



ERIC CHASALOW

...arching, reaching, breathless

MUSIC FOR STRINGS

...arching, reaching, breathless

MUSIC FOR STRINGS BY **ERIC CHASALOW** (B. 1955)

1	The Wings That Bear the Night Away (2022) <i>for violin & fixed media</i>	9:46
	Mari Kimura, violin	
2	Third Piano Trio: Rock Hill Variations (2022)	8:52
	Clara Lyon, violin • Hannah Collins, 'cello Steven Beck, piano	
3	The Snow Man (2018) <i>for 'cello & live electronics</i>	5:13
	David Russell, 'cello & vocals	
4	Second Quartet (2019)	15:19
	The Lydian String Quartet	
	String Sextet (2009)	
5	I. Long arching lines, reaching and breathless.....	4:43
6	II. Beautifully imperfect, as if droned on sympathetic strings	6:11
7	III. Asymmetrical march, fading memory and embedded scherzo	7:02
	The Lydian String Quartet Sam Kelder, viola • Hannah Collins, 'cello	
8	Disillusionment of Ten O'Clock (2018) <i>for 'cello & live electronics</i>	7:57
	David Russell, 'cello & vocals	
9	To the Edge and Back (1997).....	4:53
	Julia Glenn, violin • Steven Beck, piano	

Total Time: 70:01



Notes

The Wings That Bear the Night Away (2022)

for violin & fixed media

The Wings That Bear the Night Away, for violin and fixed media, is poetically inspired by the myth of Daedalus and Icarus. In my retelling, Icarus flies beyond time and instead of plunging into the sea, begins to coax the earth to rotate, perpetually bringing a progression of new mornings. The electronic part consists entirely of material I made by granulating the Lydian Quartet's recording from my song, *Ghosts of Our Former Selves*. I stretched, transposed and otherwise manipulated the track to create an entirely new piece of music. The piece was begun while in residence at the Bogliasco Center, Italy in 2022.

Third Piano Trio: Rock Hill Variations

Composed in residence at Copland House between January 9 and 23, 2022, and dedicated, with gratitude, to the memory of Aaron Copland.

Second Quartet (2019)

My *Second Quartet* was composed for the Lydian String Quartet during a residency at MacDowell in June 2019. The contrasting and developmentally linked materials of this one movement work are in dialogue with the past in a way that I think of as *metaclassicism* — a

commentary on our shared musical memories. As the transparent, repetitive opening patiently evolves, it encounters a series of outbursts before launching into canons of greater density and momentum. At the heart is a resonant, phasing, almost static chorale made of the opening material, now completely distilled to its essence.

There are two versions of this quartet. In the first, a museum installation lasting about an hour, the players begin distributed around the space and unsynchronized. My choice of materials for the piece was deeply influenced by this motivating concept. The quartet performs a series of simple loops lasting forty minutes while the audience circulates and the sounds float and collide. Then the quartet convenes in a central space, and the audience hears the same materials, now synchronized into a fifteen-minute concert piece. The effect of these linked experiences is to transform sounds heard at first in an unpredictable way — almost as objects in space — into a focused, musical narrative. This recording consists only of the concert version.

String Sextet (2009)

String Sextet is in three movements. It was commissioned by the Portland Chamber Music Festival and its founding director, Jennifer Elowich.

Movement one spins out a counterpoint of long melodic lines derived from the fourth movement of the Brahms Opus 36 sextet, my favorite piece of chamber music. In the second movement, the ensemble calls

to mind non-western precedents; the viola playing a slowly unfolding, inflected, improvisatory melody over static harmony while others create a subtle percussion ensemble. Movement three creates dramatic tension by contrasting three affects: a percussive march, a dream-like slow fragment, and a scherzo that magically appears, disappears, and, in the end, takes over.

To the Edge and Back (1997) *for violin & piano*

I studied flute seriously in the 70's and 80's. While I no longer perform, my catalog now contains lots of flute pieces, including, *Antichambers* and *Falling Forward* (1979-80), two short solo pieces that incorporate extended techniques; *Returning to the Point* (1982), a flute quartet (flute, vln, vla, vc); *Over the Edge* (1986) for flute and tape; *Flute Concerto: three love poems* (2005), a chamber concerto for flute and Pierrot ensemble; several other short solo pieces, and this work - *To the Edge and Back*, for flute and piano.

The piece was commissioned in 1997 for the finals of the Pappoutsakis Flute Competition — an annual event in memory of eminent BSO flutist James Pappoutsakis. The opening bars draw inspiration directly from the Bach A minor sonata. Until 2022, the piece was only performed on flute, but then my friend, violinist Julia Glenn decided to try it and we were both very pleased with how well the piece works, unedited, for violin.

Poems

Disillusionment of Ten O'Clock (1915)
Wallace Stevens (1879-1955)

The houses are haunted
By white night-gowns.
None are green,
Or purple with green rings,
Or green with yellow rings,
Or yellow with blue rings.
None of them are strange,
With socks of lace
And beaded ceintures.
People are not going
To dream of baboons and periwinkles.
Only, here and there, an old sailor,
Drunk and asleep in his boots,
Catches tigers In red weather.

The Snow Man (1921)
Wallace Stevens (1879-1955)

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;
And have been cold a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter
Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,
Which is the sound of the land
Full of the same wind
That is blowing in the same bare place
For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.



Eric Chasalow is a composer, sound artist, multi-instrumentalist, record producer, teacher, and advisor to non-profits. He is well known for works that combine instruments with electronic sound but has collaborated on a wide range of projects with many artists including Tony Arnold, Boston Modern Orchestra Project, Lucia Bova, Tim Brady, Collage New Music, Sharon Harms, Mari Kimura, Stephanie Lamprea, The Lydian String Quartet, Musicatreize, New York New Music Ensemble, Vicki Ray, Bruno Schneider, Talea Ensemble and many others.

Irving G. Fine Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio, Eric Chasalow studied at the Columbia-Princeton Electronic Music Center, and holds the D.M.A. from Columbia University, studying composition principally with Mario Davidovsky and flute with Harvey Sollberger. Among his honors are awards from the Guggenheim Foundation, Koussevitzky Music Foundation, National Endowment for the Arts, Fromm Foundation at Harvard University, New York Foundation for the Arts, and the American Academy of Arts and Letters. His scores are published by Suspicious Motives Music, G. Schirmer, C.F. Peters, and Edition Bim (Switzerland) and recordings appear widely, including on New Focus Recordings, New World Records, Neuma Records, ICMC, SEAMUS, and Suspicious Motives Records. The Eric Chasalow collection in the Library of Congress was established in 2009.

ericchasalow.com

Performer Biographies

From its beginning in 1980, the **Lydian String Quartet** (Clara Lyon and Julia Glenn, violins; Mark Berger, viola; Joshua Gordon, cello) has been acclaimed by audiences and critics across the USA and abroad for embracing the full range of the string quartet repertory with curiosity, virtuosity, and dedication to the highest artistic ideals of music making. The Lydians have long championed the commissioning, performing and recording of new works. In recognition of their work, the quartet has received numerous Chamber Music America/ASCAP Awards for Adventurous Programming, grants from the Meet the Composer/Rockefeller Foundation/AT&T Jazz Program in partnership with the National Endowment for the Arts, and the Aaron Copland Fund for Music.

Pianist **Steven Beck** has recently appeared with the orchestras of Austin, Princeton, and Chattanooga, been heard in chamber music in Chicago and Oklahoma City, and repeated his annual Christmas performance of Bach's *Goldberg Variations* at Bargemusic, which has become a New York institution. As a soloist Mr. Beck has performed with the New York Philharmonic and the National Symphony and has appeared at Carnegie Hall, David

Geffen Hall, Alice Tully Hall, the Kennedy Center, and the Library of Congress. As an orchestral musician he has played with the New York Philharmonic, the New York City Ballet Orchestra, and Orpheus. Steven Beck can be heard on over 40 CDs, including the first complete recording of George Walker's piano sonatas, for Bridge Records. Mr. Beck is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. He is on the faculty of the University of Massachusetts, Amherst and the Sewanee Summer Music Festival. A Steinway Artist, he is a graduate of the Juilliard School, where he now teaches orchestral piano.

Violist and composer **Mark Berger** has toured throughout the United States and internationally as a member of the Lydian String Quartet. In addition, Berger frequently performs with many of Boston's finest orchestras and chamber ensembles including the Boston Symphony Orchestra, Boston Pops, Emmanuel Music, and the Boston Modern Orchestra Project, Worcester Chamber Music Society, and Music at Eden's Edge. He has appeared as a guest artist with the Boston Symphony Chamber Players, Boston Musica Viva, Chameleon Arts Ensemble, and Radius

Ensemble, and at summer music festivals including Tanglewood, the Newport Music Festival, Third Dimension Chamber Music Festival, ArtsAlive Chamber Music Festival, Chamber Music Conference and Kneisel Hall. Strongly devoted to the performance of new music, Berger has premiered countless new works with many of Boston's new music ensembles including Sound Icon, Dinosaur Annex, Ludovico Ensemble, and ALEA III. He has recorded solo and chamber works for Albany, Bridge, Innova and Immersive Music Project. A dedicated educator, Berger is Associate Professor of the Practice at Brandeis University, where he teaches viola, chamber music, music theory and analysis. He frequently teaches analysis and orchestration at Boston University and has taught at the Boston University Tanglewood Institute.

Cellist **Hannah Collins** is a multifaceted artist, educator, and arts-in-health advocate. Winner of De Linkprijs for contemporary interpretation, she is committed to championing compelling new works for cello. *Resonance Lines*, her solo debut album on the Sono Luminus label, is an "adventurous, impressive collection of contemporary solo cello music," negotiated "with panache" (*The Strad*). Over the past decade, New Morse Code, her "remarkably inventive and resourceful duo" (*Gramophone*) with percussionist Michael Compitello, has developed projects responding to our society's most pressing issues. Hannah is a member of Decoda and the A Far Cry chamber orchestra. She holds degrees in biomedical engineering and music from Yale, The Royal Conservatory of the Hague, and City

University of New York. She serves as the executive director of the Longwood Symphony, the orchestra of Boston's healthcare community, which is devoted to promoting the role of the arts in health.

With a deep love for music new and old and exploring crossroads between music and language, Boston native **Julia Glenn** performs internationally on modern and baroque violins. Called "remarkable," "gripping," and "a brilliant soloist" by the *New York Times*, she joined the Naumburg-winning Lydian String Quartet after teaching for three years at the Tianjin Juilliard School. In January of 2016 she gave the world premiere of Milton Babbitt's violin concerto to critical acclaim; her article on the work was published in 2022 in *Contemporary Music Review*. Glenn received her doctorate from Juilliard in 2018, her master's from New England Conservatory in 2013, and her bachelor's in linguistics *magna cum laude* from Harvard University in 2012. Her solo album *The Road* featuring new and recent works by Chinese-speaking composers was released on Navona Records in October 2024. She is currently on the faculty at Boston Conservatory at Berklee.

Cellist **Joshua Gordon** joined the Lydian String Quartet in 2002. He is also an artist member of the Worcester Chamber Music Society and recently completed a 35-year run as resident cellist at the annual Composers Conference and Chamber Music Center. Equally at home in famous concert halls around the world, in an Australian

limestone arch cave, or with dancers on a Boston housing project basketball court, he has been a guest of renowned ensembles and festivals including the Apple Hill, Cassatt, DaPonte, Juilliard, and Ying Quartets, Boston Baroque, Boston Chamber Music Society, Chameleon Arts Ensemble, Emmanuel Music, Fromm Players at Harvard University, the Group For Contemporary Music, KinHaven Music School, Lighthouse Chamber Players, Mistral Music, Monadnock Music, North Country Chamber Players, Orpheus Chamber Orchestra, Portland Chamber Music Festival, Rockport Chamber Music Festival, and Speculum Musicae. He is featured on recordings from Albany Records, CRI, Cala, Koch International Classics, Naxos, New World, and Tzadik.

Praised by the Boston Globe as a “committed and dynamic” performer, violist Dr. **Samuel Kelder**’s interpretations of contemporary repertoire and virtuosic technique have led him to become a sought-after soloist and chamber musician, traveling widely to work with many prominent artists and ensembles of today. Sam is a member of Sound Icon, Boston Modern Orchestra Project, Callithumpian Consort, East Coast Contemporary Ensemble, and is a founding member of Shizuka Viola Duo. Sam is core violist with the Sandbar Chamber Series, Appalachian Chamber Music Festival, Outer Cape Chamber Festival, and frequent guest with Galatea Series. In 2024 Sam launched Queer Ensemble Project with co-founder Mina Kim. Their mission is to uplift and celebrate queer artistry; amplifying the voices of queer artists and creating concert spaces with

the intent of building a stronger community around music. Sam is the most recent addition to the viola faculty member at Boston University.

Violinist/Composer **Mari Kimura**, hailed by *The New York Times* as a “virtuoso playing at the edge,” captivates audiences with performances that seamlessly blend virtuosity and innovation. A master of subharmonics—a revolutionary technique producing pitches an octave below the violin’s lowest string—she expands the instrument’s sonic possibilities in breathtaking ways. Kimura has premiered major works by John Adams, Luciano Berio, Tania León, and Salvatore Sciarrino, performing with orchestras including the Hamburg Symphony and Tokyo Symphony. Her performances graced many prestigious festivals including Bartók Festival in Hungary, Chigiana Festival in Italy to Lincoln Center. As an improviser, she collaborates with Henry Kaiser, Elliott Sharp, and Jim O’Rourke; Strings Magazine calls her work “simply stunning... a rare level of excitement and grandeur.” Her performances now feature MUGIC®, her pioneering wearable motion sensor that transforms gesture into sound. Recipient of the 2025 SEAMUS Lifetime Achievement Award and honored by Carnegie Corporation as “Immigrant: Pride of America,” Kimura continues pushing boundaries on stages worldwide. Her latest album, *MUGETSU* (2024), showcases improvisations Elliott Sharp describes as displaying “a sense of inevitability.” mugicmotion.com

Three-time GRAMMY-nominated violinist **Clara Lyon** is an acclaimed artist whose work sparks imaginative pathways by interlacing sonic languages with diverse artistic disciplines. Celebrated for her stylistic versatility, she thrives as a collaborator across contexts—from chamber music and recital programs to interdisciplinary projects that blend music with literature, visual art, and community-based practice. A prizewinner of the Irving M. Klein and Schadt International Competitions, Clara has appeared worldwide at venues and festivals including Carnegie Hall, the Kennedy Center, the Library of Congress, NPR's *Tiny Desk Concerts*, and the Reykjavik Arts Festival. Her artistic vision has been recognized with a Music Academy of the West Alumni Enterprise Award and a Ragdale Foundation Residency with the Theorem Collective. Clara is Co-Artistic Director of Decoda, Carnegie Hall's only Affiliate Ensemble. Her work spans concert halls and recording projects as well as sustained community partnerships in schools, hospitals, shelters, and correctional facilities. She also performs as a member of the Lydian String Quartet and the chamber orchestra A Far Cry, and teaches at Brandeis University, the Decoda Chamber Music Festival, and Greenwood Music Camp. A dedicated recording artist, she appears on New Amsterdam, Sono Luminus, New Focus, Sideband, and other labels. She holds degrees from the Juilliard School and SUNY Stony Brook and is an alumna of Carnegie Hall's Ensemble Connect fellowship.

Hailed as “superb”, “incisive” and “sonorous and panoramic” (*Boston Globe*), **David Russell** maintains a vigorous schedule both as soloist and as collaborator in the U.S. and Europe. He has served as Principal cello of the orchestras of Odyssey Opera and Opera Boston since 2010 and performs regularly with many ensembles based in New England such as Cantata Singers and Ensemble, the Worcester Chamber Music Society and Emmanuel Music. A strong advocate of new music, Russell has performed and recorded with contemporary ensembles such as Boston Modern Orchestra Project, Firebird Ensemble, Ludovico Ensemble, Callithumpian Consort, Music on the Edge, Dinosaur Annex, Collage, the Fromm Players at Harvard, and entelechron. Recent projects include recordings of cello concertos by Chen Yi and Lukas Foss, recordings of solo and chamber works and many premieres. Russell was appointed to the teaching faculty of Wellesley College in 2005. He has recorded for the Tzadik, Albany, BMOPSound, CRI, Centaur and New World Records labels.

1, 3, 4, 8 recorded at Dimension Sound, Jamaica Plain, MA

Engineer: Dan Cardinal

2, 5, 6, 7 recorded at Slosberg Music Center, Brandeis University, Waltham, MA

Engineer: Antonio Oliart

9 recorded at Slosberg Music Center, Brandeis University, Waltham, MA

Engineers: Eric Chasalow and Giuseppe Desiato

All tracks produced, edited and mixed by Eric Chasalow
(except track 1 edited by Mari Kimura),

Mastering: Antonio Oliart

Design, layout & typography: Marc Wolf, *marcjwolf.com*

Cover image: Photo by Sathyaprabha Rakkimuthu (*pexels.com*)

Eric Chasalow photo: © Aleks Karjaka

All compositions and recordings © Eric Chasalow,
DBA Suspicious Motives Music (ASCAP), all rights reserved.

“The Snow Man” (1921) and “Disillusionment of Ten O’Clock” (1915),
poems by Wallace Stevens (public domain).

This recording was funded, in part, by grants from the
Theodore and Jane Norman Fund for Faculty Scholarship at Brandeis University

For inquiries and to purchase scores, contact Black Tea Music.
blackteamusic.com

© & © 2026 Eric Chasalow
ericchasalow.com

FCR468 • NEW FOCUS RECORDINGS • NEWFOCUSRECORDINGS.COM



DDD FCR468 ©&© 2026 ERIC CHASALOW
NEWFOCUSRECORDINGS.COM | ERICCHASALOW.COM

**NEW FOCUS
RECORDINGS**