



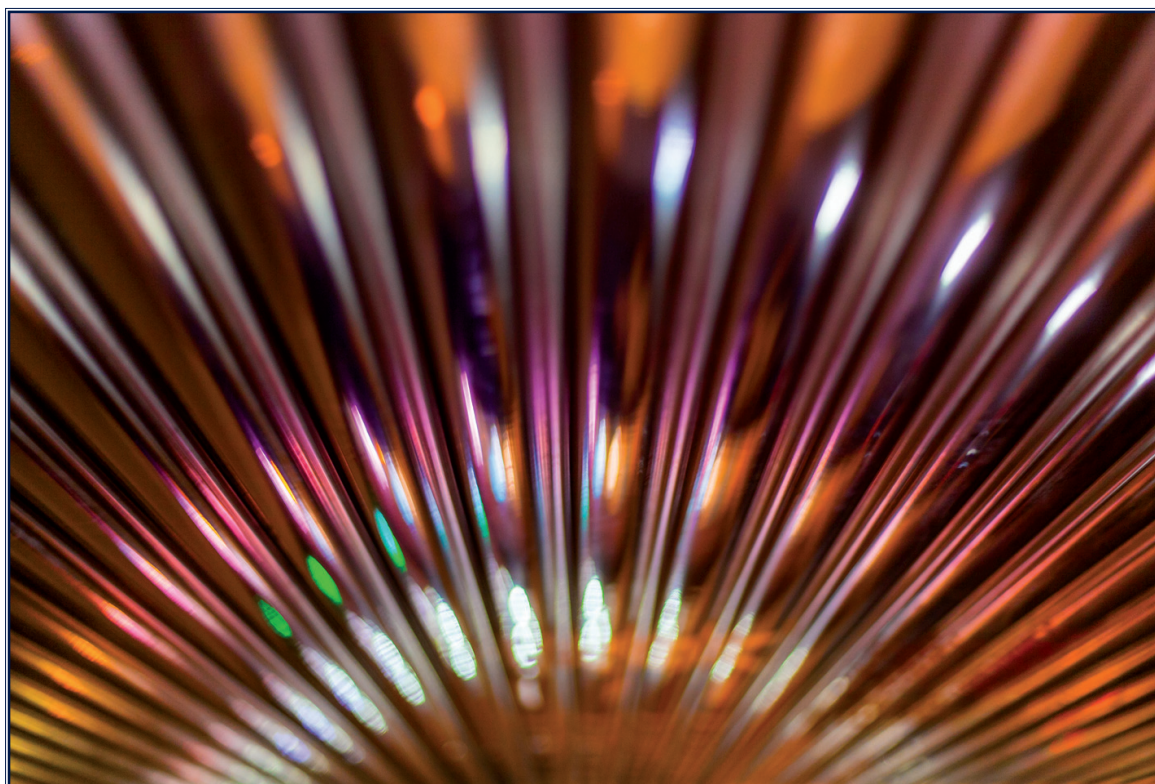
CHIAYU

Journeys

Urban Sketches • Journey to the West • Twelve Signs

Members of the Curtis Institute of Music

Members of the Philadelphia Orchestra • Ciompi Quartet



1 Urban Sketches (2013)	11:07
Huan (2006)	10:02
2 I. Come here! Come here! (Adagio pensieroso)	3:45
3 II. a soft, little, whispered love song (Dolce cantabile)	3:15
4 III. climbed to the edge and fell (Allegro agitato)	3:02
Journey to the West (2010)	23:30
5 I. The Monkey King	8:07
6 II. In the Winter	5:37
7 III. The Journey	9:46
Twelve Signs (2008)	17:19
8 I. Rat	1:36
9 II. Ox	1:40
10 III. Tiger	1:52
11 IV. Rabbit	1:06
12 V. Dragon	1:19
13 VI. Snake	1:19
14 VII. Horse	1:16
15 VIII. Sheep	1:54
16 IX. Monkey	1:21
17 X. Rooster	1:05
18 XI. Dog	0:54
19 XII. Pig	1:57
20 Sparkle (2011)	6:03
Zhi (2005)	8:18
21 I. Andante, misterioso	2:22
22 II. Allegro, parlando con leggerezza	1:25
23 III. Adagio, pensieroso	1:55
24 IV. Allegro, agitato	2:34

Chiayu (b. 1975)

Journeys

This collection of compositions, written over an eight-year period, reflects both a diversity of compositional approaches, as well as important commonalities, that are characteristic of Chiayu's writing. Common to this collection is music that is evocative of an image, both specific and abstract. In most of the compositions, the importance of her Taiwanese background is evident, ranging from rhythmic patterns in *Zhi* to the sound of the Chinese flute in *Urban Sketches*, to programmatic material in *Journey to the West*. In addition, counterpoint is an essential element throughout most of this collection, as is the creation of musical gestures that blend innovative timbral effects with traditional sounds. Regardless of the approach in this diverse, and often complex, collection, Chiayu creates a clarity of affect and intention.

Urban Sketches (2013)

Dedicated to Claudette Sorel of the Sorel Organization, *Urban Sketches*, written for piano trio and electronic sounds, takes the listener on an evocative walk through the energy and diversity of New York City. The composition creates an appealing and intriguing excursion with its combination of diverse styles, which, while essential to many of Chiayu's works, is more immediately identifiable in *Urban Sketches*. The listener encounters dance rhythms of Latin salsa music, Chinese bamboo flute music on the clarinet, and jazz. Much of the energy of the composition is generated through the inclusion of "street sounds" into the texture, including whistles, sirens, brakes, drills, and "vinyl sounds" of a DJ, produced both electronically and by the trio. Reflecting Chiayu's intricate approach to counterpoint, the electronic motives, gestures, and timbral effects are interwoven seamlessly with those of the trio and contribute significantly to an animated and interactive texture which evokes the numerous and diverse interchanges in an urban setting. After an animated opening, a quieter side of New York City reveals itself through a counterpoint of calming sounds, with rain drops,

wind, harmonics, and trills. "Recycled" material from the opening returns for a conclusion that embodies "a brighter and more sustainable New York City." The piece was begun at the Dora Maar House in Ménerbes, France in 2011 and completed when Chiayu was in residence at the Copland House in Cortlandt Manor, New York, 2013.

Huan (2006)

Huan was the winner of a composition competition attached to the Seventh International Harp Competition held in Indiana in 2007. The composers were to write a composition inspired by the writing of Gene Stratton-Porter (1863-1924), a naturalist, who wrote extensively about the Limberlost swamplands in northern Indiana which teemed with wildlife. *Huan*, which is the Chinese character for images or illusions, offers Impressionistic images of Limberlost that Chiayu associates with "remote swampy landscapes" in her native Taiwan. Drawing from Stratton-Porter's book, *The Song of the Cardinal*, Chiayu creates static, non-developmental, illusions or episodes pertaining to the ecosystem upon which the listener can reflect. Traditional techniques are used to create these impressions, while some non-traditional timbral effects are also elicited from the harp, including clusters, shimmery glissandos played with the tip of the fingers, scraping effects on the strings, harmonics, and "half pedals" to create a vibration against the tuning pins. In the second movement, the humming of the swamp is created through a light and continuous figuration in the left hand, over which light repeated bird calls are heard, and knocking on the sounding board to conjure up a woodpecker in search of bugs ends the movement. Based upon a gesture described in Stratton-Porter's book, "climbed to the edge and fell," the third movement consists of fast figural material in which clarity is maintained by threading a cloth between strings and concludes with a quick ascent and a fall to a low final chord played by a wooden stick.

Journey to the West (2010)

Journey to the West is based on a Classic Chinese novel from the Ming Dynasty of the same name (*Xiyouji*), which depicts an allegorical trip to India by the monk, Xuan Zang, and his disciple, the monkey king, to seek sacred texts. Appropriate to the subject, this string quartet reflects influence of Chinese musical techniques, such as the sound of the Chinese fiddle in the opening created through continuous glissandos of the second violin and, in the second movement, the use of horizontal pitch collections based on pentatonic scales. The composition begins with the birth of the monkey king, whose trickster character, with his combination of childlike playfulness and cunning intelligence, is embodied through the layers of activities, shifting moods, tempos, timbres, and textures. The second movement is related to a chapter describing a cold winter effectively captured through timbral effects, including the icy sound of *sul ponticello* tremolo and tranquil, but stark chords entirely of harmonics, and a beautiful cello line against a backdrop of fast repeated notes which conjures up the isolation of winter. The third movement begins with perpetual motion of a battle scene between the monkey king and the various monsters, but in the end the mission is accomplished with the monk learning the essence of Buddhism and returning to China.

Twelve Signs (2008)

Twelve Signs is based on the Chinese Zodiac which is an astrological system that relates each year to an animal following a twelve-year cycle. These animals have been traditionally categorized into four trines based upon shared character traits, and this division is used by Chiayu to create a broad architectural plan with contrast in tempo, tonality, and melodic material. The first trine of the Rat, Dragon and Monkey, which is described as extroverted, dynamic, and passionate, are captured through fast tempos, energy and power. The second trine of the Ox, Snake and Rooster is characterized as philosophical, patient and meditative, resulting in freer tempos and more abstract tonality. The rash and impulsive qualities of the

Tiger, Horse and Dog are represented by mixed tempos and more fragmented materials, while the intuitive, calm and sensible qualities of the Rabbit, Sheep and Pig result in slow tempos and lyrical elements. In addition, individual qualities are captured for each animal, such as the scampering, furtive rat with fast and unpredictable rhythms with a light *sul tasto* tone with a periodic squeak from playing behind the bridge, the flying dragon with sweeping ascending and descending gestures, and the clapping horse with knocking on the viola and related musical gestures. Each sign is introduced with a representation of the gong, pizzicato followed by fifths in harmonics descending through a *sul ponticello* glissando, which initially diminishes in length and then expands to its original form. The musical gestures consist of a seamless integration of traditional and non-traditional sounds that create new levels of technical demand for the performer. The result is a virtuosic composition with a series of contrasting movements, each with a particular character, but with a carefully planned broad architecture, not unlike a Bach solo violin partita.

Sparkle (2011)

Sparkle was written to celebrate the establishment of Lenfest Hall at the Curtis Institute of Music which marked a milestone in the history of Curtis, one of Chiayu's alma maters. The composition, which was inspired by the imagery of fireworks, appropriate for this occasion, is a fanciful and brilliant work for brass quintet. Tightly animated and choreographed textures are created with various and dynamic motives which collide and "sparkle". The composition begins with an imitative fanfare in which independent lines periodically combine to create a dramatic gesture. Towards the end of the first section, special timbral effects of clicking, popping and smacking suggest the sounds of fireworks. In comparison the interior slow section of this three-part structure is quieter and more lyrical but still highly animated with an often dense counterpoint. With references back to the opening, a dramatic finale is created through all of the voices building in energy to a final synchronized gesture.

Zhi (2005)

Zhi, written as part of a counterpoint course at Duke University, consists of four contrasting movements that are unified by the exploration of contrapuntal techniques, economical treatment of material, and a methodical use of the twelve tones. The term *zhi* means "to weave or to interlace, especially to form a design," and as Chiayu notes, "The result is often a united and coherent texture, yet one that varies depending on the viewing angle, as in the view through a kaleidoscope." The first movement consists of three variations upon a series of twelve chords in which three principal chords, whose pitches form the chromatic scale, recur at different transpositions. While the series of chords remain in its original form, the violin line is transformed and is used to create a progressively complex contrapuntal texture. A colourful and static backdrop for the second movement is created by the fast

repetition of a five-note pattern in the piano, a gesture which is also the central melodic material of the movement which is treated in augmentation and diminution to create growing layers of counterpoint. The third movement is economical three-point imitative counterpoint; each entry, and central gestural points, are organized around the circle of fifths with the climax of the piece a tri-tone away. A similar principle of organization is employed in the fourth movement, but in contrast to the previous three movements, the texture is a single line presented in the violin and supported by the piano, and shifting meters and strong rhythmic accents are in the foreground.

Gretchen Peters

This recording was made possible thanks to the generous support of the Sorel Organization.

Clancy Newman



Cellist Clancy Newman, first prize winner of the Walter W. Naumburg International Competition and recipient of an Avery Fisher Career Grant, has enjoyed a career as a performer/ composer, appearing as a soloist in the United States, Europe, Asia and Australia, and as a member of Chamber Music Society Two of Lincoln Center and Musicians from Marlboro. He is currently a member of the Chicago Chamber Musicians and the Weiss-Kaplan-Newman trio. As a composer, he has been featured on the Chamber Music Society of Lincoln Center's *Double Exposure* series and the Chicago Chamber Musicians' *Freshly Scored*, and has received various commissions

Ricardo Morales



Ricardo Morales was appointed principal clarinet of the Philadelphia Orchestra in 2003, after serving in the same capacity in the Metropolitan Opera Orchestra, a position he assumed at the age of 21. He has been a featured soloist with many orchestras, including the Metropolitan Opera Orchestra, the Chicago Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Seoul Philharmonic, and the Flemish Radio Symphony, and has appeared widely as a chamber musician. He currently serves on the faculties of The Juilliard School, Temple University, and the Curtis Institute of Music.

Coline-Marie Orliac



Photo: Franck Minieri

The French-born harpist Coline-Marie Orliac was the 2010 Vanderbilt Prize winner at the Eighth International Harp Competition, a multiple prize-winner at the Concours International de Harpe de la Cité des Arts de Paris, and the first French harpist ever to be awarded a prize at the Vera Dulovala Harp Competition in 2005. As a soloist and chamber musician she has performed at the Festival de Musique, the Newport Music Festival, the Festival Slowind, the Athens and Epidaurus Festival, the Festival d'Aix en Provence, the Spivakov Festival, and the Queen Elisabeth Musical Voyage, Belgium.

Natalie Zhu



Photo: Paul Arnold

Recipient of the Musical Fund Society Career Advancement Award, the Avery Fisher Career Grant, and the Andrew Wolf Memorial Chamber Music Award, pianist Natalie Zhu has performed throughout North America, Europe, and Asia as a soloist, recitalist, and chamber musician. As a chamber musician she has appeared in Marlboro, Amelia Island, Kingston, Great Lake, Tanglewood, Skaneateles, with the Chicago Chamber Musicians, and at the Bay Chamber Music Festivals. She is also a frequent guest of the Philadelphia Chamber Music Society. Since 1997 she has worked with the violinist Hilary Hahn, with whom she has recorded for Deutsche Grammophon. She has been the artistic director of the Kingston Chamber Music Festival since 2009, and is also a member of the Clarosa Piano Quartet.

Che-Hung Chen



Photo: Paul Arnold

Violist Che-Hung Chen has been a member of the Philadelphia Orchestra since 2001. He served as acting associate principal during the 2006-07 season, and has appeared as guest principal with the San Diego Symphony and the St. Paul Chamber Orchestra. He was the first prize winner of the Seventh Banff International String Quartet Competition with the Daedalus Quartet. A graduate of the Curtis Institute of Music as a pupil of Joseph dePasquale, he was a long-time Marlboro Music participant. He is currently on the faculty at Temple University's Boyer College for Music and Dance, and is a member of the Clarosa Piano Quartet.

Sara Huebner



Sara Huebner is currently a student of Michael Sachs, Principal Trumpet of the Cleveland Orchestra, at the Cleveland Institute of Music where she is studying to receive her Master of Music (MM). In 2013 she graduated from the Curtis Institute of Music where she studied with David Bilger, Principal Trumpet of the Philadelphia Orchestra.

Diana Wensley



Trumpeter Diana Wensley graduated in trumpet performance at New England Conservatory, where she studied with Ben Wright and Charles Schlueter. She currently studies with David Bilger at the Curtis Institute of Music, where she is the Harry L. and Cecilia F. Slavin Fellow. Significant performances and accomplishments include a solo recital in 2010 as part of the Wildwood Artist Series, and first place in the International Trumpet Guild's Northlands Trumpet Competition. She has attended the Spoleto USA Festival, the Schleswig-Holstein Festival, Le Domaine Forget in Canada and the Chosen Vale International Trumpet Seminar.

Dana Cullen



Dana Cullen, from Reading, Pa., entered the Curtis Institute of Music in 2010 and currently studies with Jennifer Montone, principal horn of the Philadelphia Orchestra, and Jeffrey Lang, associate principal. She has also studied with Julie Landsman of The Juilliard School and Elizabeth Pfaffle of West Chester University. In 2010 she performed the Glière *Horn Concerto* with the Reading Symphony Orchestra. She began piano studies at the age of four and horn when she was eight.

Brian Santero



The trombonist Brian Santero is based in the Philadelphia area and performs throughout the Eastern United States as an orchestral, chamber, and recital musician. He was appointed Principal Trombone of the San Antonio Symphony in 2004. He has performed as a Fellow both at the Tanglewood Music Festival and the Music Academy of the West and in 2011 was selected as a finalist for three competitions at the International Trombone Festival in Nashville, Tennessee, winning the ITA Alto and the Larry Wiehe competitions at this Festival.

Pierrick Fournes

Photo: Jean Brubaker



Pierrick Fournes started to play tuba with his grandfather in Lavelanet, France. His formal musical studies began at the Conservatoire de Musique in Toulouse, followed by graduation at the Lyon Conservatoire Supérieure. In 2011 he attended the Curtis Institute of Music for the year. He currently lives in Vienna. He has played in the Verbier Festival Orchestra and Chamber Orchestra, and also with the Orchestre de Paris, Opéra National de Lyon, and Orchestre du Capitole de Toulouse, among others.

Hanchien Lee

Photo: Raymond Huang



Since her début with the Philadelphia Orchestra at the age of sixteen, pianist Hanchien Lee has performed throughout the United States, in Europe, and across her native Taiwan. As a concerto soloist she has appeared with diverse ensembles such as the Taiwan National Orchestra, the Capella Cracoviensis Orchestra in Poland, the Plainfield Symphony in New Jersey, and the Chamber Orchestra of Perugia, Italy. She currently serves on the faculty of Peabody Preparatory of the Johns Hopkins University and Washington College in Maryland.

Hirono Oka



Photo: Paul Arnold

Hirono Oka is a member of the Philadelphia Orchestra and the faculty of Temple University. She made her début at the age of eleven with the Tokyo Symphony Orchestra. After winning numerous competitions and awards in Japan, she moved to the United States to continue her studies at the San Francisco Conservatory and the Curtis Institute of Music. She has appeared as soloist with the San Francisco Chamber Ensemble, the Utica Symphony Orchestra and numerous other orchestras in the Philadelphia area. As a chamber musician she has appeared with various ensembles and has also toured throughout the United States.

Ciampi Quartet

Eric Pritchard, Violin • Hsiao-mei Ku, Violin • Jonathan Bagg, Viola • Fred Raimi, Cello



Photo: Michael Zirkle

The Ciampi Quartet was founded in 1965 by violinist Giorgio Ciampi. In addition to traveling widely for performances, all its members are professors at Duke University. Close ties to composers such as Paul Schoenfield, Stephen Jaffe, Scott Lindroth, and Pulitzer Prize winner Melinda Wagner continue to produce important contributions to the repertoire. The Quartet's Milken Archive recording of the quartets of Schoenfield (8.559418) adds to numerous other discs on the CRI, Arabesque, Albany, Toccata Classics, Gasparo, and Sheffield Lab labels, featuring music from Haydn, Mozart, and Beethoven to the present.

Chiayu



Photo: Les Todd

Born in Banciao, Taiwan, Chiayu received her Bachelor of Music degree from the Curtis Institute of Music, Master's degree and Artist Diploma from the Yale School of Music, and Ph.D. from Duke University. She has undertaken different residencies in the United States and Europe, including Yaddo, Wildacres Retreat, the Camargo Foundation, and Dora Maar House. She studied at the Banff Centre for the Arts, the Chamber Music Conference and Composers' Forum of the East, the Atlantic Center for the Arts, Cabrillo Festival of Contemporary Music, the Aspen Music Festival, American Conservatory (Fontainebleau), and the Norfolk Chamber Music Festival. Her teachers included Jennifer Higdon, Martin Bresnick, Roberto Sierra, Ezra Laderman, David Loeb,

Anthony Kelley, Jeffrey Mumford, Donald Crockett, Jonathan Berger, Christopher Rouse, Robert Beaser, Joseph Schwanter, Joan Tower, Marco Stroppa, Scott Lindroth, and Stephen Jaffe. In her successful career as a composer she has been interested in deriving inspiration from different materials, such as poems, myths, and images, and particularly in the combination of Chinese elements and western techniques. Chiayu has received numerous awards and honours for her compositions. In 2013 *Journey to the West*, was the winner of the IAWM Search for New Music and *Shui Diao Ge To*, composed for the 2004 Milestones Festival, received a 2005 ASCAP Morton Gould Young Composer's Award. In 1999 her *Dinkey Bird* won the Maxfield Parrish composition contest. She also received first prize in the National Taiwan Academy of Art Composition Competition, the Charlotte Civic Orchestra Composition Competition, the Philip Slates Memorial Composition Contest, the Prism Quartet Student Commission Award, the Renée B. Fisher Foundation Composer Award, the William Klenz Prize, the Sorel Organization's 2nd International Composition Competition, music+culture 2009 International Competition for Composers, the 2010 Sorel Organization recording grant, the KH Tan Composition Competition and the Copland House Residency Award. Her career has brought a remarkable number of commissions. In March 2014 her *Shank Ko*, received its Asia première with the National Taiwan Symphony Orchestra. This was the winning work of Lynn University's international call for scores and was also selected by the EarShot programme and performed by the Nashville Symphony in April 2010.

CHIAYU

(b. 1975)

1	Urban Sketches (2013)	11:07
2-4	Huan (2006)	10:02
5-7	Journey to the West (2010)	23:30
8-19	Twelve Signs (2008)	17:19
20	Sparkle (2011)	6:03
21-24	Zhi (2005)	8:18

WORLD PREMIÈRE RECORDINGS

Ricardo Morales, Clarinet **1**
Clancy Newman, Cello **1**
Natalie Zhu, Piano **1**
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Che-Hung Chen, Viola **8-19**
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Diana Wensley, Trumpet **20**
Dana Cullen, Horn **20**
Brian Santero, Trombone **20**
Pierrick Fournes, Tuba **20**
Hirono Oka, Violin **21-24**
Hanchien Lee, Piano **21-24**

A detailed track list can be found inside the booklet.

Recorded at Sound Pure Studios, Durham, NC, on 25th March, 2011 **5-7**; at Rock Hall Auditorium at Temple University, Philadelphia, PA, on 27th September, 2011 **8-19** **21-24**, and on 15th June, 2013 **1**; and at Gould Hall at the Curtis Institute of Music, Philadelphia, on 11th December, 2011 **2-4** **20**

Producers: Chiayu and Andreas Meyer • Engineering and editing: Andreas Meyer **1-4** **8-24**; Jason Richmond **5-7**

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AMERICAN CLASSICS

Chiayu's evocative music reflects her origins in Taiwan and responses to life in the West, an environment in which her career has been burgeoning with a remarkable number of commissions and awards. *Zhi* explores counterpoint and Taiwanese rhythmic patterns, the title meaning "to weave or to interlace", while *Huan* conjures up sounds from nature. Employing virtuoso non-traditional techniques, the *Twelve Signs* of the Chinese zodiac portrays a complete cycle of character traits, while *Journey to the West* depicts an allegorical adventure towards enlightenment. The brilliance of *Sparkle* was inspired by fireworks and includes special brass-instrument effects, while *Urban Sketches* takes us on a walk through New York City, with electronic sounds interwoven seamlessly with those of the musicians.

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Playing
Time:
76:17