony, Saint Paul Chamber Orchestra, Utah Symphony, New Zealand Symphony, Malaysian Philharmonic and Melbourne Symphony. He has performed, toured and recorded extensively with the San Francisco Symphony and was an acting member during the 2016-17 season.

Jeff has performed at festivals and chamber series including Chamber Music Northwest, Menlo School Summer Brass Institute, Chamber Music International, Concordia Chamber Players, Cape Cod Chamber Music Festival, Cactus Pear Music Festival, 45th Parallel, Chatter ABQ and the Texas Music Festival. He was formerly the Artistic Director of Olmos Ensemble, comprised of San Antonio Symphony principal musicians. He has been a featured performer at national and regional horn workshops and performed concertos by Mozart, Strauss, Schumann, Telemann and Forster with the San Antonio Symphony, Britt Festival Orchestra and Festival Mozaic Orchestra.

Jeff earned a Bachelor of Music degree from Rice University's Shepherd School of Music and is an alumnus of the Interlochen Center for the Arts, where he was

awarded an Emerson Scholarship and the Young Artist Certificate, Interlochen Arts Academy's highest artistic honor. He has held fellowship positions with the New World Symphony, Tanglewood Music Center, National Repertory Orchestra and the Jerusalem International Symphony Orchestra.



Dennis Kim is Concertmaster of the Pacific Symphony and the violinist of Trio Barclay. Raised in Toronto, Kim first studied violin with Victor Danchenko at the Royal Conservatory of Music. He later studied with

Jaime Laredo, Aaron Rosand and Yumi Ninomiya Scott at the Curtis Institute, and at the Yale School of Music with Peter Oundjian. Dennis made his solo debut with the Toronto Philharmonic at the age of 14, performing Mendelssohn's Violin Concerto.

In 1997, Kim joined the Hong Kong Philharmonic, rising two years later to become concertmaster. After departing in 2005, he held concertmaster positions with the Seoul Philharmonic, Tampere Philharmonic and Buffalo Philharmonic prior to joining the Pacific Symphony. He has worked



Trio Barclay rehearsal for premiere of "Out the Other Side"

with conductors including Riccardo Chailly and André Previn.

Kim has performed as a soloist with major orchestras in China, Korea and Japan. As guest concertmaster, he has led the BBC Symphony, London Philharmonic, Royal Stockholm Philharmonic, Helsinki Philharmonic, Bergen Philharmonic, Orchestre National de Lille, Montpellier Sym-

phony, Malaysian Philharmonic, Symphony Orchestra of Navarra and the Avanti Chamber Orchestra. As a chamber musician, Dennis has performed with Pinchas Zukerman, Jaime Laredo, Carter Brey, John Sharp, Marya Martin, and members of the Orion, Tokyo and Guarneri quartets. He is on the faculty of the University of California, Irvine's Claire Trevor School of the Arts and the Orange County School of the Arts.



Jonah Kim, Trio Barclay's cellist and an artist of great charisma, defines a truly American school of cello by reconciling the Italian, German, Russian, Franco-Spanish and Hungarian lineages. Born in Seoul, Kim taught

himself the instrument watching VHS tapes of Pablo Casals. He was awarded full scholarship to The Juilliard School's Pre-College Division at the age of seven. Growing up in New York, he became pen pals with cello giant Janos Starker, who invited him to Bloomington, Indiana, just before his ninth birthday. Jonah continued to study with Starker throughout his career at the Curtis Institute in Philadelphia, where he enrolled at age 11 and received lessons from Orlando Cole, Peter Wiley and Lynn Harrell.

Jonah made his solo debut with Wolfgang Sawallisch and the Philadelphia Orchestra at 12. He has soloed with the National Symphony, Atlantic Classical Orchestra, Festival Mozaic Orchestra, Palm Beach Symphony, Philadelphia Chamber Orchestra, Stanford Philharmonia, Symphony of

the Americas and many others. He has appeared on such prestigious stages as New York's Carnegie and Merkin Halls, Wigmore Hall in London, San Francisco's Herbst Theater, the Kimmel Center in Philadelphia, and the Phillips Collection and John F. Kennedy Center in Washington.

Kim's debut on the Delos label in 2020, featuring the great romantic sonatas of Rachmaninoff and Barber with pianist Sean Kennard, received rave reviews. In 2021, Kim released his second album for Delos, *Approaching Autumn*, titled after a new work by Mark Abel and including two peaks of the cello repertoire, the Kodaly Solo and Grieg sonatas. Jonah was partnered by the esteemed pianist Robert Koenig.

Kim collaborates frequently with conductor/violinist Scott Yoo, host of the hit PBS docuseries *Now Hear This*. They perform and record together at Yoo's Festival Mozaic in San Luis Obispo, CA. Jonah has also worked with Van Cliburn Competition winner Jon Nakamatsu, members of top ensembles such as the Orpheus and New Century chamber orchestras, and the Guarneri and Tokyo Quartets. While on a Curtis fellowship, he performed the trio repertoire extensively with Joel Link (violinist of the Dover Quartet) and international piano sensation Yuja Wang.



David Samuel is the violist of the venerable Alexander String Quartet, succeeding founding member Paul Yarbrough in 2021. David was most recently the Associate Principal Viola of the Auckland Philharmonia Orchestra and previously was the violist of Ensemble MidtVest

in Denmark and a founder of the Afiara Quartet. During his eight-year tenure with the Afiara, Mr. Samuel performed more than 100 works in over 400 concerts worldwide. The first winners of the Young Canadian Musicians Award, the Afiara was also a top prizewinner at the ARD International Music Competition in Munich, the Banff International String Quartet Competition and the Concert Artists Guild Competition.

Mr. Samuel has performed at Wigmore Hall, Berlin Konzerthaus, the Esterházy Palace, Carnegie Hall, Lincoln Center, The Kennedy Center and Library of Congress. He has performed chamber music with Robert Mann, Pinchas Zukerman, Atar Arad, Michael Tree, Colin Carr, Marc John-

son, Joel Krosnick, Sergio Azzolini, James Campbell, Jörg Widmann, and members of the Cecilia, Danish, Emerson and Juilliard String Quartets. David has recorded for the CPO, Dacapo, Foghorn Classics and Naxos labels, and worked as a producer for a Mozart recording by the Alexander String Quartet and pianist Joyce Yang.

Mr. Samuel received his Bachelor and Master of Music, as well as an Artist Diploma, from The Juilliard School. He also received an Artist Certificate in Chamber Music from the San Francisco Conservatory of Music. His principal teachers were Paul Hersh, Henry Janzen, Michael Tree and Karen Tuttle.



Dominic Cheli is one of America's leading young pianists, coupling brilliant playing with a questing and wide-ranging intellect. His rapidly advancing career included his Walt Disney Concert Hall debut with legendary conductor

Valery Gergiev, in which Dominic was described as "mesmerizing, (he) transfixed



the audience ... his fingers were one with each key" (Los Angeles Times). He gave his Carnegie Hall recital debut in 2019 and has had numerous performing and recording engagements ever since.

A native of St. Louis, Dominic has performed with the San Diego Symphony, Sarasota Orchestra, Indianapolis Sym-

phony, Columbus Symphony, Princeton Symphony, Colburn Orchestra, Virginia Symphony, Adrian Symphony and the Nordwestdeutsche Philharmonie (Germany). He has worked with conductors James Conlon, Kesho Watanabe, Gerard Schwarz, Yaniv Dinur, Markus Huber, Rossen Milanov, Arthur Fagen, Bruce Kiesling and Matthew Aucoin.

Dominic recently debuted at several major festivals across the United States, including the Ravinia Festival, Mostly Mozart Festival and the Virginia Arts Festival. Upcoming are appearances with the Seattle Symphony, a re-invitation to Ravinia, his debut at Alice Tully Hall, and recitals in Philadelphia, Washington and New York.

Mr. Cheli has recorded two CDs for Naxos – the first devoted to Muzio Clementi's work, the second to the Liszt/Schubert music – and an album for Delos, *Shapeshifter*, pieces by Erwin Schulhoff and featuring Dominic's collaboration on the Concerto for Piano, Op. 43 with Maestro James Conlon. He has also completed work as a composer, audio editor and performer on the documentary *Defying Gravity* (2021). In 2019, he recorded Mark Abel's duet *The Elastic Hours* for Delos with violinist Sabrina-Vivian Höpcker.

Dominic's fascination with and appreciation for the benefits of technology led to his appointment as the LIVE Director of Tonebase Piano in 2021. He is the host and presenter of numerous virtual lectures, performances and workshops each month to the platform's 4,000+ subscribers. His mission is to share personal knowledge and invite guests to democratize high-level music education, allowing everyone to learn from and be inspired by outstanding musicians.



"America still produces superb pianists, and one is **Sean Kennard**," proclaimed *Lime-light Magazine* in its rave review of Kennard's debut album. His "moving and musically satisfying" (The Strad) performances and recordings have been

acclaimed for their "exceptional agility, nuance and power" (Gramophone), "powerful and involved music making" (Washington Post), and "penetrating sense of structure ... infectious sense of fun ... full of life and sparkle" (Fanfare). Renowned pianist Richard Goode described Kennard as "an extraordinary pianist, one of the most gifted I have ever heard ... a most natural and unaffected performer, who conveys a calm authority even while whipping up a storm." American Record Guide has praised his "perfect blend of lyricism and romantic passion, huge romantic sound, and bold melodic vision."

Sean's accolades include top prizes and audience choice awards in competitions such as the Queen Elisabeth (Belgium), The Vendome Prize (Portugal), Sendai International (Japan), Viña del Mar Inter-

national (Chile), Hilton Head International (USA), and National Chopin (USA). He has appeared as soloist with orchestras around the world including the Prague Radio Symphony, Japan's NHK Chamber Orchestra, Osaka Symphony, and Yomiuri Nippon Symphony, the National Orchestra of Belgium, Chamber Orchestra of Frankfurt, Morocco Philharmonic, Chile Symphony, Uruguay's Montevideo Philharmonic, and many others. The pianist of Trio Barclay, ensemble-in-residence of the Irvine Barclay Theater, Sean also performs solo and chamber recitals throughout Asia, Europe, South America and the United States. His discography includes highly acclaimed releases on Naxos, Centaur and Delos (*American Classics*, featuring music of Barber and Copland).

Dr. Kennard, a Steinway artist, is a graduate of the Curtis Institute of Music (where he won the prestigious Sergei Rachmaninoff Award), the Juilliard School, Mannes College and Yale University. He has studied with Boris Berman, Richard Goode, Enrique Graf, Jerome Lowenthal and Robert McDonald. He was named a Harvey Fellow of the Mustard Seed Foundation in 2014, and in 2017 joined the faculty of Stetson University as head of the piano area in the School of Music.



Max Opferkuch holds the Second Clarinet position with the San Diego Symphony. Still in his early 20s, he has already performed as a freelance clarinetist and bass clarinetist with the Cleveland Orchestra, Los Angeles Philharmonic, Pacific Symphony, Tanglewood Music Center Orchestra and the Mainly Mozart Festival in San Diego.

Max was awarded first place in the 2019 USC Thornton Concerto Competition and was also the Grand Prize winner of the 33rd Annual Pasadena Showcase House Competition. That year he appeared as a soloist with the Thornton Symphony in Mozart's Clarinet Concerto, performing the work on basset clarinet. In 2020 Max was featured as a Young Artist in Residence for Minnesota Public Radio's nationally syndicated show *Performance Today*. He was a Clarinet Fellow at the 2019 Tanglewood Music Center, returning in 2022; he also took part in the 2021 season of *Music from Angel Fire* in New Mexico.

Originally from Encinitas, CA, Max received his Bachelor of Music degree from the USC Thornton School of Music, where he was a student of esteemed pedagogue Yehuda Gilad and former Los Angeles Philharmonic principal clarinetist Michele Zukovsky. He is currently pursuing his Master's degree at the Colburn Conservatory of Music.



Adam Millstein is a 26-year-old violinist pursuing his Artist Diploma degree at the Colburn School in Los Angeles under the tutelage of renowned pedagogue Robert Lipsett. Adam holds a Masters of Music degree from Colburn and a Bachelor of Musical Arts from

the University of Michigan, where he studied with Danielle Belen.

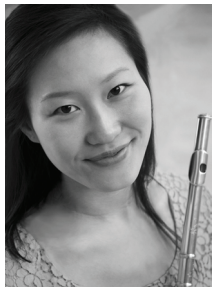
He is currently the Student Associate of the Recovered Voices Initiative. He acted as student curator for the Initiative's 2021 *Schulhoff and More!* Project, where he organized and performed on filmed recordings of Erwin Schulhoff's music. As a result of the initiative, Adam has recorded music

of Schulhoff and Franz Schreker under James Conlon's direction, and recorded Mieczysław Weinberg's *Piano Trio* with acclaimed cellist Clive Greensmith and pianist Dominic Cheli.

Adam has also worked alongside artists such as Martin Beaver, James Ehnes and the Calidore Quartet. He has a passion for orchestral playing and is currently the concertmaster of the Sequoia Symphony. Adam has acted as guest concertmaster of the Adrian Symphony Orchestra, guest assistant concertmaster of the Louisville Orchestra, and has played with the LA Opera. For two seasons, he served as concertmaster of the Aspen Philharmonic after receiving Aspen's Orchestral Leadership Fellowship.

Adam has frequently collaborated with violinist Sarah Chang. He toured both the U.S. and China accompanying her as a member of an elite string quintet and played chamber music alongside Ms. Chang. As a soloist, Adam has appeared with the Sequoia Symphony, directed by Bruce Kiesling, and across Bulgaria on tour with Maxim Eshkenazy.

San Francisco-based flutist **Christy Kim** is a performing artist and music educator. She has played with the Chicago Symphony, Lyric Opera of Chicago and St. Louis



Symphony, joining them on their international tour in 2017. Christy has also been guest principal flutist with the New Century Chamber Orchestra. In the 2017-2018 season, she was a Citizen Music Fellow with the Chicago Sym-

phony Orchestra Association and Civic Orchestra of Chicago.

Ms. Kim has performed under conductors Esa-Pekka Salonen, Riccardo Muti, David Robertson, Christoph Eschenbach and Leonard Slatkin. Her chamber appearances include the Kennedy Center's Conservatory Project. She has spent summers at the Aspen Music Festival, Music Academy of the West and National Repertory Orchestra.

Christy is the flutist of Nomad Session, the Bay Area's first wind and brass octet.

She studied with Mark Sparks at DePaul University, holds a Master's Degree from the San Francisco Conservatory and received her BM from the University of Southern California.

Jeffrey LaDeur is known for his rare blend of insight, spontaneity and approachable, communicative stage presence. Having inherited a rich tradition of pianism and interpretation from Annie Sherter, a student of Vlado Perlemuter and Alfred Cortot, LaDeur



has established himself as a compelling exponent of classic and new repertoire. In 2018, LaDeur made his solo recital debut at Carnegie Hall on the centennial of Claude Debussy's death. He appears regularly with orchestra and maintains a repertoire of over 40 concerti. LaDeur is the founder and artistic director of the San Francisco International Piano Festival and president of the American Liszt Society, San Francisco Bay Area Chapter.

The 2021-2022 season includes LaDeur's San Francisco Performances debut, joining the Alexander String Quartet in two concerts devoted to Dvorak's chamber music. Another highlight is the release of a solo album of music by Liszt on the Music & Arts label. Jeffrey's artistic kinship with

mezzo Kindra Scharich has produced *To My Distant Beloved*, an album exploring the connections between Beethoven and Schumann through cycles in song and solo piano works. He has also collaborated with distinguished artists including Robert Mann, Bonnie Hampton, Ian Swensen, Axel Strauss and Geoff Nuttall.

An active educator, LaDeur offers masterclasses frequently as guest artist in

universities throughout the United States and coaches gifted pre-college piano and string ensembles at Young Chamber Musicians in Burlingame, CA. He holds degrees from the Eastman School of Music and San Francisco Conservatory of Music in piano performance and chamber music, respectively. Jeffrey counts among his teachers Mark Edwards, Douglas Humpherys, Yoshikazu Nagai and Robert McDonald.



Jeffrey LaDeur and Kindra Scharich

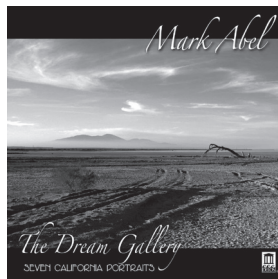
Produced, edited, mixed and mastered by Matt Carr

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Assistant Engineer: Patrick Curry
Associate Producer: Jeremy Borum

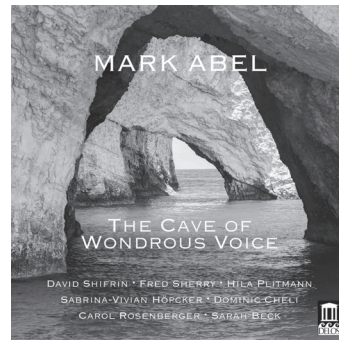
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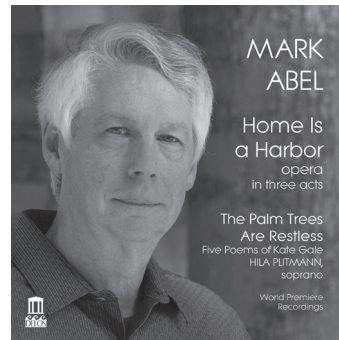
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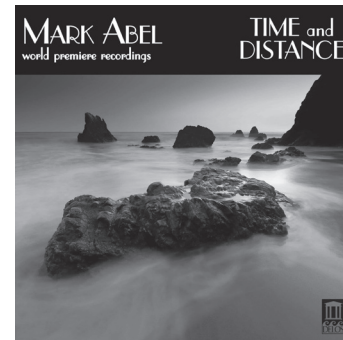
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(707) 996-3844 • (800) 364-0645
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Queen Esther Revealing Her True Identity, mosaic by Lilian Broca (2006). Iridium smalti, gems, gold tessera, gold leaf on panel.

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