CHICAGO SYMPHONY ORCHESTRA • ESA-PEKKA SALONEN • BAIRD DODGE
COLOR FIELD QUARTET • LAURA STRICKLING • THOMAS SAUER
Philip O'Hanlon, DSD executive producer

JAMES MATHESON

YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

James Matheson

"Philip O'Hanlon is a music lover of impeccable taste."
–Jason Serinus, *Stereophile*

Philip O'Hanlon distributes some of North America's finest audio equipment and represents flagship manufacturers from around the world. Despite all of this, and despite his clear love of recorded music well reproduced, Philip treasures live concerts more than anything other than his family. It is that live concert experience he demands his products deliver, as closely as possible. We are grateful to Philip O'Hanlon, his wife Pandora Pang and Philip's company **On a Higher Note** for underwriting the release of this DSD album and for supporting our mission to bring you recorded music as close to the experience of a live concert as we can manage. It is friends like these who make our work at Yarlung succeed.

Philip O'Hanlon

We built Yarlung's Arian Jansen Studio (named after Yarlung's esteemed recording engineer and equipment builder Arian Jansen from SonoruS Audio) to enable us to monitor and evaluate our stereo as well as 5 channel surround sound recordings. Philip knew that we needed the best equipment in the world to do our finest work, and provided a NADAC from Merging Technologies in Switzerland and a special Luxman 5 channel amplifier which Philip arranged and had built for us in Japan. After correct speaker placement in a complimentary room, the most important element in monitoring and listening to 5.0 surround sound is the quality of the source material, delivered to five identical amplifiers driving five identical speakers. Philip's underwriting has enabled us to do this and we are thrilled to be able to work with this equipment in our studio into the future.

Thanks to Philip's generosity, Yarlung continues to celebrate our family connection with Merging Technologies in Switzerland, which arguably makes the finest digital recording equipment in the world and leads the pack in 256fs DSD recording. As Yarlung fans know already, we use the HAPI and Pyramix software, both from Merging Technologies, for our digital recording chain. (We use Arian's ATR12 from SonoruS Audio to record our analog tape).

The core of our studio's digital playback is Merging's NADAC, which delivers up to 8 channels of the highest resolution music files as effortlessly and cleanly as it delivers stereo.

Other current equipment includes five Signature One Unity Audio speakers, two SonoruS Audio electrostatic speakers, analog power cables by Genesis Advanced Technologies, digital power cables by Aural Symphonics as well as ESS racks, Ultra 6 isolators and Aperture panels from Stillpoints. We also commissioned a recording studio version of the SonoruS Holographic Imaging processor and a SonoruS analog mixer from Arian to create our SHI releases.[1] We use the SonoruS proximity sub to correct the room further. As you can tell, we are in audio heaven.

Philip attended these recording sessions in Samueli Theater at Segerstrom Center for the Arts in Costa Mesa, California. Philip took early tracks with him to show off his equipment at audio shows, a great honor for us. Thank you, Philip, for continuing the worthy battle to distribute ever-improving audio equipment for connoisseurs of recorded music. We thank you and so do our musicians.
--Bob Attiyeh, producer

[1] Please read our later section for more information about SonoruS Holographic Imaging.

JAMES MATHESON

String Quartet — 33:57

Color Field Quartet

Baird Dodge, violin; **Gina Dibello**, violin; **Weijing Wang**, viola; **Yi Xin**, cello

Taught, energetic	18:09
Slowly	10:44
Quick, breathless	5:04

Violin Concerto — 24:49

Baird Dodge, violin

Esa-Pekka Salonen, conductor

Chicago Symphony Orchestra

Caprice	14:38
Chaconne	6:03
Dance	4:08

Times Alone — 19:13

Laura Strickling, soprano; **Thomas Sauer**, piano

I have walked along many roads	3:06
Last night, as I was sleeping	2:52
Clouds ripped open	2:22
The wind, one brilliant day	4:59
Is my soul asleep?	5:54

Photo next page: Baird Dodge plays the Matheson Violin Concerto with Esa-Pekka Salonen and the CSO

JAMES MATHESON

The story of this recording begins with **James Matheson's** Violin Concerto, which he wrote for violinist **Baird Dodge** and conductor **Esa-Pekka Salonen** as a commission from the **Chicago Symphony Orchestra** and the **Los Angeles Philharmonic**. This album includes the concerto's premiere performance in Chicago on the evening of December 15th, 2011, with Esa-Pekka Salonen leading the CSO with Baird Dodge as soloist.[1] Chicago Symphony Orchestra music director **Riccardo Muti** enthusiastically supported the release of this recording. **Martin Chalifour**, another prized Yarlung musician, performed the West Coast premiere with the Los Angeles Philharmonic conducted by **Pablo Heras-Casado** in 2012.

Jim Matheson lives in New York. But many cities, Los Angeles among them, claim him for their own. Not only has Jim's music been performed by the **Los Angeles Chamber Orchestra**,[2] but Jim has also served as the director for the Los Angeles Philharmonic Composer Fellowship Program, mentoring a number of young people we know as they navigate the perilous, sometimes lonely and often exhilarating career into which their talents propel them. Jim's warmth and approachability, combined with his might as a composer, made him the ideal leader of this program, which Jim directed from 2009 through 2015. This humble, friendly and informal man, hashing out a compositional hurdle with a student on one day, is the same person on other days who wins **Guggenheim** and **Charles Ives Living** Awards and takes curtain calls from the most important stages in concert halls around the world.

Aaron Egigian, who serves as Program Director for **Segerstrom Center for the Arts**, invited members of the Yarlung team to the premiere of Jim's String Quartet, which **J and Helen Schlichting** commissioned for the famous chamber music series in **Samueli Theater** at the Segerstrom Center. The **St. Lawrence String Quartet** performed superbly, and the illustrious **Tim Mangan** reported the electricity of this performance in his ***Orange County Register*** review the next day:

> Matheson's String Quartet is an impressive piece of work. Thirty-two minutes long, it is brimming with ideas; the richness of their number is palpable. It is also composed in an accessible style, but not a dumbed-down one.…

[1]Please see page 18 for John von Rhein's article in *The Chicago Tribune* for more about this concerto and for the back story.
[2]The Los Angeles Chamber Orchestra played Jim's *True South*, a work commissioned originally by the New York Philharmonic.

Color Field Quartet

> Matheson, who recently composed a violin concerto for the Los Angeles Philharmonic, obviously has a talent for writing for strings. The String Quartet is, perhaps first and foremost, beautifully orchestrated, the combination of instruments used to create one wondrous color after another. Motor rhythms and repeated patterns juice forward progress; these ideas move through tonal progressions, reaching plateaus of more static material (at least in the first two movements) – meditative, starry-skied, rapt. The quick finale is a syncopated romp.[3]

I realized how wonderful it would be if we were ever able to record this quartet in the beautiful acoustics of Samueli Theater.[4] Two weeks later, Jim Matheson called and said he wanted my thoughts on a potential recording project. Could we possibly be interested in his music, Jim asked cautiously. Indeed. Our recording is the result.

Aaron Egigian and the Schlichtings and I spoke next about how we could make this possible. J and Helen graciously offered to serve as our executive producers and principal underwriters and Aaron invited us to record in the Samueli Theater, where we had heard the quartet being born a few weeks earlier. I spoke next with Baird Dodge for whom Jim had written his Violin Concerto and with whom Jim very much wanted to work again. I challenged Baird to ask his most talented musical friends in Chicago to create an ensemble with him, not only to perform Matheson's music, but to tour and develop a life and culture of its own.

Baird and a few friends created **Color Field**, a flexible ensemble that can morph between two instruments and a small chamber orchestra to play repertoire musically interesting and challenging to the musicians. For our concert and recording sessions, Color Field was **Baird Dodge** and **Gina Dibello** on violins, **Weijing Wang** on viola and **Yi Xin** on cello. Baird, Gina and Weijing are all members of **Chicago Symphony Orchestra** (Baird serves as principal second violin), and Yi Xin plays cello in the orchestra for the **Lyric Opera of Chicago**. If anyone doubts his operatic lyricism, they need only listen to the sensitive approach Yi takes to his "aria" in the first movement of Matheson's quartet.

[3] Timothy Mangan, *Orange County Register*, February 20th, 2014

[4] Samueli Theater is the smaller gem of a concert hall built into the same structure that also houses the glamorous Renée and Henry Segerstrom Concert Hall in Costa Mesa, California, home of the Pacific Symphony. The decay of Samueli's beautiful acoustics are adjustable, and one can completely remove the seats—heaven for a recording team. The Argentine-American architect César Pelli designed the building with help from Mitch Hirsch and the rest of the team at Pelli Clarke Pelli in New Haven Connecticut. The firm is known for some of the most important and recognizable recent buildings in the world today, including Salesforce Tower in San Francisco, the BOK Center in Tulsa Oklahoma and Dewan Filharmonik Petronas in Kuala Lumpur among others. Pelli worked with master acousticians Russell Johnson and Damian Doria from Artec Consulting Inc in New York City to create the superb acoustics we enjoyed in Samueli Theater.

Aaron was so pleased with their talent and professionalism during their first performances in Samueli Theater that he invited Color Field to open his chamber music series in the 2018 season. And selfishly, I look very much forward to our next recording project together, whatever it may be.

Jim's String Quartet was commissioned by **J and Helen Schlichting**. Here are J's thoughts on the magic of this collaboration with Baird and with Jim:

> Although this recording celebrates the wonderful music of James Matheson, Baird Dodge was the secret force that enabled the whole enterprise to reach fruition. The Violin Concerto was written for him. He played the premiere performance that is memorialized here. A streamed recording of that performance that was briefly available on the Chicago Symphony Orchestra website was what convinced me to pursue Jim for our first commissioning project. Baird is a key player in Color Field, the wonderful quartet who perform Jim's piece brilliantly in this recording. Baird and I enjoy the serendipity involved in projects like this, the collision of happy and odd events, often over a long period of time, that magically result in a wonderful work of art. But serendipity by itself is not enough. A "special sauce" is needed to bring it all together. From my view, Baird is just that. Thank you, Baird.
> --J Schlichting

Gina DiBello

Our friend the soprano **Kiera Duffy** commissioned Jim to write ***Times Alone***, a song cycle using five surrealist poems by **Antonio Machado** from his collection ***Soledades, galerias y otros poemas*** published in 1907. Jim set his songs to English translations by the eminent poet **Robert Bly**.[5]

Kiera was not able to join us for our concert and recording session because she had just given birth to her first child. The superb **Laura Strickling** joined our project instead, and became another friend for life.

At the live concert recording session I joked that we had physical evidence of the fecund and regenerative power of Jim's music. Kiera was at home with her baby that day, and despite her presence at Segerstrom Center for the Arts, Laura was also expecting her first born in a number of months. Thank you Kiera, for commissioning this wonderful song cycle which you premiered in 2013 at Rockefeller University with Roger Vignoles, and thank you Laura for becoming such an important member of the Yarlung family.

Joining Laura in *Times Alone* is the illustrious New York pianist **Thomas Sauer**. Thomas teaches at both Mannes and Vassar when he is not performing as a soloist or chamber musician on the world's concert stages. We have enjoyed a personal connection with Thomas through the many years he has performed alongside Robert McDonald and others at the Taos School of Music chamber music festival, where Sauer will play again this coming summer with Borromeo String Quartet.

About the poetry he set to music in *Times Alone*, Jim Matheson writes, "Antonio Machado's early poems are imaginative, deeply personal observations on Being and Spirituality in early 20th century Spain. They are urgent, modern, and sometimes devastating in the sheer loneliness of their perspective." Jim's music rises to the occasion.
--Bob Attiyeh, producer

[5] See page 25 for the texts of Machado's poetry.

Notes on our recording engineers and recording equipment:

Stereo

Assistant Producer Jacob Horowitz and I recorded the stereo version of Jim's String Quartet using Ted Ancona's AKG C-24 stereo microphone with a special new-old-stock RCA 6072 vacuum tube in it supplied and calibrated by David Bock, Yarlung's microphone technician. We used two of Ted's AKG VR C-12 microphones to record *Times Alone*. We chose an Elliot Midwood all vacuum tube microphone preamplifier for the String Quartet and an Elliot-Midwood-modified-all-vacuum-tube Messenger microphone preamp for the song cycle. Our signal split from here into our SonoruS ATR-12 analog tape recorder using Agfa 468 tape made by BASF and Emtec supplied by Golden Era. We fed the split signal into our Merging Technologies Hapi converter to record DSD256 using Pyramix Software. Following the release of our album *Misha*, this is Yarlung's first recording directly in DSD as well as analog.

Christopher Willis recorded Jim's Violin Concerto with the Chicago Symphony Orchestra in their lauded home on Michigan Avenue. Yarlung's Arian Jansen mixed the PCM digital multi-track concerto recording using the SonoruS Holographic Imaging processor to create our stereo mix.

Yarlung designed our interconnects. Power cords for our most sensitive analog equipment were made for us personally by Gary Koh from Genesis Advanced Technologies. Digital components used power cords from Aural Symphonics. Stereo formats were

Yarlung Recording Engineers Jacob Horowitz and Arian Jansen with SonoruS ATR12 analog tape recorders

Baird Dodge

monitored on speakers from Genesis Advanced Technologies.

This is a recording of many firsts for Yarlung. This was our first Matheson recording, our first experience working at Segerstrom Center for the Arts, and thanks to Yarlung recording engineers Arian Jansen and Tom Caulfield, our first recordings in SonoruS Holographic Imaging and 5-channel surround sound as well.

Thanks to generous additional underwriting from our executive producers, this is also the first time we have been able to schedule vinyl releases in the same season as the initial CD. Many thanks to Elliot Midwood for underwriting and executive producing the vinyl release for Jim's String Quartet, Doug Weaver for championing *Times Alone*, and Sally Swab Austin & Bradford L. Austin who generously serve as executive producers for Jim's Violin Concerto.

SonoruS Holographic Imaging

Using our two principal microphones from the String Quartet and song cycle, and adding two additional mid-hall Schoeps M222 vacuum tube microphones,[6] Arian Jansen fed into the SonoruS Holographic Imaging processor to create a 2 channel mix that uses a proprietary matrix incorporating phase, timing and EQ information from the four microphones to reproduce a three-dimensional listening experience from two speakers.[7] Arian captured this Holographic Imaging version using his SonoruS ATR-12 analog tape recorder using Emtec 528 broadcast tape which we then converted to PCM and DSD for our various formats. Arian mixed Christopher's Chicago Symphony Orchestra tracks into two Holographic Imaging tracks as well.

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[6]Our Schoeps microphones also belong to my friend Ted Ancona at Ancona Audio.

[7]A note on SonoruS Holographic Imaging: with the correct playback setup, this format can fill the room with musical information, with sound coming from up to 270 degrees around the listening position. Holographic Imaging only works for one person in that exact listening position, however, and it only works if every component in the playback chain is phase coherent. My "best" speakers do not image correctly enough to give me the full Holographic Image. Please don't be offended if your super-expensive system cannot accurately reproduce the holographic effect. Not all premium audiophile systems are designed to incorporate this degree of phase representation. Please download our Holographic Imaging test track first to determine if your system can accurately portray the signal circling around your listening position. If it can, enjoy! If it cannot, I recommend the stereo or surround sound versions of this album which I hope you enjoy very much. The test tracks are available at
www.yarlungrecords.com/sonorus

Weijing Wang

Laura and Tom recording

5 Channel Surround Sound

NativeDSD mastering engineer Tom Caulfield came from Boston to record *Times Alone* and Jim's String Quartet in 5 channel surround sound using five DPA 4006A microphones. Tom built a carbon fiber array to hold the microphones, which takes inspiration from a standard Decca Tree with three forward microphones and two additional surround microphones about twelve feet to the rear. Tom fed these microphones directly into his Merging Technologies Horus converter to record in 256DSD.

We utilized Arian's mix of the Violin Concerto to create a 5 channel surround sound version.

Formats and editing:

Yarlung uses complete takes, without editing within movements. We believe that the musical intent communicated directly by our musicians is generally superior to a musical arc that I could create after the fact in postproduction. In this case, however, it was imperative for us to be able to use unedited movements given the number of formats involved (analog tape, DSD, PCM, SonoruS Holographic Imaging and 5 channel surround sound). Happily, our musicians understood and respected our need and prepared accordingly. Some of Jim's music reaches the heights of poignant lyricism and other sections surpass the heights of technical difficultly. We were blessed with Color Field and with Laura and Tom such that we were indeed able to choose single unedited takes of each movement, which is what you hear on this album. Kudos to them for this level of preparation and performance. The concerts left our audiences thrilled. We were grateful, as will you be when you hear their magnificent music, performed for you in living breathing reality.
--Bob Attiyeh, producer

Executive Producer J Schlichting

Executive Producers: J and Helen Schlichting

Recording Engineers:
Bob Attiyeh, stereo analog tape and DSD
Tom Caulfield, 5 channel surround sound
Arian Jansen, SonoruS Holographic Imaging
Christopher Willis, Violin Concerto

Assistant Producer: Jacob Horowitz
Steinway technician: Kathy Smith

Mastering Engineers: Steve Hoffman & Bob Attiyeh
Mixing Engineer (Violin Concerto): Arian Jansen

This recording made possible with generous support from
J and Helen Schlichting
Segerstrom Center for the Arts
Aaron Egigian
Golden Era
Brad and Sally Austin
Esa-Pekka Salonen

Yarlung Photography by Cooper Bates
CSO photography by Todd Rosenberg
Layout by Eron Muckleroy

Yarlung recording engineer Tom Caulfield

James Matheson, Baird Dodge, Esa-Pekka Salonen with the CSO

Chicago Tribune, December 13th, 2011
John von Rhein

How many composers are fortunate enough to have a brand-new work performed by two major soloists with two major orchestras under two major conductors, only a few months apart?

That is the happy situation in which James Matheson finds himself.

The admired American composer's new Violin Concerto, a co-commission by the Chicago Symphony Orchestra and the Los Angeles Philharmonic, is to be given its world premiere at this week's CSO subscription concerts in Symphony Center. The soloist will be Baird Dodge, the CSO's principal second violin, with Esa-Pekka Salonen conducting.

The concerto… owes its existence to a friendship that began some 20 years ago when Matheson and Dodge were roommates at Swarthmore College, outside Philadelphia. Although their interests and backgrounds varied, they shared what Matheson calls "a certain wandering spirit." Matheson studied philosophy and music while playing electric bass in a rock band. A chemistry major, Dodge came from a musical family (his father is the respected computer music composer Charles Dodge) and studied violin and viola from an early age before enrolling in the precollege division of New York's Juilliard School of Music….

Dodge received his master's degree in music from SUNY-Stony Brook in 1994 and joined the CSO two years later as a member of the viola section. He moved to the second violins later that year and was named principal second violin in 2002. Since then, he has remained a regular participant in the CSO's contemporary series, MusicNOW, which presented several Matheson works to local audiences.

Following his own university studies, Matheson plunged into what has since grown to become a prolific career as composer. His distinguished catalogue of orchestral, chamber and vocal works has won him numerous awards and grants. Earlier this month, the 41-year-old, Brooklyn-based composer received the prestigious Charles Ives Living, a two-year, $200,000 award bestowed by the American Academy of Letters.

Yi Xin

The idea of having the CSO commission a concerto from Matheson began percolating in Dodge's head as soon as he joined the orchestra. But the uncertain transition period between the departure of Daniel Barenboim and the arrival of Riccardo Muti, plus the difficulty of finding a conductor willing to sign on to the project, kept it in limbo for nearly a decade. It was Salonen who broke the impasse. The Finnish conductor had programmed Matheson's chamber works during his tenure as the L.A. Phil's music director, a tenure that ended in 2009, the year when Matheson became director of the orchestra's Composer Fellowship Program. And Salonen had known of Dodge's abilities from his many years as a CSO guest conductor.

Salonen used his clout and his belief in Matheson's music to persuade the CSO administration to commit to giving the world premiere. The L.A. Phil signed on to the project soon afterward….

The composer wasn't worried Dodge would find anything unplayable. Rather, he explains, it was a matter of tailoring "the music I wanted to hear" to the musical personality of his "incredibly gifted" friend and colleague.
Matheson cites the works of Olivier Messiaen, Witold Lutoslawski and Steven Stucky as central influences on his style, along with the music of Gustav Mahler.

Indeed, he makes no secret of the fact that the slow movement of his Violin Concerto was inspired by the emotional pull of the slow movement of Mahler's Sixth Symphony – a masterpiece Salonen has conveniently paired with the new Matheson opus at this week's subscription concerts.
"I'm almost ashamed to admit this," says the composer, "but I wanted to write something that would make somebody in the audience weep" – something "unabashedly beautiful" that would resonate with his love of Mahler's sublime Andante.

His larger intention was to give free rein to his friend's whiplash virtuosity. The three movements – marked "Caprice," "Chaconne" and "Dance" – progress from hyperkinetic swirls of 16th notes to a finale Dodge describes as "an adrenaline-charged ride that sounds like Paganini if he had grown up in Appalachia and then had his first encounters with contemporary music and espresso at the same time….

Matheson's concerto is a supercharged showpiece for virtuoso violinist and orchestra that connects with the listener on a visceral as well as intellectual level. It keeps the soloist extremely busy as he negotiates a maze of vivid, colorful orchestral

Samueli Theater at Segerstrom Center for the Arts
RMA Photography

effects that ultimately are the most interesting aspect of the piece. While neo-romantic in overall flavor, Matheson is original enough to shun the feel-good bromides that constitute so much of today's "new" classical music.
--John von Rhein, *Chicago Tribune*

Unlike many younger composers who have a basic idea and then try to orchestrate it, Matheson writes in full orchestral 3-D. Waves of tonal sounds moved across the stage, and sections had individual voices and even voices within the sections.
--Andrew Patner, *Chicago Sun-Times*

Violin Concerto, commissioned by the Chicago Symphony Orchestra, Riccardo Muti, Music Director and the Los Angeles Philhamonic, Gustavo Dudamel, Music Director
Premiere: December 15th, 2011

String Quartet, commissioned by J. and Helen Schlichting for Segerstrom Center for the Arts Chamber Music Series
Premiere: February 19th, 2014 in Samueli Theater at Segerstrom Center for the Arts, St. Lawrence String Quartet

Many thanks to Theodore Presser, for the beautiful scores of Jim's published compositions, and to Wesleyan University Press, publisher of *Times Alone*, Robert Bly's English translations of poetry by Antonio Machado.

Times Alone, commissioned by Kiera Duffy
Premiere: February 26th, 2013 at Rockefeller University, Kiera Duffy and Roger Vignoles

James selected five poems from Antonio Machado's volume *Soledades, galerias y otros poemas*, published in 1907.

English translations by Robert Bly

I. I have walked along many roads (He andado muchos caminos)
II. Last night, as I was sleeping (Anoche cuando dormía)
III. Clouds ripped open (Desgarrada la nube)
IV. The wind, one brilliant day (Llamó a mi corazón, un claro día)
V. Is my soul asleep? (¿Mi corazón se ha dormido?)

Laura Strickling

From Antonio Machado's
set of poems *Soledades, galerias y otros poemas*
published in 1907
English translations by Robert Bly[1]

I.

He andado muchos caminos,
he abierto muchas veredas;
he navegado en cien mares,
y atracado en cien riberas.

En todas partes he visto
caravanas de tristeza,
soberbios y melancólicos
borrachos de sombra negra,

y pedantones al paño
que miran, callan, y piensan
que saben, porque no beben
el vino de las tabernas.

I.

I have walked along many roads,
and opened paths through brush,
I have sailed over a hundred seas
and tied up on a hundred shores.

Everywhere I've gone I've seen
excursions of sadness,
angry and melancholy
drunkards with black shadows,

and academics in offstage clothes
who watch, say nothing, and think
they know, because they do not drink
wine in the ordinary bars.

Mala gente que camina
y va apestando la tierra . . .

Y en todas partes he visto
gentes que danzan o juegan,
cuando pueden, y laboran
sus cuatro palmos de tierra.

Nunca, si llegan a un sitio,
preguntan adónde llegan.
Cuando caminan, cabalgan
a lomos de mula vieja,

y no conocen la prisa
ni aun en los días de fiesta.
Donde hay vino, beben vino;
donde no hay vino, agua fresca.

Son buenas gentes que viven,
laboran, pasan y sueñan,
y en un día como tantos,
descansan bajo la tierra.

Evil men who walk around
polluting the earth . . .

And everywhere I've been I've seen
men who dance and play,
when they can, and work
the few inches of ground they have.

If they turn up somewhere,
they never ask where they are.
When they take trips, they ride
on the backs of old mules.

They don't know how to hurry,
not even on holidays.
They drink wine, if there is some,
if not, cool water.

These men are the good ones,
who love, work, walk and dream.
And on a day no different from the rest
they lie down beneath the earth.

[1] *Times Alone: Selected Poems of Antonio Machado*, Wesleyan University Press 1983

Laura Strickling and Bob Attiyeh sing through a tricky spot

II.

Anoche cuando dormía
soñé, ¡bendita ilusión!,
que una fontana fluía
dentro de mi corazón.
Di, ¿por qué acequia escondida,
agua, vienes hasta mí,
manantial de nueva vida
en donde nunca bebí?

Anoche cuando dormía
soñé, ¡bendita ilusión!,
que una colmena tenía
dentro de mi corazón;
y las doradas abejas
iban fabricando en él,
con las amarguras viejas,
blanca cera y dulce miel.

II.

Last night, as I was sleeping,
I dreamt–marvellous error!–
that a spring was breaking
out in my heart.
I said: Along which secret aqueduct,
Oh water, are you coming to me,
water of a new life
that I have never drunk?

Last night, as I was sleeping,
I dreamt–marvellous error!–
that I had a beehive
here inside my heart.
And the golden bees
were making white combs
and sweet honey
from my old failures.

Anoche cuando dormía
soñé, ¡bendita ilusión!,
que un ardiente sol lucía
dentro de mi corazón.
Era ardiente porque daba
calores de rojo hogar,
y era sol porque alumbraba
y porque hacia llorar.

Anoche cuando dormía
soñé, ¡bendita ilusión!,
que era Dios lo que tenía
dentro de mi corazón.

Last night, as I was sleeping,
I dreamt–marvellous error!–
that a fiery sun was giving
light inside my heart.
It was fiery because I felt
warmth as from a hearth,
and sun because it gave light
and brought tears to my eyes.

Last night, as I slept,
I dreamt–marvellous error!–
that it was God I had
here inside my heart

Thomas Sauer

III.

Desgarrada la nube; el arco iris
brillando ya en el cielo,
y en un fanal de lluvia
y sol el campo envuelto.

Desperté. ¿Quien enturbia
los mágicos cristales de mi sueño?
Mi corazón latía
atónito y disperso.

. . . ¡El limonar florido,
el cipresal del huerto,
el prado verde, el sol, el agua, el
iris! . . . ,
¡el agua en tus cabellos! . . .

Y todo en la memoria se perdía
como una pompa de jabón al
viento.

III.

Clouds ripped open; a rainbow
gleaming now in the sky,
the fields entirely folded inside
the glass bell of rain and sunlight.

I woke up. What is clouding
the magical windowpanes of my
dream?
My heart beat
astonished and upset.

The flowering lemon tree,
the cypress in rows in the garden,
the green field, the sun, the water,
the rainbow!
drops of water in your hair . . . !

And it all vanished back inside
like a soap bubble in the wind.

IV.

Llamó a mi corazón, un claro día,
con un perfume de jazmín, el
viento.

– A cambio de este aroma,
todo el aroma de tus rosas quiero.
– No tengo rosas; flores
en mi jardín no hay ya: todas han
muerto.

Me llevaré los llantos de las fuentes,
las hojas amarillas y los mustios
pétalos.
Y el viento huyó … Mi corazón
sangraba …
Alma, ¿qué has hecho de tu pobre
huerto?

IV.

The wind, one brilliant day, called
to my soul with an aroma of
jasmine.

"In return for this jasmine odor,
I'd like all the odor of your roses."

"I have no roses; I have no flowers
left now
in my garden.... All are dead."

"Then I'll take the waters of the
fountains,
and the yellow leaves and the dried-
up petals."

The wind left.... I wept. I said to my
soul,
"What have you done with the
garden entrusted to you?"

V.

¿Mi corazón se ha dormido?
Colmenares de mis sueños,
¿ya no labráis? ¿Está seca
la noria del pensamiento,
los cangilones vacíos,
girando, de sombra llenos?

No, mi corazón no duerme.
Está despierto, despierto.
Ni duerme ni sueña, mira,
los claros ojos abiertos,
señas lejanas y escucha
a orillas del gran silencio.

V.

Is my soul asleep?
Have those beehives that labor
at night stopped? And the water
wheel of thought,
is it dry, the cups empty,
wheeling, carrying only shadows?

No my soul is not asleep.
It is awake, wide awake.
It neither sleeps nor dreams, but
watches,
its dear eyes open,
far-off things, and listens
at the shores of the great silence.

Laura Strickling and Thomas Sauer

Color Field Quartet

JAMES MATHESON

Violin Concerto: Chicago Symphony Orchestra
Esa-Pekka Salonen, conductor; **Baird Dodge**, violin soloist
Recorded live in Chicago Symphony Orchestra Hall, December 15th, 2011

String Quartet: Color Field Quartet
Baird Dodge & **Gina Dibello**, violins; **Weijing Wang**, viola; **Yi Xin**, cello
Recorded live in Samueli Theater, Segerstrom Center for the Arts
November 1-4, 2015

Times Alone, **Laura Strickling**, soprano; **Thomas Sauer**, piano
Recorded live in Samueli Theater, Segerstrom Center for the Arts
November 1-4, 2015

Recording Engineers:
Bob Attiyeh, stereo
Tom Caulfield, 5 channel surround sound
Arian Jansen, SonoruS Holographic Imaging
Christopher Willis, Violin Concerto

Assistant Producer: Jacob Horowitz
Microphone technician: David Bock
Steinway technician: Kathy Smith

Mastering Engineers: Steve Hoffman & Bob Attiyeh
Mixing Engineer (Violin Concerto): Arian Jansen

DSD Executive Producer: Philip O'Hanlon

This recording made possible with generous support from

J and Helen Schlichting
Segerstrom Center for the Arts
Aaron Egigian
Golden Era
Brad and Sally Austin
Esa-Pekka Salonen

Yarlung Records
YAR25670DSD

Yarlung Records 10920 Wilshire Boulevard 150-9162 Los Angeles, California 90024 USA www.yarlungrecords.com Made in Germany
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