

Brandeis

SPRING 2022

CONCERT SERIES

Slosberg Music Center

LYDIAN STRING QUARTET

ANDREA SEGAR & JUDITH EISSENBERG, *VIOLINS*
MARK BERGER, *VIOLA* | JOSHUA GORDON, *CELLO*



PHOTO BY SUSAN WILSON



WITH SPECIAL GUEST

DAVID KRAKAUER, *CLARINET*

Saturday, March 19, 2022 | 8 p.m.

Slosberg Music Center | Brandeis University

ABOUT THE SLOSBERG MUSIC CENTER

Welcome to the Slosberg Music Center at Brandeis University, home to the Brandeis Concert Series and Department of Music. Please take a moment to review the information below, and feel free to ask our concert staff members for assistance at any time. Enjoy the show!

RECITAL HALL GUIDELINES

Videotaping, audio recording, and photography (including cell phones) are not permitted without specific permission from the management. Please turn off all electronic devices before the performance begins. No food or drinks are permitted in the Recital Hall.

LATE SEATING

Latecomers will be seated at the discretion of the management, per the performer's request.

STAY IN TOUCH

Go to brandeis.edu/concerts or find the **Slosberg Music Center** on **Facebook** for the latest concert updates. To join our e-mail list for Brandeis arts news and discount ticket offers, visit brandeis.edu/arts.

RESERVATIONS

For all concerts, advance reservations are currently required and available at brandeis.edu/concerts, which also includes the latest concert guidelines and regulations. If you cannot join us in person, watch our live stream at brandeis.edu/streaming/music.

WHEELCHAIR ACCESS

Patrons in wheelchairs should email slosberg@brandeis.edu or call 781-736-4867 before you arrive so we can guarantee you an appropriate seat location.

RESTROOMS

Restrooms in the Slosberg Music Center are located on the lower level of the building. An accessible restroom is available on the main level behind the lobby.

ABOUT THE BRANDEIS CONCERT SERIES

Each year, the Brandeis Department of Music presents 60+ concerts, including:

MARQUEE CONCERTS*: An exceptional series of professional concerts that feature faculty and visiting artists, including the *Lydian String Quartet*.

STUDENT CONCERTS: Outstanding student ensembles and music majors perform music ranging from the Renaissance to improvisational jazz and more.

MUSIC AT MANDEL: The Department of Music and the Mandel Center for the Humanities present 7 FREE noontime concerts throughout the year.

BRAND NEW MUSIC: Professional and student performers showcase the work of Brandeis student, faculty, and alumni composers.

* Select Marquee Concerts are ticketed (\$5-\$35). All other concerts are FREE!

LYDIAN STRING QUARTET

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Slosberg Recital Hall

PROGRAM

Oswaldo Golijov (b. 1960)

K'Vakarat (1994)

Vijay Iyer (b. 1971)

Disunities (2021)**

~ INTERMISSION ~

Johannes Brahms (1833-1897)

Clarinet Quintet in B minor, Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino - Presto non, assai, ma con sentimento

IV. Con moto

** *WORLD PREMIERE* | Commissioned by the Lydian String Quartet at Brandeis University in honor of their 40th anniversary season in 2020, generously funded by a gift from anonymous donors

PROGRAM NOTES

Oswaldo Golijov (b. 1960)
K'Vakarat (1994)

From the original 1994 recording liner notes, Oswaldo Golijov writes about the performance with cantor Misha Alexandrovich and the Kronos Quartet:

“Misha sang this synagogue refrain – I’ve known it by heart since I don’t know when – but when he sang it I heard things I’d never heard before. It was like a river, ancient and primal. He sang without ego, with an inner silence, and I sought for inner silence in the harmony.

“In the temples of Jerusalem, it’s chaos, nobody agrees, everyone holds a different attitude toward God. But how do you explore them all in a single refrain? One time it’s very sweet, another time it’s very angry.

“Mischa’s refrain is like a wheel, revolving, but Kronos takes off like an arrow. First it’s a shepherd’s flute, playing in obedient harmony, then it’s a sword, raised in defiance, even against the will of God.

“There’s always the question in Jewish history: Why should we do what God wants us to do? Starting with Jakov who fought with God’s angel, I have always admired the rebels.”

In tonight’s performance you will hear David Krakauer’s adaptation of this work for “klezmer clarinet” and string quartet.

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Vijay Iyer (b. 1971)

Disunities (2021)** *World premiere performance, LSQ commission*

I kept restarting this piece over the course of a couple of years, while it was subject to a series of pandemic-era postponements. None of my ideas felt right for these times of precarity, suffering, conflict, and shattering confusion. It was, quite frankly, difficult to determine this work’s reason for being.

Finally, in a notebook last summer I wrote, “I thought about disunities and about managed parallel synchronies — say, pairwise coordinations in rhythm, while there might also be a relationship in the material between different subgroups. So what may seem like factions turns out to be entangled, or vice versa. Maybe it’s about portraying unities devolving into factions. It feels like

the right move right now.” I pursued a strategy of “pairing off”/“teaming up” within the quintet — five apart, one against four, two against three, and so forth. This simple, almost banal iterative method somehow offered a rush of clarity, a newfound sense of what it is that a group of people can do together — hope, in a word.

I’m very grateful to David Krakauer and the Lydian Quartet for inviting me into their world, and for giving this piece the life that it needs.

~ Vijay Iyer

. . . .

Johannes Brahms (1833-1897) **Clarinet Quintet in B minor, Op. 115 (1891)**

In 1890, Brahms penned what he believed would be his final composition with his G major String Quintet, Op. 111. In valedictory tone, that work displays all of the stylistic hallmarks for which Brahms is known and loved, and upon listening, it is not a stretch to hear in this string quintet a summation of his life’s work. Thankfully, fate intervened and in 1891 Brahms visited the Court of Meiningen where first heard the playing of the orchestra’s principal clarinetist, Richard Mühlfeld. Brahms was so taken by Mühlfeld’s performance that he asked for a private recital so that he could study the instrument (and Mühlfeld’s sound in particular) in its full range. The following summer, Brahms composed his clarinet trio as well as the clarinet quintet, and would go on to compose two clarinet sonatas. This late explosion of creativity stands as one of the most significant contributions to a single instrument’s chamber music repertoire in all of Western music’s history.

The Clarinet Quintet, Op 115, opens lyrically in B minor with a duo for the two violins, but surprisingly cadences immediately to the relative major for the first entrance of the clarinet. The tension between major and minor modes is a unifying element of the entire quintet, and contributes much to its wistful, autumnal tone. The second movement, Adagio, is one of Brahms’s most tender and loving creations, with a dramatic central section of decidedly Romany flavor with zither-like tremolando in the strings. The third movement begins calmly like many of his middle movement intermezzos (a substitute he often made for the typical scherzo), but then bursts into a Hungarian folk dance. The finale is a set of variations, where the theme is gradually transformed into the return of the very opening of the quintet, bringing the entire work full circle with its melancholy and achingly beautiful ending.

~ Mark Berger

ABOUT THE PERFORMERS

Only a select few artists have the ability to convey their message to the back row, to galvanize an audience with a visceral power that connects on a universal level. **David Krakauer** is such an artist. Widely considered one of the greatest clarinetists on the planet with his own unique sound and approach, he has been praised internationally as a key innovator in modern klezmer as well as a major voice in classical music. In 2015 he received a Grammy nomination as soloist with the conductorless chamber orchestra “*A Far Cry*”.

Krakauer began his journey with the music of his Eastern European Jewish cultural heritage at the end of the 1980s as the Berlin Wall was falling, and culture from “behind the Iron Curtain” began to emerge in the West. Inspired by these massive cultural shifts, he began to explore klezmer music as he sought to connect with his Jewish identity in a deeper way. He very quickly became a creator in his own right; first as a member of the ground-breaking band “The Klezmatics” (that launched the second klezmer revival of the early 90s), then as an integral part of John Zorn’s Radical Jewish Culture movement, and ultimately as a composer, soloist, and band leader in the klezmer genre.

His wide array of projects, solo appearances, and multi-genre collaborations includes ensembles, conductors, composers and individual artists such as the WDR Big Band, Abraham Inc. (co-led with Fred Wesley and Socalled), the Emerson Quartet, Marin Alsop, Wlad Mathulets, Leonard Slatkin (Orchestre de Lyon), Nadja Salerno-Sonnenberg, Quatuor Debussy, JoAnn Falletta, George Tsontakis, Anakronic Electro Orkestra, and Kathleen Tagg (pianist and co-creator of *Breath & Hammer*).

Krakauer’s discography contains some of the most important clarinet recordings of recent decades. Among them are *The Dreams and Prayers of Isaac the Blind* (Osvaldo Golijov and the Kronos Quartet/Nonesuch), which received the Diapason D’Or in France, *The Twelve Tribes* (Label Bleu) which was designated album of the year in the jazz category for the Preis der Deutschen Schallplattenkritik, and Paul Moravec’s Pulitzer Prize-winning composition *Tempest Fantasy* (Naxos). He has also recorded with violinist Itzhak Perlman/The Klezmatics (Angel) and Dawn Upshaw/Osvaldo Golijov (Deutsche Grammophon). Other notable releases include his 2015 album *Checkpoint* with his band Ancestral Groove (Label Bleu), Mathew Rosenblum’s concerto “Lament/Witches’ Sabbath” with BMOP (New Focus), *Klezmer NY* (Tzadik), *Tweet Tweet* and *Together We Stand* with Abraham Inc. (Label Bleu) and *Breath & Hammer* on his own label, Table Pounding Records. He can be

heard in Danny Elfman's score for the Ang Lee film *Taking Woodstock* and throughout Sally Potter's *The Tango Lesson*.

Most recently Krakauer has been co-composing a number of large scale works with Kathleen Tagg including a fantasy for concert band, a clarinet concerto commissioned by the Santa Rosa Symphony (lead commissioner), the Eugene Symphony and The Adele and John Gray Endowment Fund, and the score for *Minyan* by filmmaker Eric Steel. Additional new productions include the co-creation of *Mazel Tov Cocktail Party!*, a festive genre-crossing project released in February 2022.

As an esteemed educator, David Krakauer is on the clarinet and chamber music faculties of the Manhattan School of Music, the Mannes College of Music (New School) and The Bard Conservatory. www.davidkrakauer.com



Performing with “a precision and involvement marking them as among the world's best quartets” (Chicago Sun-Times), the **Lydian String Quartet (LSQ)** embraces the full range of the string quartet repertoire with curiosity, virtuosity, and dedication to the highest artistic ideals of music making.

Since 1980, their interpretive mastery of standard and contemporary repertoire has resulted in prizes at international competitions in Canada, France, England, and in New York (Naumburg Award for Chamber Music), and concerts throughout the United States and abroad. Their recordings reflect their diverse and far-reaching repertoire, from works by Beethoven, Brahms, Ives, and Schubert to contemporary American composers including Harbison, Hyla, and Wyner.

The LSQ has performed extensively throughout the United States at venues such as Jordan Hall in Boston; the Kennedy Center and the Library of Congress in Washington, D.C.; Lincoln Center, Miller Theater, and Weill Recital Hall in New York City; the Pacific Rim Festival at the University of California at Santa Cruz; and the Slee Beethoven Series at the University at Buffalo. Abroad, the Quartet has made appearances in France, England, Italy, Switzerland, Germany, Russia, Armenia, and most recently in Taiwan.

The Lyds' long-term residency at Brandeis allow them to collaborate with each other and colleagues around the world, partially through their yearly concert series at the Slosberg Music Center. The Quartet was recently awarded a CMA Classical Commissioning Grant with composer Kurt Rohde, hosts a biennial composition prize and is on the faculty of Brandeis University in Waltham, Massachusetts. Learn more at lydianquartet.com.

***On leaving the Lydians* (1980-2022)**

I have had the deep pleasure of playing great music with great musicians for 42 years in the Lydian String Quartet. Thank you Wilma, Mary Ruth and Rhonda—friend and colleague, even pre-Lyds—for starting it all with me back in 1980. There’s nothing like first love! Those beginning years we scaled (Josh, please appreciate the pun) some mountains—didn’t we?—winning top prizes at Evian, Portsmouth, and Banff. And how perfect that the other ensemble (Aspen Wind Quintet) that shared the Naumburg Prize with us in 1984 included a dear friend, David Krakauer, on tonight’s program! An anecdote from those early years: a concert series in Oregon turned us down one season because they “*already had an all-woman group*” in their line-up (that included six or so all-male groups). Sigh.

Thank you, Dan, for your insight and attention to detail. Thank you, Josh, cello-poet ... for your endless supply of really bad puns (needs to be said). Andrea, I have loved these few years sitting next to such an exquisite sound, I hope a little has rubbed off on me. Mark, you prince; you are—as I’m sure you know—my inner rock. I’ve learned so much from each of you.

Thank you Beethoven, especially for those late ones. Thank you graduate composers for your amazing ideas—I forgive your not-so-secret glee in seeing players go crazy trying to play your impossible notes. Thank you Lee, and John, and Kurt, and Steve...and all of you awesome composer-creatures, for writing down the things you hear. I’ve learned so much from all of you.

Thank you music department, past and present, from composers to performers to musicologists to the people who really run this department—Cheryl, Mark, Mayvorly, dearest brilliant James and Deborah, especially, who has kept me from making so many embarrassing mistakes of all kinds. Thank you Evan, you know why... and a very large thank you to all of my students!

Thank you Marty and Jerry. Thank you Ted. Thank you Robert Koff—for the music you taught us to play with “evident musical understanding” and for the violin on which I play. Thank you Elaine.

Thank you Brandeis for being a home for the Lyds, and for giving me a place to play, teach, and grow. I’ve particularly enjoyed meeting and learning from so many colleagues across campus over the years. I’m looking forward to sharing what I’ve learned here with my students at the Boston Conservatory at Berklee in the years to come.

I am so excited to hear the Lydian String Quartet in its next incarnation, as it continues to add to an incredible legacy. It will be a strange and wonderful pleasure to be sitting on the other side of the stage.

~ Judy

Here is some of what the audience in Slosberg has heard over the years:

Lydian String Quartet: Performances, Commissions, Premieres, Repertoire
1980-Spring, 2022...more to come!

John Aylward: String Quartet #1 (written for LSQ)

John Luther Adams: The Wind in High Places

Thomas Ades: Arcadiana

Eleanor Alberga: String Quartet #2

Franghiz Ali-Zadeh: Oasis for String Quartet and Tape

Bela Bartok: Quartets 1,2,3,5,6

Samuel Barber: String Quartet

Ludwig van Beethoven: complete string quartets

(recorded the late ones: op. 127, 130, 131, 132, 133, 135)

Alban Berg: Op. 3, Lyric Suite

Arthur Berger: String Quartet

Ernest Bloch: String Quartet #1

Luigi Boccherini: String Quartet (op. 10 #2)

Alexander Borodin: String Quartet #2

Linda Bouchard: Lung Ta

Martin Boykan: String Quartet #3, #4

Johannes Brahms: the three string quartets

Frank Bridge: Two Old English Songs (Sally in our Alley, Cherry Ripe), String Quartet #3

Benjamin Britten: String Quartet #1, #3

Alejandro Cardona: String Quartet #2, #5

Elliott Carter: Elegy, String Quartet #1

Yu-Hui Chang: Mind Like Water (written for LSQ), Shadow Chase,
When the Wind Comes the Grass Bends

Eric Chasalow: String Quartets #1, #2 (written for LSQ); I'm Just Sayin'
(for String Quartet and Fixed Media),

Peter Child: String Quartets #1 (written for LSQ), #2, Skyscraper Music (# 3)

Chi-Yu Chou: String Quartet #1

Rebecca Clark: Poem; Comodo e Amabile

Aaron Copland: Movement; Two Pieces

Ruth Crawford (Seeger): String Quartet

George Crumb: Black Angels (Electric String Quartet)

Claude Debussy: String Quartet

Paquito D'Rivera: The Village String Quartet

Anton Dvorak: Cypresses; String Quartets: American (op. 96), C Major (op. 61),
D Minor (op. 34), E-flat Major (op. 51)

Duke Ellington/Paul Chihara: Fantasy (I'm Beginning to See the Light, Sophisticated Lady,
Take the A Train, Mood Indigo)

Georges Enesco: String Quartet #2

Marty Erlich: String Quartet (1993), (written for LSQ, commissioned by
Meet the Composer/Rockefeller Jazz Program)

Mohammed Fairouz: Lamentation and Satire

Gabriel Faure: String Quartet

Irving Fine: String Quartet

Elena Firsova: String Quartets: Misterioso, in memoriam Igor Stravinsky;
String Quartet #4: Amoroso



Gabriela Lena Frank: String Quartet - Leyendas: An Andean Walkabout
 George Gershwin: Lullaby
 Philip Glass: String Quartet #5
 Sofia Gubaidulina: String Quartet #4
 Pelle Gudmundsen-Holmgreen: String Quartet #9 - Last Ground
 (for String Quartet and Ocean)
 Saad Haddad: String Quartet #1 (LSQ Prize Commission)
 John Harbison: String Quartets 1-6, (String Quartet #3 written for LSQ, commissioned by Brandeis University), Thanks, Victor (written for the LSQ) Fantasia, Variations
 Joseph Haydn: op. 17#1; op. 20 #1,2,3,5,6; op. 33 #1-6; op. 50 #4,5,6; op. 54 #2; op. 55#2; op. 64 #1-6; op. 71 #1,2; op. 71 #1,3; Op. 76 #1,2,3,4,5, 6; op. 77#1
 Paul Hindemith: Concert Waltzes
 Alan Hovhaness: Bagatelles, op. 30 #1
 Lee Hyla: Quartets #2 (written for LSQ), #3 (commissioned by CMA for the LSQ), #4 (written for the LSQ)
 Charles Ives: Quartets #1,2, Hymn, Halloween
 Vijay Iyer: "Disunities" for clarinet quintet, with David Krakauer* (LSQ Prize Commission)
 Leos Janacek: String Quartet #2 - Intimate Letters
 Ben Johnston: String Quartet #4 - Amazing Grace
 Betsy Jolas: Nine Etudes
 Fritz Kreisler: Quartet
 Gyorgy Kurtag: String Quartet: Officium breve in memoriam Andreae Szervanszky (op. 28)
 Henri Lazarof: String Quartet #6
 Thomas Oboe Lee: SQBb; Jazz Suite; Morango, Almost a Tango; Third String Quartet ("...child Uranus, father of Zeus")
 Peter Lieberman: String Quartet (1994)
 Steven Mackey: String Quartet #1 (written for LSQ); Quartet #2 - Fumeux Fume; Quartet - I've Grown So Ugly (Pete Williams), Quartet - String Theory
 Donald Martino: Fifth String Quartet
 Harold Meltzer: Harold Meltzer: Aqua for String Quartet (commissioned by Barlow Endowment at BYU for Lydian, Avalon, Pacifica Quartets)
 Mendelssohn: String Quartets: op. 12,13; 44 #1,3; 87
 W.A. Mozart: Ten Celebrated Quartets (all), Eine Kleine Nachtmusic, K.159, Adagio and Fugue (K. 546)
 Jon Nelson: Quartet: Spinning Silence in the Possible Blue
 Leo Ornstein: String Quartets #2, #3
 Jean "Rudy" Perrault: Tale - Generations of Suffering
 (dedicated to all those forced out of their homelands)
 George Perle: Brief Encounters - 14 movements for string quartet
 Vincent Persechetti: Quartets #1,2,3,4,5
 Astor Piazzolla: Four, for Tango
 Daniel Pinkham: String Quartet
 Walter Piston: String Quartet #2
 James Primosch: String Quartet #2
 Sergei Prokofiev: String Quartet #2
 Giacomo Puccini: Elegy (Crisanteimi)
 David Rakowski: "Fred"; Take Jazz, Make Strange (written for LSQ)
 Maurice Ravel: String Quartet
 Steve Reich: Different Trains (for string quartet and pre-recorded sounds)



Kurt Rohde: "Treatises for an Unrecovered Past" (LSQ Prize Commission),
String Quartet (1999)

Alfred Schnittke: String Quartet #3

Arnold Schoenberg: String Quartets #2 (with soprano), #3

Franz Schubert: Quartettsatz, op. 125 #1 (E-flat Major); Op. 168 (B-flat Major);
D. 74 (D Major); D. 810 (Death and the Maiden); D. 173 (G Minor),
D. 804 (A Minor), D. 887 (G Major)

Gunther Schuller: String Quartet #3

William Schuman: Quartets #2, #3, #5

Robert Schumann: Quartets (all three: A Major, A Minor, F Major)

Peter Sculthorpe: Quartet #12

Roger Sessions: Quartets #1, #2

Harold Shapero: String Quartet

Bright Sheng: String Quartet #3,#4 - Silent Temple

Seymour Shiffrin: String Quartet #5

Dmitri Shostakovich: String Quartets #4, #8, #10, Elegy, Polka, Unfinished (op. 113)

Jean Sibelius: String Quartet - Voces Intimae

Steven Snowden: Bird Catching from Above (LSQ Prize Commission); Appalachian Polaroids

Igor Stravinsky: Concertino

Morton Subotnick: Echoes from the Silent Call of Giron 1,1

Jerod Impichchaachaaha' Tate: Pisachi (Reveal)

Augusta Read Thomas: String Quartet - Streams of Illusion

Joan Tower: String Quartet - Night Fields

Joaquin Turina: String Quartet - La oracion del torero

Heitor Villa-Lobos: String Quartet #6

Reza Vali: String Quartet #3

Giuseppe Verdi: String Quartet

Andrew Waggoner: Andrew Waggoner: String Quartet #5
(commissioned by the Fromm Foundation for the LSQ)

Anton von Webern: String Quartet (1905); Langsamer Satz;
Five Peces (op. 5); Six Bagatelles (op. 9);

Richard Wernick: String Quartet #5 with soprano
(dedicated to the memory of Yitzhak Rabin)

Hugo Wolf: Intermezzo; Italienische Serenade; String Quartet in D Minor

Charles Wuorinen: Divertimento for String Quartet

Yehudi Wyner: String Quartet (written for LSQ); Brandeis Sunday (written for LSQ),
Madrigal (written for LSQ)

Alexander Zemlinsky: String Quartets #2,#3



Quintets

Samuel Barber: Dover Beach for String Quartet and Voice (and Piano)

Bela Bartok: Piano Quintet

Amy Beach: Piano Quintet

Johannes Brahms: all string quintets/piano quintet

Luigi Boccherini: Cello Quintet (op. 13 #5, E Major)

Martin Boykan: Psalm 121 for String Quartet and Voice

Eric Chasalow: Five Simic Songs for String Quartet and Soprano

Ernest von Dohnanyi: Piano Quintet #1, #2

Anton Dvorak: Piano Quintet, Viola Quintet

Edward Elgar: Piano Quintet
 Gabriel Faure: Piano Quintets #1, #2
 Jean Francaix: Clarinet Quintet
 Cesar Franck: Piano Quintet
 Gabriela Lena Frank: Piano Quintet - Tres Homenajes: Compadrazgo
 Carl Fruhling: Piano Quintet (op. 30)
 Charles Fussell: Being Music for Baritone and String Quartet (based on Whitman poetry)
 Alexandre Glazanov: Cello Quintet
 Osvaldo Golijov: The Dreams and Prayers of Isaac the Blind
 (Klezmer Clarinet and String Quartet)
 John Harbison: Piano Quintet; The Rewaking (String Quartet and Soprano)
 Alan Hovhaness: Piano Quintet, op. 9
 Yoon-Ji Lee: Angels Broken for Piri, String Quartet and Electronics
 William Karlins: Quintet for Alto Sax and String Quartet
 Earl Kim: Three Songs for Soprano and String Quartet
 Frank Martin: Cello Quintet - Pavane Couleur du Temps
 W.A. Mozart: Clarinet Quintet, Viola Quintets (all 4), Clarinet "Allegro", K414 (with piano)
 David Rakowski: Clarinet Quintet, Plano Quintet - Disparate Measures
 Arnold Schoenberg: String Quartet #2 wth soprano
 Franz Schubert: Cello Quintet
 Robert Schumann: Piano Quintet
 Roger Sessions: Viola Quintet
 Harold Shapero: Bass Quintet
 Dmitri Shostakovich: Piano Quintet
 Anton von Webern: Piano Quintet (1907)
 Richard Wernick: String Quartet #5 with soprano
 (dedicated to the memory of Yitzhak Rabin)
 Theodore Wiprud: Mudang for Piri and String Quartet;
 American Journal (string quartet and voice)
 Chen Yi: Fiddle Suite (for huqin and string quartet)



Sextets and more

Arthur Berger: Septet (fl, clar, bassoon, vln, vla, cello, piano) (JE played this - one vln)
 Johannes Brahms: all string sextets
 Aaron Copland: Sextet (clar, piano, string quartet)
 Georges Enesco: Octet
 Edward Elgar: Introduction and Allegro for String Quartet and Orchestra
 Gabriel Faure: La Bonne Chanson (voice, string quartet and double bass, piano)
 James Kallembach: Songs on Letters of John and Abigail Adams
 (mezzo, baritone, string quartet)
 Robert Nieske: Songs for String Quartet and Jazz Quartet (trumpet, guitar, bass, drums)
 Leo Ornstein: Plano Quintet
 Felix Mendelssohn: Octet
 Ettore Respighi: Il Tramonto (mezzo and string quartet)
 Kareem Roustom: Traces (for clar, piano, string quartet)
 Arnold Schoenberg: Verklaerte Nacht (string sextet);
 Ode to Napoleon Bonaparte (string quartet, piano, reciter)
 Evan Ziporyn: Sulvasutra (Rule of the Cords) (for tabla, pipa, and string quartet)

... Stay tuned for more!