

The Classical Recording Foundation



**FIRST ANNUAL
AWARDS CEREMONY**

WEDNESDAY, OCTOBER 23, 2002
WEILL RECITAL HALL AT CARNEGIE HALL
NEW YORK CITY

The Classical Recording Foundation
FIRST ANNUAL AWARDS CEREMONY

Weill Recital Hall at Carnegie Hall
Wednesday, October 23, 2002, 8:00 PM

2002 FOUNDATION AWARDS

The Samuel Sanders Collaborative Artist Award
The Kalichstein-Laredo-Robinson Trio
Beethoven Complete Piano Trios

Gilbert Kalish and Joel Krosnik
Brahms Complete Cello Sonatas

The St. Luke's Chamber Ensemble
Bach Complete Brandenburg Concerti

**CONCERT AND PRESENTATION OF
2002 AWARD WINNERS**

PROGRAM

**Opening Remarks and Presentation of
the Samuel Sanders Collaborative Artist Award to
the Kalichstein-Laredo-Robinson Trio**

Susan Rose

Piano Trio in D Major (“Ghost”), Op. 70, No. 1 Beethoven
The Kalichstein-Laredo-Robinson Trio

**Presentation of the Foundation Award to
Gilbert Kalish and Joel Krosnik**

Edward Houser

Sonata No. 1 in E Minor, Op.38..... Brahms
Joel Krosnick, cello
Gilbert Kalish, piano

INTERMISSION

**Presentation of the Foundation Award to
The St. Luke’s Chamber Ensemble**

Robert Jones

Brandenburg Concerto No. 2, BWV1047 J. S. Bach
The St. Luke’s Chamber Ensemble

Closing Remarks

Adam Abeshouse

CLASSICAL RECORDING FOUNDATION AWARD WINNERS 2002

THE KALICHSTEIN-LAREDO-ROBINSON TRIO



Since making their debut as the **Kalichstein-Laredo-Robinson** Trio at the White House for President Carter's Inauguration in January 1977, pianist **Joseph Kalichstein**, violinist **Jaime Laredo** and cellist **Sharon Robinson** have set the standard for performance of the piano trio literature for twenty-six consecutive seasons. As one of the only chamber ensembles with all its original members, the Kalichstein-Laredo-Robinson

Trio balances the careers of three internationally-acclaimed soloists, while making annual appearances at many of the world's major concert halls, commissioning spectacular new works, and maintaining an active recording agenda. In December 2001, Musical America named the Kalichstein-Laredo-Robinson Trio Ensemble of the Year for 2002.

Memorable concerts over the years include: the Kalichstein-Laredo-Robinson Trio's performance on Carnegie Hall's "Centennial" Series; several tours of Japan, New Zealand and Australia; a Brahms series with the Guarneri Quartet featuring his entire literature for piano and strings; the Beethoven cycle on Lincoln Center's "Great Performers" Series - the first time the complete Beethoven piano trios were performed at Lincoln Center; and performances with orchestras across America and Europe of new works written especially for the Trio by David Ott and Pulitzer Prize winner Ellen Taaffe Zwilich.

In Europe, the Kalichstein-Laredo-Robinson Trio has performed in Amsterdam, Brussels, Copenhagen, Lisbon, London, Vienna, and Paris, as well as at major international music festivals in Aldeburgh, Edinburgh, Granada, Helsinki, Highlands, South Bank, Stresa, and Tivoli. They have toured the British Isles with the Scottish Chamber Orchestra in performances of solo, double, and triple concertos and have recorded the Beethoven "Triple" Concerto with the English Chamber Orchestra for Chandos.

THE AWARD

The Samuel Sanders Collaborative Artist Award to The Kalichstein-Laredo-Robinson Trio went to fund the trio's recording of the complete Beethoven Piano Trios. This ambitious project is a landmark release, representing a unique level of artistry built upon this trio's 25 years of music making. Volume 1 will be released in October 2002 and Volumes 2 and 3 are scheduled for March 2003.

ABOUT THIS AWARD

The Samuel Sanders Collaborative Artist Award is an award that commemorates Samuel Sanders, a consummate chamber musician and beloved teacher. Mr. Sanders was the recital partner of choice to many instrumentalists and singers, including Itzhak Perlman, Mstislav Rostropovich, Robert White, and Paula Robison.

Mr. Sanders had always preferred the term collaborator to accompanist, and so embodied the essence of chamber music in all of his performances. He helped each artist find their voice, always finding the right balance between leading and following, anticipation and support. His range of tonal color was inspiring, without demanding the spotlight and always in service to the music. The Foundation has established this award in his honor and consequently this award is reserved for chamber music of the highest caliber.

**CLASSICAL RECORDING FOUNDATION
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GILBERT KALISH AND JOEL KROSNIK



The paired energy of the virtuoso cello-piano duo of **Joel Krosnik** and **Gilbert Kalish** has electrified audiences since the inception of their collaboration in 1976. The poetry, wit, and musical passions shared by these distinguished musicians are displayed in a broad range of repertory, spanning cello and piano music of Beethoven and the early Romantics through works by the late-19th and 20th-century masters—Debussy, Faure, Reger, Janacek, Rachmaninoff,

Hindemith, Webern, Shostakovich, Carter, among others—as well as new scores written for them by composers, such as Shapey, Wernick, Babbitt, Walden, Luening, and Goldstein. Krosnik and Kalish have further enriched the literature for their instruments by their exploration and presentation of a sizable body of valuable, virtually unknown scores by 20th-century American composers, several of them subsequently published by Columbia University Press and Galaxy Music. Both artists are dedicated teachers as well as esteemed chamber musicians, and, in their guest appearances at major university centers, they are often called upon to present master classes in conjunction with their recitals.

THE AWARD

The Foundation Award to Gilbert Kalish and Joel Krosnik enabled the recording and production of the complete Brahms Cello Sonatas. These recordings were realized with an 1876 Steinway, a remarkable instrument that brought a new clarity to this highly contrapuntal repertory. The pairing of this historic piano with a virtuoso duo releases a heightened expressiveness never heard before with these works. This double-disc set was released in September of this year.

**CLASSICAL RECORDING FOUNDATION
AWARD WINNERS 2002**

THE ST. LUKE'S CHAMBER ENSEMBLE



Acclaimed worldwide for its mastery of a diverse repertoire spanning the Baroque to the contemporary, the **St. Luke's Chamber Ensemble** is New York's preeminent chamber group. The Ensemble consists of 21 virtuoso artists who perform nationally and internationally.

The St. Luke's Chamber Ensemble presents three series annually in New York. Standard chamber repertoire is offered on the Signature Series, which is presented at Weill Recital Hall and at the Brooklyn Museum of Art. Second Helpings, a series of new music hosted by St. Luke's composer-in-residence Joan Tower, highlights repertoire bridging the late 20th and early 21st centuries and is performed within the galleries of Dia Center for the Arts in Chelsea. During the Masters of the Baroque festival each spring, Ensemble members perform music of the 17th and 18th century at Congregation Emanu-El.

The Ensemble members form the artistic nucleus of the larger Orchestra of St. Luke's and are engaged in all of the activities of the Orchestra. These include an annual series at Carnegie Hall, a summer residency at the Caramoor International Music Festival, the St. Luke's Arts Education programs, as well as residencies, recordings, touring, and special projects.

THE AWARD

The Foundation Award to The St. Luke's Chamber Ensemble went to co-produce Bach's complete Brandenburg concerti. This beloved set of concerti are finally captured on disc with an aesthetic that is at once faithful to the original score and rooted in the 25-year performance practice of this truly American ensemble. These recordings are sure to meet critical acclaim and will certainly set the gold standard for this repertoire. This double-disc recording is set for release in February 2003.

THE FOUNDATION MISSION AND EARLY HISTORY

The Classical Recording Foundation (CRF) was formed to address the growing needs of classical recording artists who were finding it increasingly difficult to record their musical visions. It was started by Adam Abeshouse, a Grammy winning classical producer and engineer, whose passion in life was and is recording classical music of all periods and working with artists to achieve their ultimate performance on CD. From the onset, Adam believed that the economic climate for most classical recording artists was bleak and therefore, many great projects that deserved to be preserved, would not be recorded. Thus, it became the Foundation's belief that classical music recording should be supported through philanthropy, following the same model as most live performance organizations.

The concept for the Classical Recording Foundation was formally launched a few years ago when Adam was asked to produce a CD for the soprano Benita Valente and the Juilliard String Quartet. Benita was a year away from retiring, and she wanted to record several wonderful works by Ginastera, Harbison, and Wernick, which were written specifically for her and the Juilliard Quartet. Fortunately, the recording sessions happened, and now, four years later, the Classical Recording Foundation is supplying the funds for editing and mastering these works, and has arranged for distribution. Because it was quite difficult to raise the funds necessary to make those three days of recording possible, it became obvious to Adam that, a philanthropic organization whose primary goal was to support recordings, was critical if many more memorable recordings were to be produced.

A number of people were involved in taking this original Foundation goal to fruition, and are responsible for the success it has enjoyed to date. Samuel Sanders was committed early on to the concept and suggested that Susan Rose be invited to nurture the idea. Elizabeth Edersheim also saw the power and potential of developing the idea and has worked tirelessly to make it a reality. Years of close friendship with Rob Jones have helped shape the Foundation and its mission. The Foundation is also grateful for the support, guidance, and enthusiasm of Lincoln Boehm, Dr. Julius Jacobson, and Susan Rothwell.

From the Foundation's early success, it is clear that, for classical artists, the benefits of recording go beyond the physical product. Recording sessions provide artists with the time to reflect, analyze, and refine their performance and interpretation, and are therefore an important vehicle for

artistic growth. The input of a trusted producer also adds benefits to this process. Another important byproduct of these recording sessions is the ability to document a performer's life. Thus, the Foundation's mission is to provide artists and composers with an opportunity to create and promote classical recordings in a manner that captures ideal performances -- performances that define our era.

The need for such a foundation is clear. Fewer and fewer classical artists are having the opportunity to record their work in optimum conditions. Most recording companies, in response to the "bottom-line" and fundamental difficulties with distributing classical CDs, have reduced their classical rosters. The Foundation believes the inherent value of the recording, both to the public and the artist, is not reflected by current market conditions, and thus must be supported through the Foundation's efforts.

It has taken the Foundation almost a year to put this organization together, produce three multiple CD sets, build a website, and set up this first award concert presentation at Weill Hall at Carnegie Hall. Fortunately, many people now support a host of activities that are critical to building a successful foundation. These activities include: fundraising and publicity; website design and implementation; CD distribution; the researching and developing of new ideas that should be supported; and other facets important to promoting classical recording artists.

The Foundation wishes to thank you for attending our first awards ceremony as we honor not only this year's award recipients, but also the people that have helped to launch this foundation and guide its future success.

Mission Statement

To provide the greatest artists and composers with an opportunity to record, release, and promote new classical recordings in a manner that captures ideal performances that define our era, by providing

—Established artists with awards

—New artists with grants

THE FOUNDATION BOARD

Mrs. Susan Rose, *Chairperson*
Mr. Adam Abeshouse, *President*
Mr. Lincoln Boehm
Dr. Elizabeth Edersheim
Dr. Julius Jacobson
Mr. Robert Jones
Ms. Susan Rothwell

Please visit our website for Foundation news and events:
www.classicalrecordingfoundation.org

SPECIAL THANKS

David Bury
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