

Ingrid Arauco  
RESONANCES



CHARLES ABRAMOVIC, PIANO | MARCANTONIO BARONE, PIANO | YING QUARTET



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*This recording features treasured musical collaborators and friends in performances of some of my work from the past decade. While these pieces are quite varied in their inspiration, they are connected, though in ways that are easier to hear than to describe—most likely because they stem from purely musical impulses and investigations. I seek also to be in dialog with composers whose work I love and admire, so that my music may be rich in the resonances of both past and present.*

#### **Sonata for Two Pianos (2014)**

The three movements of this piece consist of a short, declamatory prelude, a more intimate “Reflection” based on gently weaving canons, and a joyful, extended romp. The last movement in particular calls for a light-handed virtuosity which is displayed in equal and dazzling measure by pianists Charles Abramovic and Marcantonio Barone. *Sonata for Two Pianos* was written for them and was given its first performance at Rock Hall, Temple University, on January 25, 2015.

#### **Sonata for Piano (2015)**

*Sonata for Piano* was commissioned by the Philadelphia Chamber Music Society in celebration of its thirtieth anniversary. Inspired by my first, deeply memorable encounter with Marcantonio Barone’s playing—an impassioned performance of George Rochberg’s *Four Short Sonatas*—I imagined a piece which would employ a great variety of textures, from thickly intense chords to delicate strands of sound; emotionally, too, I wished to embrace a great variety of feelings. In short, I was striving for a broadly encompassing work, one that would use the piano in a rich and bold way.

The Sonata is in four movements, with the first movement establishing a fundamental harmonic tension between two identical chord structures positioned a half-step apart, which introduced and developed at the outset, create friction and energy. The friction is never truly resolved in favor of either chord; rather, these sonorities are balanced in various ways. The momentum generated by the first movement is played out first as a quick, thinly-drawn scherzo, then as a slow, lyrical set of variations, and finally as a quasi-fugue, in which variants of the two opening harmonies of the work appear linearly and continue jostling for dominance, though in a generally more light-hearted manner than at the begin-

ning of the piece. Thematic ideas from the first movement reappear toward the middle of the final movement, lending the conclusion a darker, more turbulent cast.

*Sonata for Piano* was given its premiere by Marcantonio Barone on January 19, 2016, at Settlement Music School, Philadelphia, on a concert sponsored by the Philadelphia Chamber Music Society.

### **String Quartet No. 3 (2016)**

Much of my String Quartet No. 3 was composed in March 2016, while I was in residence at MacDowell in Peterborough, New Hampshire. Enconced in my studio deep in the snowy woods, I wrote the opening three movements in quick succession, then commenced work on the final movement, which is considerably longer than the previous three combined. This final movement was composed largely in Rome, where the balmy spring breezes could not have contrasted more vividly with the frosty air of Peterborough. While I don't think the change of climate or scenery is evident in my music—which really develops according to its own internal logic—I am still struck by the beauty of the places where I was fortunate enough to work.

The quartet's opening *Con energia*, *Adagio*, and *Scherzo* movements form, in retrospect, a sort of anacrusis to the final movement, which incorporates fantasia sections within the unfolding of a theme and variations. As the final movement progresses, the variations grow longer and more complex in design; however, the key thematic ideas are always present. In this work, as in all my music, there is a striving for a range and a depth of emotion which is not reducible to words, but captured only in the fleeting passions of the tones themselves.

I am grateful to MacDowell and the American Academy in Rome for providing inspiring environments for my work to flourish. The superb performance recorded on this disc was given by the Ying Quartet on January 13, 2019, at the Perelman Theater, Kimmel Center for the Performing Arts, Philadelphia, on a concert sponsored by the Philadelphia Chamber Music Society.

### **Resonances (2017)**

In January 2017 I attended pianist Marilyn Nonken's workshop on spectral music sponsored by the Philadelphia Chapter of American Composers Forum, and was delighted to be invited subsequently to write a piece for and in collaboration with Marilyn.

Intrigued by "spectralism" as an attitude toward sound rather than as a specific style or technique, I imagined music that might incorporate a great variety of sound palettes. I was also drawn toward the spectral quest for an ineffable music; one which lay beyond metaphor or words. It seemed that a deep exploration of sound—its shape, its resonance, its emotional effect—could be conceived of as a kind of spiritual exercise not only for me as a composer, but possibly also for performer and listener.

*Resonances* is the result of this exploration, and brings together three very different sound textures into one continuous arc. The first section, "Skeins and Bells," initially contrasts wisps in the very highest register of the piano with bell tones below. The following section focuses on the traditional "thematic middle" of the piano. It is followed by a concluding section of extended trills, once again starting at the top of the piano but gradually incorporating the entire range of the instrument. The damper pedal is kept down throughout long portions of the piece. Indeed, the idea of resonance—conceived as reverberant acoustic sound, as a memory from the harmonic past, and as a sonic vision of the future, animates the entire work.

*Resonances* was given its first performance by Marilyn Nonken on December 15, 2017, at Spectrum in Brooklyn, New York. I am grateful to her and to the Philadelphia Chapter of American Composers Forum for the opportunity to develop this piece, and to Charles Abramovic, whose interpretations unfailingly inspire me to listen afresh to music both old and new.

**Ingrid Arauco's** music been performed by the Ying, Momenta, Amernet and Colorado Quartets, Network for New Music, Third Sound, Mélomanie, and-Play, The Brass Project, the Atlanta Symphony, pianists Charles Abramovic, Marcantonio Barone, Martin Jones, and Marilyn Nonken, saxophonists Jonathan Hulting-Cohen and Branford Marsalis, guitarist Jordan Dodson, and many others. Ingrid treasures her collaborations with artists from the Philadelphia Orchestra, including Jeffrey Khaner, Ricardo Morales, Paul Demers, Jonathan Blumenfeld, violinists Barbara Govatos and Hirono Oka, violist Burchard Tang, and cellists Yumi Kendall and John Koen. Her music has been featured at Oundle International Organ Week, Festival "Compositores de Hoje" in Rio de Janeiro, and the Havana Contemporary Music Festival, to which she travelled as part of an artist delegation sponsored by the American Composers Forum. She has received commissions from the Philadelphia Chamber Music Society and the Kindler Foundation in the Library of Congress, and is the recipient of numerous honors, including the Holtkamp/AGO Award in Organ Composition and an Individual Artist Fellowship from the Delaware Division of the Arts, and resident fellowships from MacDowell and Yaddo. Her previous solo albums include *Invocation* and *Vistas* on Albany Records (TROY 1249 and 1525). Other recordings featuring her music include *Second Flight* and *Heard in Havana* on Innova Recordings, *Millennium Crossings* and *New Music for Oboe* on Capstone Records, and *Excursions* and *Florescence* on the Meyer Media label.

Ingrid Arauco's principal teachers were Robert Hall Lewis at Goucher College, and George Crumb, George Rochberg, Richard Wernick, and C. Jane Wilkinson at the University of Pennsylvania. She has taught at the University of North Carolina, Chapel Hill, and is currently Professor of Music at Haverford College.

Pianist **Charles Abramovic** has won critical acclaim for his international performances as soloist, chamber musician, and collaborator with leading instrumentalists and singers. As a solo recitalist, he has performed throughout the United States, Canada, and Europe, and has played at major festivals in Salzburg, Berlin, Bermuda, Dubrovnik, Vancouver, Aspen, and Newport. He made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared with numerous orchestras and collaborated with such artists as Midori, Viktoria Mullova, Kim Kashkashian, Mimi Stillman, and Jeffrey Khaner. Charles Abramovic has recorded for EMI Classics with Sarah Chang and for Avie Recordings with Jeffrey Khaner, and his recording of the solo piano works of Delius on the DTR label has won high praise in both the United States and Europe. He is highly dedicated to performing and recording contemporary music and has recorded works by Milton Babbitt, Gunther Schuller, Joseph Schwantner and many others. Charles Abramovic is actively involved in the musical life of Philadelphia, performing regularly with groups such as the Dolce Suono Ensemble, Network for New Music and Orchestra 2001. In 1997 he won the Career Development Award from the Philadelphia Musical Fund Society and in 2003 received the Faculty Award for Creative Achievement from Temple University, where he is currently Professor and Keyboard Department Chair at the Boyer College of Music and Dance. His teachers have included Natalie Phillips, Leon Fleisher, Eleanor Sokoloff, and Harvey Wedeen.

**Marcantonio Barone** has given solo recitals in New York, Washington, Philadelphia, San Francisco, London, Moscow, and St. Petersburg. During the last quarter of the twentieth century, he frequently performed as soloist with major orchestras in collaboration with such conductors as Antonio de Almeida, Sergiu Comissiona, Arthur Fiedler, Leon Fleisher, Barry Tuckwell, and Vladimir Ziva.

Mr. Barone has given the world premieres of works by Ingrid Arauco, Richard Brodhead, David Crumb, David Finko, Ulysses Kay, Gerald Levinson, Philip Maneval, George Rochberg, Andrew Rudin, and Melinda Wagner. As a member of Orchestra 2001, he was the pianist for the first performances and recordings of the seven volumes of George Crumb's *American Songbook*. He has performed with the musicians of Orchestra 2001 in Russia, Denmark, England, Austria, Qatar, the United Arab Emirates, and China, introducing recent American works to international audiences. He is a member of the Lenape Chamber Ensemble, 1807 and Friends, and the Craftsbury Chamber Players.

He has taught at the Bryn Mawr Conservatory of Music since 1980, and is an Associate in Performance at Swarthmore College. He studied with Eleanor Sokoloff at the Curtis Institute of Music and with Leon Fleisher at the Peabody Conservatory of Music. Among his other teachers were Susan Starr and Leonard Shure.

Mr. Barone is a Steinway Artist. He and violinist Barbara Govatos received the 2012 Samuel Sanders Collaborative Artist Award of the Classical Recording Foundation for their recording of the Beethoven violin sonatas.

The **Ying Quartet** occupies a position of unique prominence in the classical music world, combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world. Now in its third decade, the Quartet has established itself as an ensemble of the highest musical qualifications. Their performances regularly take place in many of the world's most important concert halls; at the same time, the Quartet's belief that concert music can also be a meaningful part of everyday life has also drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House. In fact, the Ying Quartet's constant quest to explore the creative possibilities of the string quartet has led it to an unusually diverse array of musical projects and interests.

The Ying's ongoing *LifeMusic* commissioning project, created in response to their commitment to expanding the rich string quartet repertoire, has already achieved an impressive history. Supported by the Institute for American Music, the Ying Quartet commissions both established and emerging composers to create music that reflects contemporary American life. In August 2016 the Ying Quartet released a new Schumann/ Beethoven recording on Sono Luminus with the cellist Zuill Bailey. The Ying Quartet's many other recordings reflect the group's wide-ranging musical interests and have generated consistent, enthusiastic acclaim. The group's CD *American Anthem* (Sono Luminus), heralding the music of Randall Thompson, Samuel Barber, and Howard Hanson, was released in 2013 to rave reviews; their 2007 Telarc release of the three Tchaikovsky Quartets and the *Souvenir de Florence* (with James Dunham and Paul Katz) was nominated for a Grammy Award in the Best Chamber Music Performance category. The Ying Quartet won a Grammy Award for its innovative recording *4 + Four* with the Turtle Island Quartet.

As quartet-in-residence at the prestigious Eastman School of Music in Rochester, New York, the Ying Quartet teaches in the string department and leads a rigorous, sequentially designed chamber music program. One cornerstone of chamber music activity at Eastman is the noted "Music for All" program, in which all students have the opportunity to perform in community settings beyond the concert hall. The Quartet is the ensemble-in-residence at the Bowdoin International Music Festival, and from 2001-2008, the members of the Ying Quartet were the Blodgett Artists-in-Residence at Harvard University.

## *Acknowledgments*

Recording Engineer and Producer: George Blood  
Assistant Engineer, Tracks 1-7, 12: Jon Smeltz  
Tracks 1-7, 12 recorded at Rock Hall, Temple University, Philadelphia, Pennsylvania on January 3-4, 2020  
Tracks 8-11 recorded in concert at the Perelman Theater, Kimmel Center for the Performing Arts, Philadelphia, Pennsylvania on January 13, 2019 (Philadelphia Chamber Music Society)

Piano Technician: Shuang Xi Gong

Cover Photograph: Joanna Eldredge Morrissey

Deepest thanks to all the artists on this disc, to George Blood, and to the Philadelphia Chamber Music Society, particularly Miles Cohen, Artistic Director, and Philip Maneval, Executive Director.

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# Ingrid Arauco

# RESONANCES



## *Sonata for Two Pianos (2014)*

- |   |              |        |
|---|--------------|--------|
| 1 | Prelude      | [2:14] |
| 2 | Reflection   | [3:24] |
| 3 | Réjouissance | [3:36] |
- Charles Abramovic and  
Marcantonio Barone, pianos

## *Sonata for Piano (2015)*

- |   |                     |        |
|---|---------------------|--------|
| 4 | Risolutio           | [6:43] |
| 5 | Scherzo             | [1:46] |
| 6 | Largo ed espressivo | [5:59] |
| 7 | Allegro con spirito | [4:50] |
- Marcantonio Barone, piano

## *String Quartet No. 3 (2016)*

- |    |                                |        |
|----|--------------------------------|--------|
| 8  | Con energia                    | [1:11] |
| 9  | Adagio                         | [3:27] |
| 10 | Scherzo                        | [1:29] |
| 11 | Fantasia, Theme and Variations | [8:26] |

### Ying Quartet

Robin Scott, violin I Janet Ying, violin  
Phillip Ying, viola I David Ying, cello

- |    |                          |         |
|----|--------------------------|---------|
| 12 | <i>Resonances (2017)</i> | [10:17] |
|----|--------------------------|---------|

### *Three sections played without break:*

#### Skeins and Bells

Spaciously, with a timeless quality. Pensant  
à Messiaen.

#### The Spirit Sings

Charles Abramovic, piano

Total Time = 52:00

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