

Gerard SCHURMANN

CHAMBER MUSIC, VOLUME THREE

PIANO QUARTET NO. 1
PIANO QUARTET NO. 2
TWO VIOLINS
SERENADE FOR SOLO VIOLIN

Alyssa Park, violin
Shalini Vijayan, violin
Martin Beaver, violin
Lyris Quartet
Mikhail Korzhev, piano

INCLUDES FIRST RECORDINGS

GERARD SCHURMANN: CHAMBER AND INSTRUMENTAL WORKS

by Paul Conway

Gerard Schurmann was born on 19 January 1924 in Kertosono, Java, which was then part of the Dutch East Indies. During the 1950s and '60s, he was best known for his music for the cinema, from the Ealing classics *The Long Arm* (1956) and *Man in The Sky* (1957) to the Disney adventure romp *Dr Syn, Alias the Scarecrow* (1963), *The Ceremony* (1963) and *The Bedford Incident* (1965), as well as such fantasy titles as *Horrors of the Black Museum* (1959) and *Konga* (1961) for the American producer Herman Cohen, and *The Lost Continent* (1968), a Hammer production. Other projects included orchestrating two Oscar-winning scores: Maurice Jarre's *Lawrence of Arabia*¹ and Ernest Gold's *Exodus*. Practising the strict discipline required to create vividly imaginative film scores for very specific forces to tight deadlines proved advantageous when he subsequently began to focus on writing pieces intended for the concert hall.

Anyone surveying Schurmann's current catalogue of works² might be forgiven for thinking he was a late developer and that the formal mastery evident in his early acknowledged scores sprang up fully formed. In fact, although his official canon admits only one score – the *Bagatelles* for piano (1945) – dating from his years as a fledgling composer, Schurmann wrote a number of works during this formative period of his career which he later suppressed, including music for theatre and ballet, chamber pieces and a song-cycle setting poems about Java entitled *Pacific*, which enabled him to indulge his fascination with gamelan music. It was the first work of

¹ Schurmann has written a substantial article on his involvement with this score at: www.mvdaily.com/articles/2009/01/lawrence.htm.

² As listed on the composer's official website: www.gerard-schurmann.com/works.htm.

his to have a public airing in Britain, performed by the soprano Joy McArden and the pianist John Wills in a 1943 concert supported by the Society for the Promotion of New Music.

Schurmann's concert works, though comparatively few, take in a variety of genres and demonstrate formidable technical skill. They also defy easy classification into distinct musical traditions: though traces of his part-British heritage remain, there are also multicultural influences, such as the subtle Magyar inflections of the choral cantata *The Double Heart* (1976) and, more overtly, in *Chuenchi* (1966), song-settings for high voice and piano of Chinese poetry, and the nine *Slovak Folk Songs* (1987). Such eclecticism, far from resulting in a ragbag of conflicting styles, has served to foster and nourish an authentic, original voice. Schurmann is his own man. He has learned to trust his instincts. Although his harmonic language has absorbed aspects of serialism, he has never confined his material inside strict tone-rows, preferring instead to adapt some of the discipline of a restricted palette to very personal artistic ends.

In addition to concertos for piano and violin, Schurmann's orchestral pieces include *Six Studies of Francis Bacon* (1968), *Variants* (1970) for a classical-sized group of players, *The Gardens of Exile* (1989–90), a one-movement work for cello and orchestra partly inspired by memories of semi-wild tropical gardens in Java, a Concerto for Orchestra (1996) commissioned by Lorin Maazel and the Pittsburgh Symphony Orchestra, and *Gaudiana* (2000–1), a set of Symphonic Studies for Orchestra inspired by the work of the Catalan architect Antoni Gaudí. His substantial opera-cantata *Piers Plowman* (1979–80) draws freely upon the lyricism that forms an integral part of all his works, whether featuring the voice or not.

All these orchestral compositions notwithstanding, it is arguably in his songs, instrumental works and chamber music that his most personal statements reside. Schurmann has observed that 'when I write I listen intensely, and try to respond emotionally in the most direct way possible.'³ That concentration and involvement is experienced at its purest and most immediate form in his scores for small combinations

³ 'Gerard Schurmann in conversation with Francis Routh', *Composer*, 92 (Winter 1987), p. 13.

of instruments. His suppression of several early pieces has helped to obscure the fact that chamber and instrumental music was at the core of his *œuvre* from the very beginning of his creative life: among the withdrawn works may be found a piano sonata, a cello sonata, a wind quintet and, most tantalisingly of all, two string quartets dating from the 1940s. The first of them was dedicated to the exiled Queen Wilhelmina of the Netherlands and premiered in her presence in 1943 by the Hirsch String Quartet, who subsequently played it at the popular National Gallery lunchtime concerts founded by Dame Myra Hess, and at the Wigmore Hall, among other venues; the second, performed by both the Dutch Sweelinck Quartet and the Hungarian Quartet, was a short piece, composed in response to competition guidelines that required it to be a prelude to Bartók's Third String Quartet (Schurmann later reworked some of its ideas in his chamber-orchestral piece, *Variants*).

Works that Schurmann does acknowledge include a *Fantasia* for cello and piano (1967),⁴ a sonatina for flute and piano (1968), a duo for violin and piano (1984),⁵ *Ariel* for solo oboe (1987) and a Trio for clarinet, cello and piano (2003).⁶ In the 21st century, he has turned once again to the string quartet, resulting in two quintessential examples of his craft (2004 and 2012).⁷ Other recent works include *Four Pastoral Preludes* for piano (2012), written after a visit to the village of Bellac in France; *Romancing the Strings*, a nonet written in response to a commission from the Tucson Winter Music Festival in Arizona and first performed on 20 March 2016; and the poignant and deeply felt piano piece, *Memento*, featured in a Rawsthorne Society memorial concert for John McCabe on 29 October 2016, at the Royal Northern College of Music, Manchester.

In 1984 the recently formed Los Angeles Piano Quartet was awarded a grant from the US National Endowment for the Arts to commission Schurmann to write a new work for them, and they duly premiered his Piano Quartet No. 1 (1986) on 20 July 1986 at that year's Cheltenham Festival. They then gave well over 40 performances of the

⁴ Recorded on Gerard Schurmann, Chamber Music, Volume 2 (Toccat Classics TOCC 0220).

⁵ Recorded on Gerard Schurmann, Music for Violin and Piano (Toccat Classics TOCC 0133).

⁶ Recorded on TOCC 0220.

⁷ Recorded on TOCC 0220.

piece throughout Europe and the United States. The score is dedicated to the memory of the Austrian-born musicologist and broadcaster Hans Keller, a friend of the composer. Marked *Andante con affetto*, the opening ‘Ricercale’ [1] begins softly with one of the main ideas, a brief melodic phrase, played by the strings in tight canon. The piano joins the ensemble after one bar with a broader version of the same intervals in octaves. A second, more decisive theme is introduced *fortissimo* by the strings and the remainder of the movement explores the implications of these two contrasting subjects. The music eventually finds repose in a hushed and extended final canon.

The central ‘Capriccio’ [2] is a perfect example of Schurmann’s ability to write genuinely fast music: it erupts with teeming activity and maintains a fiendishly swift speed throughout. It is rooted in a simple, almost folk-like theme shot through with nervous energy. This theme, which first appears on the violin, consists of two symmetrical phrases of four bars each, connected and followed by three bars of ascending runs for the piano. More temperate episodes provide contrast but this urgent movement climaxes in a fierce coda of gripping intensity which ends with a barbarous *coup de grace*. Not only did Hans Keller, the dedicatee, die while the work was being composed, but so, too, another close friend; and Schurmann expresses his rage over the loss in this substantial central movement which he has described as ‘like an extended, relentlessly angry *Dies Irae*’.⁸

Marked *Largo*, the final ‘Corale’ [3] offers consolation. In this essentially lyrical and introspective movement there are brief passages for strings alone and moments when the piano takes centre stage, and yet this finale is notable for bringing all the players together in a mood of reconciliation and spirit of unity after the fractured vehemence of the ‘Capriccio’. Before long, material from the opening ‘Ricercale’ reappears. Although the closing bars recall closely the expressive opening statement of the work, the piece ends in a mood of calm acquiescence.

The *Serenade* for solo violin (1969) is dedicated to Vivien Hind, Schurmann’s first wife, who was a fine violinist and sometime leader of the BBC Concert Orchestra. It was

⁸ Email from Gerard Schurmann to the present writer, dated 28 November 2016.

premiered on 7 January 1970 by Yossi Zivoni at the Dublin Festival of 20th Century Music. The Bulgarian virtuoso Mincho Minchev gave the first American performance at Michigan State University, and the first British performance took place on 16 March 1980, when Ruggiero Ricci played it at the Queen Elizabeth Hall. The *Serenade* is a relatively early work in Schurmann's acknowledged canon and it marked a refinement of his style, which had now been sufficiently honed that it could be readily identified in a single line. The piece consists of nine little studies, and Schurmann takes care to invest each with its own character, based on a specific violin technique. The textural range of the intense and muscular opening *Ardente* [4] is augmented by double-stopping. The following *Grazioso* [5] explores the contrasting expressive possibilities of *arco* and *pizzicato* playing with elegance and refinement. There is a judicious use of harmonics in the third movement, marked *Con slancio, sempre declamando* [6], whereas the fourth, entitled *Pastorale* [7], offers varied articulation and covers a broad range of expression and dynamics. *Staccato* and *legato* juxtapositions characterise the drily witty fifth movement, *Burla* [8]. The sinuous *Presto* [9], which is muted throughout, requires quicksilver playing. Following without a break, the majestic *Vivace* seventh movement [10] features *flautando* trills and playing near the bridge of the instrument. The gentle *Tranquillo* eighth movement [11] is graced by various ornamentations, including *flautando* passages, trills and icy tremolos. Thematically related to the first movement, the bold and intense finale [12] is marked *Ardente* and is framed by two short *Pesante* passages. By bringing back the initial material in the closing study, Schurmann ensures that this variegated score has a cyclical unity.

After Schurmann's First Piano Quartet made a strong impression at the initial Tucson Chamber Music Festival in 1994, played again by the Los Angeles Piano Quartet, Schurmann was commissioned by the Festival to write a new work for the same players, to be performed at the Fifth Festival on 6 March 1998. The Piano Quartet No. 2 (1997–98) had a number of further performances in the USA by the Los Angeles Piano Quartet, and was played three times in England by the Newbold Piano Quartet, in London and in Chichester, and by the Fauré Quartet in Germany. Additional performances were given

at the Royal Academy of Music in London, and by members of the Czech Philharmonic Orchestra in Prague.

In contrast to its predecessor, the Second Piano Quartet is mainly relaxed and broadly lyrical. The opening *Allegro moderato* [13] begins with a noble theme that furnishes the basic material for the rest of the piece. One of Schurmann's most delightful melodies, it is sufficiently flexible to lend itself to numerous modifications and engaging enough for the listener to welcome its reappearances in various guises. Though the main tempo is sprightly, a number of more introspective episodes are encountered en route and it is one of these reflective passages that closes the movement on an anticipatory note, suggesting that the main musical argument is to be continued.

The second movement [14] deftly combines elements of slow movement with scherzo in a cogent hybrid form that progresses according to its own logic. A brief scampering preface of two bars, based on an inversion of the main melody of the work, leads to an extended *Adagio cantabile*. Rapt and chorale-like, this unhurried material is interleaved with several further appearances by the same scurrying gesture with which the movement opened. The final recurrence of the hectic idea is somewhat extended before a final, song-like restatement of the measured music.

Beginning with a fugue introduced by the viola and followed by the violin, the cello, and then the piano, the closing *Allegro molto* [15] returns to the outgoing spirit of the opening movement. The principal theme of the first movement soon returns in thoughtful mood before the fugal subject takes charge again and steers the finale to a buoyant and robust conclusion.

Kenneth Loveland once quoted Schurmann as saying that, as a young composer, he felt that 'if he had the technical ability, Rawsthorne's *Theme and Variations* for two violins was the sort of music he would like to produce.'⁹ Alan Rawsthorne (1905–71) became Schurmann's mentor in the early post-War period and such was the rapport between them that Rawsthorne acted as best man at Schurmann's marriage to Vivien Hind in 1948, and became godfather to their daughter Karen, born the following

⁹ Kenneth Loveland, 'The Music of Gerard Schürmann', *The Musical Times*, Vol. 111, No. 1527 (May 1970), p. 490.

year. By the time Schurmann was studying with him, Rawsthorne had written several concertos, a symphony and the impressive *Symphonic Studies* for large orchestra, and so it is telling that Schurmann should single out an exquisite 1937 miniature for two players as a particular source of inspiration – and that he should wait so long before producing a work of his own for the same forces. *Two Violins* (2015) was written for, and dedicated to, Alyssa Park and Shalini Vijayan, both members of the Lyris Quartet, who gave the first performance on 2 August 2015 at the Bing Auditorium in Los Angeles. The title is carefully chosen, since these six character pieces make a virtue out of the identical nature of the two protagonists: instead of attempting to present starkly contrasting sonorities and registers, they contain much imitative writing, often in the form of close canons. There are also passages of rigorous counterpoint and occasional unison writing when the violins resolve their differences and speak as one. Thanks to skilled part-writing and continuous evolution of material, the two instruments remain on an equal footing throughout the work.

Entitled ‘Parading’, the brief opening vignette [16] is an alert two-part invention. Almost from the outset, Schurmann starts developing his material and swapping ideas between the two instruments, each player initiating music taken up by the other. ‘Dreaming’ [17] is a hushed and delicate, berceuse-like invention that frames a quicker, more intense central episode – perhaps a fleeting night terror, soon forgotten as the lullaby returns. The most elaborate of the movements, ‘Playing’ [18], features a wide expressive range from counterpoint to canons and unisons to *pizzicato* writing and chordal passages. ‘Teasing’ [19] offers tightly knit counterpoint, inversion and interweaving of parts. Any mockery suggested by the title is gentle and harmless in nature, and another meaning of the word is relevant here – that of a gradual pulling-together of the two instrumental strands. ‘Playing’ and ‘Teasing’ share material in their final bars, possibly an acknowledgement that the two activities are closely aligned. Eloquence and expressive warmth are the keynotes of ‘Roaming’ [20]. A couple of tremolo outbursts momentarily darken the mood but the movement ends serenely in the heights. The essential playfulness of the work returns in the fleet-footed finale, entitled ‘Chasing’ [21]. In this *tour de force* of rapid interplay between the two violins, Schurmann

fashions another intricate two-part invention which ends with a bold flourish and a satisfying final unison D. Whereas the 1969 *Serenade* for solo violin exploited fully the various technical possibilities of the instrument, *Two Violins* is arguably an even more impressive accomplishment in that its diversity and virtuosity are achieved without recourse to special effects. In clarity of thought and idiomatic writing, it makes a worthy companion piece to the Rawsthorne *Theme and Variations*, while also providing the quintessence of Schurmann's own relaxed and refined late style.

Paul Conway is a freelance writer specialising in twentieth century and contemporary British music. He has reviewed regularly for The Independent and Tempo, provided programme notes for The Proms and the Edinburgh, Spitalfields and Three Choirs Festivals and contributed chapters to books on John McCabe and Robert Simpson.

The **Lyrus Quartet**, described as ‘radiant, [...] exquisite [...] and powerfully engaged’ by Mark Swed of *The Los Angeles Times*, was founded in 2008. The members of the Quartet – Alyssa Park and Shalini Vijayan, violins, Luke Maurer, viola, and Timothy Loo, cello – have collaborated with a number of renowned artists, among them Martha Argerich, Myung-Whun Chung, Alban Gerhardt, David Geringas, Natalia Gutman, Boris Pergamenschikow, Richard Stoltzman and Guillaume Sutre, and have worked closely with the composers John Adams, Bruce Broughton, Steven Mackey,



Andrew Norman, Peter Knell, Oliver Knussen, Krzysztof Penderecki, Paquito D’Rivera, Kurt Rohde, Gerard Schurmann and Wadada Leo Smith. They appeared alongside composer/pianist Billy Childs as part of the Jazz and World music series of the Los Angeles Philharmonic at Disney Hall and with Steve Reich at the Bing Hall of the Los Angeles County Museum of Art.

The members of the Quartet have appeared throughout North America, Europe and Asia in a diverse range of ensembles, including the Grammy-nominated groups Absolute Ensemble, Southwest Chamber Music and Orchestra Ensemble Kanazawa, as well as making various solo and chamber festival appearances in such places as Ravinia, Madrid (Brahms Festival), the Music Academy of the West, Banff Centre for the Arts, Czech SommerFest and Oregon Festival of American Music. The Lyris Quartet was recently invited by the LA Philharmonic to perform in their Green Umbrella series and in their tribute concert to the composer Steven Stucky. New projects include innovative multimedia concerts with the artists Andrew Burke and Ana Prvacki as well as opening for Kraftwerk and Ben Harper. They also gave the West Coast premiere of David Lang's *The Difficulty of Crossing a Field*.

The Lyris Quartet has been resident ensemble for the series 'Jacaranda: Music at the Edge' for five seasons and was the founding resident ensemble of the 'Hear Now' Music Festival, which focuses on the music of living Los Angeles composers. As part of this series, it has collaborated with and premiered works by Arturo Cardelús, Don Davis, Stephen Hartke and Veronika Krausas, among others.

The Quartet has recorded for ARS and Naxos, and this is the group's second recording for Toccata Classics: they perform Gerard Schurmann's First and Second String Quartets on TOCC 0220.

Mikhail Korzhev, a pianist who 'projects strength, atmosphere and the ability to untangle even the knottiest passages' (*International Record Review*), is equally active as a solo recitalist, chamber musician and orchestral soloist. He has worked with a number of distinguished conductors, among them Sergiu Comissiona and Carlo Ponti Jr; his chamber partners have included soloists of the Russian National Orchestra, the Mladi Chamber Orchestra, Lyris String Quartet and members of the St Petersburg and Tokyo String Quartets. His collaborative work has been highly appreciated by Eugenia Zukerman, Richard Stolzman, Oleh Krysa and other noted musicians. His performances have been well received in the American and European press. *Momento Sera* in Rome felt that "The



young Russian pianist [...] displayed a notable technical mastery that allowed for passionate moments of ardent lyricism as well as wonderful purity and fluency’, and *The Salt Lake Tribune* observed that ‘Korzhev belongs to that exclusive club of super musicians’ and that ‘he already performs like a keyboard legend’.

His particular interest in contemporary music led him to participate in the Virginia Waring International Piano Competition in 2005, which had an emphasis on the music of Ernst Krenek. As a winner of that competition in September 2006 Korzhev gave a recital in the Konzerthaus in Vienna, about which the *Wiener Zeitung* wrote: ‘Korzhev obviously has much affection for Krenek’s personal style, thanks to which the listener experiences the dramatic qualities of the work’. Following the success of his Vienna debut Korzhev recorded a CD of Krenek’s piano music, released by Phoenix Edition/Naxos Records in 2008, that became an instant top-seller and received enthusiastic reviews.

Mikhail Korzhev’s second CD recording featured compositions for piano solo as well as works for violin and piano (with Alyssa Park) by Gerard Schurmann and was released by Toccata Classics in 2012 on TOCC 0133. In the same year a very different recording project came out: a compilation of 40 classical standards for the online music-library Megatrax. Another Schurmann CD – this one a collection of chamber works, with the cellist Clive Greensmith and clarinetist Håkan Rosengren – was released in spring 2014 on Toccata Classics TOCC 0220.

But it is his playing in the first three piano concertos of Ernst Krenek (on Toccata Classics TOCC 0323) that has garnered the loudest praise: ‘Pianist Mikhail Korzhev is able to make even the most knotty of Krenek’s serial textures flow naturally. His tone is warm, and his phrasing ideally focussed’ (Gavin Dixon, Classical CD Reviews); ‘Korzhev’s piano playing is scintillating’ (John J. Puccio, Classical Candor), ‘The performances are exceptionally good, with Mikhail Korzhev proving a terrific virtuoso and highly sensitive musician’ (Robert Matthew-Walker, *Musical Opinion*) – the critical enthusiasm has been uniform.

He combines his performing career with teaching. He has served on the faculties of University of Southern California and Chapman University and currently is on the faculty of California State University at Fullerton. Since 2008 he has been a faculty member at Beverly Hills International Music Festival, and in summer 2009 he taught a summer course at the Bösendorfer Piano Academy in Vienna. He holds a doctorate in piano performance from the University of Southern California, where he studied with Daniel Pollack. His previous teachers include Alexander Satz and Vera Khoroshina at the Moscow Conservatoire College.

The Canadian violinist **Martin Beaver** was first violin of the world-renowned Tokyo String Quartet from June 2002 until its final concert in July 2013, appearing on the major stages of the world, among them Carnegie Hall, Wigmore Hall, Berliner Philharmonie, Suntory Hall and the Sydney Opera House. Recordings of the Tokyo String Quartet during his tenure include the complete Beethoven quartets on Harmonia Mundi.

Martin Beaver's concerto and recital appearances span four continents, with orchestras such as the San Francisco Symphony, the Toronto Symphony, l'Orchestre Philharmonique de Liège and the Sapporo Symphony Orchestra, under the batons of Kazuyoshi Akiyama, Charles Dutoit, Raymond Leppard and Yannick Nézet-Séguin, among others. Chamber-music performances include collaborations with such eminent artists as Yefim Bronfman, Leon Fleisher, Lynn Harrell, Sabine Meyer and Pinchas Zukerman. He is a regular guest at prominent festivals in North America and abroad, among them the Seattle Chamber Music Festival, La Jolla Summerfest, the Santa Fe Chamber Music Festival, Chamber Music Northwest, the Norfolk Chamber Music Festival, the Edinburgh Festival and the Pacific Music Festival in Japan.

His discography includes concertos, sonatas and chamber music on the Harmonia Mundi, Biddulph, Naim Audio, René Gailly, Musica Viva, SM 5000 and Naxos labels, in recorded repertoire ranging from Bach, Beethoven and Brahms to the music of the living composers Alexina Louie and Joan Tower.

Following his early studies with Claude Letourneau and Carlisle Wilson, Martin Beaver was a pupil of Victor Danchenko, Josef Gingold and Henryk Szeryng. He is a laureate of the Queen Elisabeth, Montreal and Indianapolis competitions and has subsequently served on the juries of major international competitions, including the 2009 Queen Elisabeth and 2010 Montreal competitions, the 2014 Osaka International Chamber Music Competition and the 2015 Melbourne International Chamber Music Competition.

A devoted educator, Martin Beaver has conducted master-classes around the world and held teaching positions at the Royal Conservatory of Music in Toronto, the University of



British Columbia and the Peabody Conservatory in Baltimore. More recently, he served on the faculty of New York University and as Artist in Residence at the Yale School of Music, where he was awarded its highest honour, the Sanford Medal. He joined the faculty of the Colburn Conservatory of Music in Los Angeles in August 2013 as Professor of Violin and Co-Director of String Chamber Music Studies.

He is proud to be a founding member of the Montrose Trio with pianist Jon Kimura Parker and cellist Clive Greensmith. He plays a 1789 Nicolo Bergonzi violin.

Alyssa Park, violin, established an enviable international reputation at age sixteen for being the youngest prize-winner in the history of the Tchaikovsky International Competition. She has made numerous recital and orchestral appearances in the USA and elsewhere, making her European debut with Sir Colin Davis and the Bavarian Radio Symphony Orchestra. Among the orchestras with which she has played solo are the Austrian Radio Symphony, Berlin Radio Orchestra, the Czech Philharmonic, Frankfurt Radio Orchestra, Hamburg Philharmonic, Japan Philharmonic, Lausanne Chamber Orchestra, Lisbon Symphony, Munich Philharmonic, Singapore Symphony and Stuttgart Chamber Orchestras. Recent seasons included performances at the Ravello Festival in Italy and at the Royal Concertgebouw in Amsterdam.

An avid chamber musician, Alyssa is a founder member of the Lyris Quartet and has been a frequent guest at major festivals, not least the Beethoven Festival in Bonn, Frankfurt, Ludwigsburg, Madrid (Brahms Festival), Montpellier, Passau, Prague Summer Festival, Schleswig-Holstein, Weilburg and, at home, the Oregon Festival of American Music.



The violinist **Shalini Vijayan** – a ‘vibrant’ musician for Mark Swed of *The Los Angeles Times* – is an established performer and collaborator on both coasts of the United States. Always an advocate for modern music, Shalini was a founding member and Principal Second Violin of Kristjan Järvi’s Absolute Ensemble, and recorded several albums with them, including the 2001 Grammy nominee, *Absolution*. As a part of the Absolute Ensemble, she has performed throughout the United States and Europe, not least in the Barbican Hall in London and the Concertgebouw in Amsterdam.

A member of the New World Symphony in Miami Beach, Florida, from 1998 to 2001, Shalini served as concert-master for John Adams, Oliver Knussen, Reinbert de Leeuw and Michael Tilson Thomas. She was also concert-master for the premiere performances and recording of Steven Mackey’s *Tuck and Roll* for RCA Records in 2000. In Los Angeles she is featured regularly with Grammy-winning Southwest Chamber Music and can be heard on their Grammy-nominated Complete Chamber Works of Carlos Chávez, Volume 3. Most recently, she has been a featured soloist with the Los Angeles Master Chorale in Chinariy Ung’s *Spiral XII* and Tan Dun’s *Water Passion*. She is on the performance faculty of the Nirmita Composers Workshop in Siem Reap, Cambodia.





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GERARD SCHURMANN Chamber Music, Volume Three

Piano Quartet No. 1 (1986)

1 I	Ricercare	6:33
2 II	Capriccio	7:30
3 III	Corale	7:01

Serenade for Solo Violin

(1969)*

4 I	<i>Ardente</i>	1:37
5 II	<i>Grazioso</i>	1:20
6 III	<i>Con slancio</i>	1:56
7 IV	<i>Pastorale</i>	2:57
8 V	<i>Burla</i>	1:09
9 VI	<i>Presto</i>	0:50
10 VII	<i>Vivace</i>	1:25
11 VIII	<i>Tranquillo</i>	4:09
12 IX	<i>Pesante – Ardente</i>	1:56

21:04

Piano Quartet No. 2

(1997–98)		20:50
13 I	<i>Allegro moderato</i>	6:53
14 II	<i>Scorrevole – Adagio cantabile</i>	9:42
15 III	<i>Allegro molto</i>	4:15

17:19

Two Violins (2015)*

16 I	Parading	1:12
17 II	Dreaming	2:02
18 III	Playing	2:03
19 IV	Teasing	2:54
20 V	Roaming	3:16
21 VI	Chasing	2:20

13:47

Lyrus Quartet

Alyssa Park, violin 1–3 13–21

Shalini Vijayan, violin 16–21

Luke Maurer, viola 1–3 13–15

Timothy Loo, cello 1–3 13–15

Martin Beaver, violin 4–12

Mikhail Korzhev, piano 1–3 13–15

TT 73:20

*FIRST RECORDINGS