

Walt Disney Company, Rose Center for Earth and Space, and Ravinia Festival. Recent and upcoming commissions include works for the Santa Fe Chamber Music Festival (for David Shifrin and the Orion Quartet), eighth blackbird, a cello concerto for rising star Joshua Roman, a viola concerto for Paul Neubauer, and his 3rd string quartet for the Jasper Quartet.

One of America's most honored composers, Mr. Kernis was recently inducted in to Classical Music Hall of Fame. A member of the American Academy of Arts and Letters, he has received countless awards and prizes throughout his career, including the 2011 Nemmers Award from Northwestern University. For ten years he was New Music Advisor to the Minnesota Orchestra and artistic director of that orchestra's Composer Institute for 15 years. He currently teaches composition at Yale School of Music, a position he's occupied since 2003.

His works have been recorded on numerous CDs, including labels such as Nonesuch, New Albion, Phoenix USA, Koch, Naxos, Argo, Dorian, Virgin Classics and Cedille. Upcoming on Naxos is a CD featuring pianist Andrew Russo, violinist James Ehnes and the Albany Symphony under David Alan Miller.

Kernis' music is published by AJK Music, administered by Associated Music Publishers/G.Schirmer, Inc. More information can be found at <http://www.musicsalesclassical.com/composer/works/aaron-jay-kernis>



Aaron Jay Kernis

On Distant Shores

PHCD
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Aaron Jay Kernis

Solo and Chamber Music



RIOULT Dance New York

Evelyne Luest

Caroline Stinson Susan Babini

Daedalus Quartet Contrasts Ensemble

Program Notes by the Composer

On Distant Shores was written in collaboration with choreographer Pascal Rioult, for his company, Rioult, which premiered the work at the Joyce Theater in New York City. The music combines old and new, incorporating an arrangement of the composer's popular *Air for cello* (1995) with new, alternately dreamy and turbulent music inspired by the ballet's focus on the character of Helen of Troy. In the ballet, Pascal Rioult imagines that Helen is brought to Troy against her will. Four men from her past appear, first dancing as a group of warriors then partnering one by one with Helen in fleeting, expressive duets. As her memories of the heroes fade into a dream, she continues to walk her path forward into history.

On Distant Shores was commissioned by RIOULT for its 2011 Joyce Theater season, with funding from the O'Donnell-Green Music and Dance Foundation and the American Music Center Live Music for Dance program.

Morningsong with Mist (*Aubade Sous Brume*), commissioned by Pat Gidwitz, was written for a celebratory concert marking John Gidwitz's 70th birthday. Twenty years earlier, Pat and John's family had commissioned **The Four Seasons of Futurist Cuisine** for his 50th birthday celebration. **Morningsong with Mist** will eventually be the opening work in a group of French-influenced piano pieces which mark the times of the day.

Playing Monster is a rambunctious, high-spirited (yet dark-hued) virtuoso etude suggested by a favorite playground game of my young twins that, much to their delight, included a lot of running, hiding and screaming, Frankenstein-like poses and jumping out of dark corners.

Angel Lullaby is a solo piano arrangement of the lyrical **Double Lullaby** movement from **Two Awakenings and a Double Lullaby** (for soprano, guitar, violin and piano, from 2008), which sets gentle texts from Humperdinck's **Hansel and Gretel** and the spiritual **Angels Watching Over Me**.

and chamber music at The Juilliard School in New York City in the Pre-College Division and as Assistant Faculty for Joel Krosnick.

The **Daedalus Quartet** rose to international prominence just months after its inception, taking first prize at the 2001 Banff International String Quartet Competition. Since then, the quartet has performed in many of the world's leading musical venues, including Carnegie Hall, Lincoln Center, the Library of Congress, and Boston's Gardner Museum, as well as the Musikverein in Vienna, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Cité de la Musique in Paris, as well as in Japan and Hong Kong. Among the works the ensemble has premiered are Joan Tower's "White Water," Fred Lerdahl's Third String Quartet, Richard Wernick's Eighth String Quartet, and Lawrence Dillon's String Quartet No. 4, "The Infinite Sphere." Currently, Daedalus is Quartet-in-Residence at Columbia University and the University of Pennsylvania. The Quartet's recordings include discs of the music of Fred Lerdahl, George Perle, and Lawrence Dillon, as well as Haydn, Ravel, and Sibelius, on the Bridge Records label, and music of Joan Tower for Naxos.

Winner of the coveted 2002 Grawemeyer Award for Music Composition and the 1998 Pulitzer Prize, **AARON JAY KERNIS** is among the most esteemed musical figures of his generation. With "fearless originality [and] powerful voice" (*The New York Times*), Kernis is one of today's most frequently performed composers. His music, full of variety and dynamic energy, is rich in lyric beauty, poetic imagery, and brilliant instrumental color.

His works appear prominently on orchestral, chamber, and recital programs worldwide and has been commissioned by many of America's foremost performers and institutions, including soprano Renee Fleming, violinists Joshua Bell, Nadja Salerno-Sonnenberg and James Ehnes (for the BBC Proms), pianist Christopher O'Riley and guitarist Sharon Isbin, the New York Philharmonic, Philadelphia and Minnesota Orchestras, Seattle and San Francisco Symphonies, Orpheus Chamber Orchestra,

Oboist and conductor **Joseph Peters** is the Acting Principal Oboe of the Buffalo Philharmonic Orchestra and a frequent substitute with the Minnesota Orchestra and Saint Paul Chamber Orchestra. Prior to this appointment he was an Oboe Fellow with the New World Symphony. Mr. Peters has appeared as a soloist with the Minnesota Orchestra, Detroit Symphony Orchestra, New World Symphony, and has been Guest Principal Oboe with the Baltimore Symphony Orchestra and the Florida Orchestra. He is Conductor of the Taneycomo Festival Orchestra, former Co-Conductor of the Saybrook College Orchestra of Yale, and has led performances at the New World Symphony, University of Minnesota and Yale University. He studied oboe with John Snow and Stephen Taylor, and his conducting mentors include Michael Tilson Thomas, James Patrick Miller and Toshiyuki Shimada.

Praised for her vibrant lyricism, fresh interpretations and expressive performances, cellist **Caroline Stinson** is sought after by orchestras and fellow musicians in the US, Canada and Europe as a soloist, recitalist and chamber musician for concerts of both traditional and contemporary repertoire. Ms. Stinson's solo invitations include the Museum of Modern Art's Summergarden Series, Poisson Rouge and Bargemusic in New York; Cité de la Musique Strasbourg and the Lucerne Festival in Europe, and the Centennial Centre and Winspear Halls in Canada. A champion of contemporary music, Ms. Stinson has commissioned concerti from Steven Bryant (Cornell Wind Ensemble) and Andrew Waggoner (Syracuse Symphony), works for cello with electronics from Canadian composer Patrick Carrabre, in addition to chamber music with the Lark Quartet and her new music and improvisation group, Open End Ensemble. Performance highlights include Elliott Carter's "Triple Duo" with conductor Pierre Boulez in New York and Europe, the premiere of Paul Moravec's Piano Quintet with Jeremy Denk and the Lark Quartet in New York, and performing Esa-Pekka Salonen's "YTA III" for solo cello at the composer's recommendation at Scandinavia House in New York in 2011. Caroline's début CD, *Lines*, was released in 2011 on Albany Records and she has over a dozen other chamber music recordings to her credit on labels from Bridge to Naxos. She is co-Artistic Director of the Weekend of Chamber Music in NY State and teaches cello

Ballad was written shortly after the death of my mother, Mildred Kernis, in 2004. She would have enjoyed this lyrical elegy, with its strong melodic shape and hints of jazz harmony. It was first created for solo cello with an ensemble of seven live or recorded celli, then arranged into the version for cello and piano included on this recording.

Linda's Waltz was written for my dear friend Linda Hoeschler's farewell party at the end of her tenure as director of the American Composers Forum. Touched by allusions to Brahms and Bill Evans, Linda and her husband Jack Hoeschler valiantly attempted to waltz to it at the event.

Written for conductor David Zinman's 65th birthday celebration, **Speed Limit Rag** evokes a Gershwin-esque turn on a Eubie Blake-ean slow drag.

Trio in Red

Sometimes while I'm in the process of preparing to compose – taking walks, actively thinking about what I'm about to begin--I see colors, a phenomenon known as *synesthesia*, brought about by my feelings for harmony and the sensations that chords in their myriad qualities evoke. The qualities of instrumental sound I imagine also bring about this color sensitivity, which can be subtly evoked as well by personal qualities of musicians I'm composing for.

In writing this piece I imagined various shades of red; from lightly-tinted near-orange to deep maroon and blood-stained reddish black. In fact, the original title of the work was *Seeing Red*. This not only refers to the color but to an expression of the state of controlled rage just before control breaks down.

The moods of the first movement, *Orange Circle*, *Yellow Line*, tend to reflect the more modest shades and moods that those colors in combination create. It is a mostly slow, lyrical movement with occasional bursts of turbulence, and essentially

features a long musical line and expansive structure. *Red Whirl* is a dance movement of unrelenting motion, a *danse macabre*, (or "dance of death") influenced by the fast whirling of klezmer music.

Trio in Red was commissioned by the Wharton Center for the Performing Arts at Michigan State University for the Chamber Music Society of Lincoln Center. It is dedicated to David Shifrin, Fred Sherry and Ann-Marie McDermott, who gave the premiere performances of the work.

On Distant Shores was recorded June 16, 2011 at Kilgore Studios, New York City. Engineered by John Kilgore, and produced and edited by Aaron Jay Kernis and John Kilgore.

Ballad recorded on May 30, 2006; *Trio in Red* on October 31, 2006; *Playing Monster*, *Linda's Waltz* and *Speed Limit Rag* on March 9, 2009 ; *Morningsong with Mist* on February 10, 20012; and *Angel Lullaby* on March 12, 2014 at Sprague Memorial Concert Hall, Yale School of Music, Aaron Jay Kernis and Evelyne Luest, producers and Gene Kimball, engineer.

ARTIST BIOGRAPHIES

Recognized for her "gorgeous sound," "liquid sense of phrasing" and "arresting performances" (*The Philadelphia Inquirer*) cellist **Susan Babini** holds the position of Principal Cello of the Milwaukee Symphony Orchestra and is also principal cellist of the New Century Chamber Orchestra, a San Francisco based conductorless ensemble led by music director Nadja Salerno-Sonnenberg.

As soloist, Susan Babini has appeared with the Saint Paul Chamber Orchestra, Milwaukee Symphony Orchestra, New Century Chamber Orchestra, Princeton Symphony, and gave the East Coast premiere of Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with Symphony in C.

She has also been presented in solo recital by the Philadelphia Chamber Music

Society and has toured the U.S. on the prestigious "Musicians from Marlboro" series. In addition, she has performed as Guest Principal Cellist with the Los Angeles Philharmonic and the Saint Paul Chamber Orchestra. She currently teaches cello and orchestral repertoire at Northwestern University.

Pianist **Evelyne Luest** is an accomplished soloist and chamber musician and has performed and toured in Europe, South America, Asia and the United States. She has won several competitions, including the Artists International Competition in New York as a soloist, in addition to many awards with the Contrasts Quartet. Ms. Luest has performed as soloist in Weill Hall at Carnegie Hall, the Spoleto Festival of Two Worlds in Italy and on the St. Paul Sunday Radio Show. Recent performances include festivals and concert venues in Norway, France, Japan, Spain, California and Minnesota. Her list of premieres includes compositions by Joan Tower, Ned Rorem, Lisa Bielawa, David Lang and Aaron Jay Kernis. Ms. Luest's recent CD releases include solo and chamber works on CRI, Phoenix Records, North/South Recordings, and North Pacific Music. She studied with Gilbert Kalish at SUNY/Stony Brook, where she received an M.M. and D.M.A. in piano performance. She lives in New York City with her husband, Aaron Jay Kernis, and their two children.

Ayako Oshima, winner of numerous international competitions, is one of the most popular clarinet soloists in Japan where she performs on a regular basis both in recital and in concerto appearances with orchestra. Ms. Oshima is a member of the award-winning chamber ensemble, Contrasts Quartet and playing historical clarinets as a member of the acclaimed period instrument ensemble "Mozzafiato." Ayako Oshima has recorded for various labels. She is the founder of the "NY Licorice Ensemble" which is an all- female clarinet ensemble. She has also served on the jury of many music competitions. She has founded and is the Director of the Kita Karuizawa Music Seminar which attracts clarinet students from all over Asia. In addition to her performing career, Ayako Oshima maintains a high profile as a teacher and is on the faculties of the Juilliard School, the S.U.N.Y at Purchase, and The Hartt School.