

ACA June Festival 2010

“Sudden Music”

June 16-19 Five Concerts at Thalia
Symphony Space
New York City



ACA JUNE FESTIVAL 2010

Tuesday through Saturday June 16-19

PETER NORTON
symphonyspace
Leonard Nimoy Thalia

All Festival Programs – Souvenir Booklet

ACA Board of Directors & Staff/
Festival Support

Executive Director
Gina Genova

Hubert Howe
President
Noel Zahler
Vice-President
Joel Gressel
Secretary/Treasurer
Richard Brooks
Chairman
Robert Carl
Fred Cohen
Gerry Ann Fifer
Barry Hoggard
John Melby
Vincent J. Novara
Steven C. Sacco
James Paul Sain
Joel Eric Suben
Beth Wiemann
Mark Zuckerman

Production Manager
Jason Mears

Festival Production
Gina Genova
David Fulmer
Yael Manor

Stage Managers:
Jason Mears
Reuben Radding
Quentin Tolimieri
Production Asst/Video:
David Garfinkel
Production Asst: Theo Rosen
Lighting:
Erin K. Sanger

Live Sound Playback:
Jason Grissel
Audio Recording:
Giovanni Massa

Website/Office Consultants
Steve Hanson, Cruiskeen Consulting
Robyn Chan, CNS Associates
Bruce Mac Corkindale, CPA

ACA Composer Archives
Jessica Freeman

ACA Score Collection, SCPA
University of Maryland, College Park
Librarians
Leahkim Gannett
David Brenneman

American Composers Alliance, Inc.
802 W 190th St. Suite 1B
New York, NY 10040

TELEPHONE	EMAIL
(212) 925 0458	info@composers.com
FAX	WEB
(212) 925 6798	www.composers.com

With grateful acknowledgement for funding and valuable support for June Festival 2010 from ACA, BMI, Meet the Composer, Proskauer Rose, Gigante Vaz, Amphion Foundation, Center for Contemporary Opera, the Puffin Foundation, Voice Afire, Blair School of Music, Yamaha Artist Services, Symphony Space, and many individual donors. ACA is a 501(c)(3) nonprofit corporation in the State of New York.

Special thanks to Symphony Space staff for their ongoing professional support for our festival.

Wednesday, June 16 7:30 PM Cirandada!

KATE SOPER*

DOOR (2007)

for voice, flute, saxophone, electric guitar, and accordion
The Wet Ink Ensemble: Kate Soper, voice, Erin Lesser, flutes;
Alex Mincek, saxophone; Kobe Van Cauwenberghe, guitar;
and Eric Wubbels, piano/accordion

MARK ZUCKERMAN

ON THE EDGES (1996)

Peter Vinograde, piano

RAOUL PLESKOW

DIALOGUE FOR PIANO AND 3 INSTRUMENTS (2009)

Lunatics at Large: Evi Jundt, piano; Jonathan Engle, flute;
Ben Ringer, clarinet; Andrea Lee, cello; New York Premiere

Intermission

ROBERT FLEISHER

LORETTO ALFRESCO (1970)

electroacoustic playback

MATTHEW WELCH*

SYMPHONY OF DRONES, No. 1 (2001)

for flute, saxophone, violin, piano/accordion, percussion, and vocalist
The Wet Ink Ensemble: Kate Soper, voice; Erin Lesser, flutes;
Alex Mincek, saxophone; Kobe Van Cauwenberghe, guitar; Joshua Modney, violin;
Alex Lipowski, percussion; Eric Wubbels, piano/accordion;
conductor: Matthew Welch

FREDERICK TILLIS

SPIRITUAL FANTASY No. 8 "Go Down Moses" (Rev. 2009)

for piano, violin, and cello
Lunatics at Large: Evi Jundt, piano; Keats Dieffenbach, violin;
Andrea Lee, cello; World Premiere

CLARICE ASSAD*

CIRANDADA, CLÁSSICAS CANTIGAS (2010)

(Dedicated to Maciel da Silva & Luisa Peclat)
Kolot Ensemble: Keats Dieffenbach, violin; Junah Chung, viola;
Eileen Mack, clarinet; Yael Manor, piano;
with Clarice Assad, vocals, and Keita Ogawa, percussion; World Premiere

**Young Composer Project participants, with funding from the Alice M. Ditson Foundation, BMI, and the Puffin Foundation.*

Thursday, June 17 7:30 PM Rhapsody Dreams

MARGARET FAIRLIE-KENNEDY

WIND QUINTET (1962)

Second Instrumental Unit: Jonathan Engle, flute; Michelle Farah, oboe;
Carol McGonnell, clarinet; Danielle Kuhlmann, horn; Adrian Morejon, bassoon;
David Fulmer, conductor

ROBERT CEELY

TRIO FOR HORN, FLUGELHORN, AND TROMBONE (2010)

Second Instrumental Unit: Danielle Kuhlmann, horn; Jeff Missal, flugelhorn;
Stephen Dunn, trombone; David Fulmer, conductor; *World Premiere*

RICHARD CAMERON-WOLFE

ROERICH RHAPSODY-LIAISON (2010)

Lawrence Zoernig, cello; David Witten, piano. *United States Premiere*

Intermission

MATTHEW DAVIDSON

MUSIC FOR VIOLA AND PIANO (2006)

I. Bulun Bat Eta Bulun Bi
II. Douce Dame Jolie
III. Kurkku-Viili Kastike

Rudolf Haken, viola; Robert Auler, piano. *New York Premiere*

ALEXANDRA DU BOIS*

TRIO FOR PIANO, VIOLIN, AND CELLO:

L' Apotheose d'un Rêve (Apotheosis of a Dream) (2004)

I. Introduction
II. Adagio cantabile, semplice
III. Molto vivo – Misterioso
IV. Andante cantabile – Passionato
V. Misterioso – Adagio cantabile, semplice

Second Instrumental Unit: David Fulmer, violin; Andrea Lee, cello;
Molly Morkoski, piano. *New York Premiere*

**Young Composer Project participant, with funding from the Alice M. Ditson Foundation, BMI, and the Puffin Foundation.*

Friday, June 18 7:30 PM Into the Labyrinth...

JOEL GRESSEL

THIS WAY LIES MADNESS (2009)

electroacoustic playback; World Premiere

RICHARD MCCANDLESS

VOYAGER (1999)

Jude Traxler, percussion, *with electroacoustic playback*

ELEANOR CORY

CELEBRATION (2008)

*I. Balance
II. Innocence
III. Reverie
IV. Standards*

Christopher Oldfather, piano

Intermission

RAYMOND LUEDEKE

THE ART OF LOVE, INTO THE LABYRINTH (2005)

*I. Prelude
II. Labyrinth 2 Lust
III. Labyrinth 3 Love (excerpt)
IV. Labyrinth 4 Anger*

with Colin Fox
and James Anagnoson and Leslie Kinton, pianos; *New York Preview*

JOHN MELBY

CONCERTO FOR VIOLIN, PIANO, AND COMPUTER (2008)

Duo Diorama: MingHuan Xu, violin; Winston Choi, piano. New York Premiere

Saturday, June 19 4:00 PM

Of Heloise, Songs

DAVID T. LITTLE*

MUSIK FÜR DEN SCHULTHEISS

(Sie können nicht gegen das Rathaus kämpfen) (2006/2009)

*The Zukofsky Quartet: Aaron Boyd and Cyrus Beroukhim, violins;
David Fulmer, viola; and Alberto Parrini, cello*

KRISTIN KUSTER

PERPETUAL NOON (2008)

Kolot Ensemble: Hadar Noiberg, flute; Yael Manor, piano; New York Premiere

JAN GILBERT

OF HELOISE: THE SONGS OF ABELARD (2010)

*I. Abelard: Confession, to Heloise
II. Silence Perpetual
III. Chant: In Parasceve Domini*

Justin Montigne, countertenor; Anatole Wieck, viola;
with poetry by Judith Infante from *Love a Suspect Form (2008)*
World Premiere

Intermission

RICHARD BROOKS

STRING QUARTET NO. 4 (2009)

*The Zukofsky Quartet: Aaron Boyd and Cyrus Beroukhim, violins;
David Fulmer, viola; and Alberto Parrini, cello; World Premiere*

EMIL AWAD

PAISAJE (2010)

*I. Flor
II. Dama
III. Biografia
IV. Campanas en la Noche
V. Ante la puerta
VI. Vision*

Nicole Pantos, soprano, with *The Kolot Ensemble: Hadar Noiberg, flute;
Eileen Mack, clarinet; Brian Snow, cello; and Yael Manor, piano.*
Poems from Piedras Sueltas (1955) by Octavio Paz; World Premiere.

DEREK JOHNSON*

FRAGMENTS (2005)

Duo Diorama: MingHuan Xu, violin; Winston Choi, piano; New York Premiere

**Young Composer Project participants, with funding from the Alice M. Ditson Foundation, BMI, and the Puffin Foundation.*

Saturday, June 19 7:30 PM Sudden Music

HAROLD SELETSKY

THE INTIMATE FLUTIST (1982)

Andrew Bolotowsky, flute
Christopher Oldfather, piano, and 24-tone electronic keyboard

ELIZABETH BELL

LES NEIGES D'ANTAN
Sonata for Violin and Piano (1998)

I Elegy
II Shadow-Dance
III The Furies

The Kolot Ensemble: Keats Dieffenbach, violin; Yael Manor, piano

ELLIOTT SCHWARTZ

COLLAGE CONCERTANTE (2010)

I. Birthday Tribute II. Round Robin

*The Bowdoin New Music Ensemble: Abriel Ferreira, trumpet;
Olivia Madrid, clarinet; Catherine Cushing, piano; Akiva Zamcheck, guitar;
Peter McLaughlin, drumset; and boombox; New York Premiere*

Intermission

MICHAEL SLAYTON

LE SOIR TOMBE (2007)

with poetry by Mme. Thérèse Planiol
Nicole Pantos, soprano, *with Kolot: Yael Manor & Molly Morkoski, piano*

LANSING MCLOSKEY

SUDDEN MUSIC (2009)

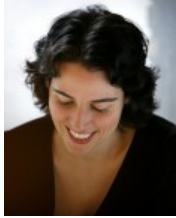
Four songs on texts by Javen Tanner
Rebecca Duren, soprano; Alan Johnson, piano

BURTON BEERMAN

GIFTS (FOR YOU) (2009)

*Duo Diorama: Winston Choi, piano & MingHuan Xu, violin;
and dance ensemble *Flamingo*, featuring Jennifer Kayle, choreographer,
with dancers Erin Donohue, Sra Karimi, Aya Wilson, and Chih-Hsien Lin. *New York Premiere.**

Festival Composer Bios (alphabetical), Program Notes, Texts



CLARICE ASSAD* - CIRANDADA, CLASSICAS CANTIGAS (2010) *World Premiere Wed. 6/1/6*
Kolot Ensemble with Clarice Assad, vocals (Dedicated to Maciel da Silva & Luisa Peclat)

"CIRANDADA" is a word play on the term "CIRANDA" which is a type of music and dance from the Northeastern part of Brazil. Although not all of the songs included in this piece are from that region, the word "CIRANDA" is also characterized by the formation of a small or large circle of people, who gather to perform this music by singing, playing and dancing. The folk music of Brazil is also largely associated with children, for its simplistic and playful nature. They may have nursery rhymes, or may be related to fun and games such as tongue-twisters, and occasionally, have spooky characteristics. However, much of this tradition has been fading away. Children hardly play in those settings any longer, instead they sit in front of TVs, video games and computers.

As I believe it is important to maintain these melodies alive in our minds, I have created a piece in which fuses more than ten folk Brazilian songs, arranged in extremely contrasting ways as to their original form. Typically performed by unaccompanied voices, or accompanied by instruments of a particular region, this piece blends the traditional and the new by weaving layers of sonorities which can be associated with many different musical styles such as Brazilian music, jazz, pop, rap, and classical music. The melodies, however, have remained intact.

CIRANDADA is a world premiere, written by Ms. Assad for the 2010 ACA Festival.

A native of Rio de Janeiro, **Ms. Assad** was born into one of Brazil's most famous musical families and has performed professionally since the age of seven. Formal piano studies began with Sheila Zagury in Brazil; she then studied with Natalie Fortin and had additional instruction in jazz and Brazilian piano with Leandro Braga. Ms. Assad holds a Bachelor of Music degree from the Chicago College of the Performing Arts, Roosevelt University, in Chicago, Illinois, and a Master of Music degree in composition from the University of Michigan, Ann Arbor. Honors and awards include the Aaron Copland Award, the Franklin Honor Society Award, and ASCAP's Morton Gould Young Composer Award. A versatile artist of musical depth and sophistication, Clarice Assad is making her mark as a pianist, vocalist, and composer. She has appeared throughout Brazil, giving performances at São Paulo's Espaço Promom and Sesc, Rio de Janeiro's Teatro Vanucci, Mistura Fina, and Teatro Ipanema, among others. In the US, Ms. Assad has performed at venues including The Metropolitan Museum of Art in New York City, Centennial Hall in Arizona, and Cerritos Center for the Performing Arts in California.

As a vocalist, Ms. Assad sings in Portuguese, French, Italian, and English. She has been featured on Brazilian, American, and European radio numerous times, including NPR's *All Songs Considered* as a favorite of the week, Marshal Vente's show on WDCB, WLWU with Steve Shroeder in Chicago, and WHCR with host Nelson Radhames. Ms. Assad's commissions include the Concerto for Violin and Orchestra, commissioned by violinist Nadja Salerno-Sonnenberg; Brazilian Fanfare, a work for full orchestra commissioned by conductor Bob Bernhardt and premiered in March 2006; Three Sketches, a set of works for two guitars and violin; *Bluezilian*, a work for four guitars, commissioned and dedicated to the Los Angeles Guitar Quartet.



Born in México, 1963, **Emil Awad** is a graduate of the Juilliard School, and the Manhattan School of Music, and received his doctorate from Harvard. Awad is a former student of Babbitt, Martino, and D. Lewin. Currently, he is a professor of composition and theory, and director of graduate studies at the Universidad Veracruzana. Awad's works have been performed by the Orquesta Sinfónica Nacional, the Juilliard Orchestra, Harvard Contemporary Ensemble, Manhattan Contemporary Ensemble, Manhattan Symphony, and by members of the New York Philharmonic and Boston Symphony.

EMIL AWAD - PAISAJE (2010) for soprano, flute, clarinet, cello, and piano. Poetry of Octavio Paz
Sat. 6/19 4pm Nicole Pantos and the Kolot Ensemble

PIEDRAS SUELTAS (1955) Poetry by Octavio Paz; Translation from Octavio Paz Early Poems 1935-55.

Used with permission of the author

1

FLOR

EL GRITO, el pico, el diente, los aullidos,
la nada carnicera y su barullo,
ante esta simple flor se desvanecen.

2

DAMA

Todas las noches baja al pozo
y a la mañana reaparece
con un nuevo reptil entre los brazos.

3

BIOGRAFÍA

No lo que pudo ser:
es lo que fue.
Y lo que fue está muerto.

4

CAMPANAS EN LA NOCHE

Olas de sombra
mojan mi pensamiento
— y no lo apagan.

5

ANTE LA PUERTA

Gentes , palabras, gentes.
Dudé un instante:
la luna arriba, sola.

6

VISIÓN

Me vi al cerrar los ojos:
espacio, espacio
donde estoy y no estoy.

Flower

Cry, barb, tooth, howls,
carnivorous nothingness, its turbulence,
all disappear before this simple flower.

She

Every night she goes down to the well
next morning reappearing
with a new reptile in her arms.

Biography

Not what he might have been:
but what he was.
And what he was is dead.

Bells in the Night

Waves of shadows, waves of blindness
on a forehead in flames:
water for my thought, drown it out!

At the door

People, words, people.
I hesitated:
up there the moon, alone.

Vision

I saw myself when I shut my eyes:
space, space
where I am and am not



BURTON BEERMAN **GIFTS (for you)** for piano, violin and dance ensemble (2009) for Duo Diorama and dance ensemble. *New York Premiere Sat. 6/19 7:30pm*

Composer, clarinetist, video artist **Burton Beerman's** music spans many media, including interactive real-time electronics, chamber and orchestral music, interactive video art, theatre, dance, and musical score for documentary films. His works have been the subject of international, national and public television and radio broadcasts, including ABC, NBC, CBS, Fox News, NPR and PBS. New York City's *The Village Voice* states, "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and

he has an excellent ear for sound color...the composer displays an acute sensitivity to the differences between live sound and electronic sound and the music contains extraordinary moments when the sound seems to belong to both worlds."

Amongst some of his prestigious awards and honors are the Barlow Endowment Commission for Music Composition, the 2008 Governor's Award for the Arts in Ohio, selected as one who is recognized as a "distinguished artist sustaining extraordinary artistic talents and achievements throughout his career", a 2008 CINE Special Jury Award, the 2007 CINE Golden Eagle Award as composer for the film documentary *203 Days* produced by bbarash productions, and the Martha

K.Cooper Orchestra Prize (First Place) for Moments. Most recently his 90 minute multimedia chamber oratorio TIKVAH ("Hope") was featured on PBS. TIKVAH, scored for chorus, saxophone quartet, soprano voice, digital video/film and dance based on the memoirs of living Holocaust survivor Philip Markowicz has received over twenty performances to critical acclaim. "Beerman's Tikvah breathes a stunning honesty musically and sets an ardent mood of inspiration" (Atlanta Journal Constitution). Beerman was named a Distinguished Professor of the Arts by the Board of Trustees at Bowling Green State University, in February, 2010.

Beerman's music has been presented at prominent venues and festivals worldwide, such as the Edinburgh International Art Festival in Scotland, The Chicago Sinai, Martin Luther King International Center in Atlanta, Rudolfinum Performing Center, Prague, the Haag, Amsterdam, OrfRadioFunkhaus, Vienna and Chopin Hall, Mexico City, as well as throughout Australia, Canada, Europe and Asia. His works have been featured on CNN and CNN International, FutureWatch, and The World Today, broadcasting Beerman's Virtual Video Opera, Jesus' Daughter to a viewing audience of 50 million plus. The opera addressed a critical social issue of Violence against Women~Children-at-Risk and was chosen as a Video Installation ArtWork exhibited in Switzerland and Italy, endorsed by UNESCO-CIRET, sponsored by the United Nations, at the New York Metropolitan Museum of Art (MOMA), Lincoln Center Gallery, and Dance on Camera Festival.

Program Note: "Ancient Egyptians believed Flamingos to be the living representation of the gods"

Water Lilies
poetry by Burton Beerman

Water Lilies
Paint photographs on her fingernails So she would remember
So she could sell this moment To the highest bidder
Her Tears
Speak to me of nothing but pleasure For I have only had pain
Bring me to the soundless
Rantings of the sea
Trying to comfort us all
As we crawl to her breasts
And sink into her flesh
To speak of nothing but pleasure Despite the pain
Bring me to where
We see nothing but each other.



ELIZABETH BELL - LES NEIGES D'ANTAN Sonata for Violin and Piano (1998) Sat. 6/19 7:30pm *Kolot Ensemble: Keats Dieffenbach, violin; Yael Manor, piano*

The title of the piece is taken from a well-known poem by the famous 15th century French poet, François Villon, about the ephemeral nature of time. It closes each stanza with the query: "Where are the snows of yesteryear?" "Mais ou sont les neiges d'antan?"

Looking back on 70 years (it would be 80 now), I wrote the sonata to explore different facets of nostalgia. "Elegy" is a lament for loved ones I have lost, especially for my gentle father (and now for my wonderful husband). "Shadow-Dance" recalls happy times with a trace of wistfulness. And "The Furies" is an invocation of anger and sadness for lost opportunities, spoiled hopes.

Turning my back on the past, I dedicate the piece to Grace Cecelia Drake, my new and first grandchild, who looks only to the future!

ELIZABETH BELL was born in 1928; graduated from Wellesley College (Music) in 1950, and from Juilliard (Composition) in 1953. She was music critic of the Ithaca Journal, 1971-1975; one of the founders, a former officer, and currently a director of New York Women Composers; and a member of Board of Governors of American Composers Alliance, 2000-2004. She has had commissions from the New York State Council on the Arts, the Bradshaw/Buono duo, the Inoue Chamber Ensemble, North/South Consonance, the Putnam Valley Orchestra, and Vienna Modern Masters. Awards have been: the Delius Prize (Keyboard), 1994; first prize (1986), and grand prize (1996) in the Utah Composers Competition; many Meet-the-Composer grants. There are three all-Bell CD's: "The Music of Elizabeth Bell", MMC 2082; "Snows of Yesteryear", N/S R 1029; and "A Collection of Reflections", N/S R 1042. Other recordings are on CRS, Classic Masters, VMM, and North/South Records. There have been six all-Bell concerts, including two to celebrate her 75th birthday: NYC 10/12/03, and Yerevan, Armenia, 4/28/04. Performed world-wide, she is a member of BMI, ACA, SCI, AMC, NACUSA, and other professional organizations.



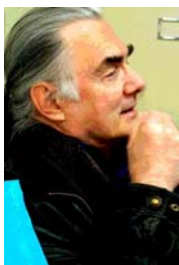
RICHARD BROOKS - STRING QUARTET NO. 4 (2009) world premiere
Zukofsky Quartet Sat. 6/19 4pm

STRING QUARTET No. 4 was composed in the winter and spring of 2009. Although some twelve-tone techniques are used in some passages, each of the four movements is freely atonal, with moments of tonality thrown in for good measure. Most of the material for each movement grows out of the initial gesture of the first: tonal, descending tetrachords in parallel major sevenths.

The first movement suggests a traditional sonata form with several contrasting thematic ideas presented, developed, combined and restated. The second movement is a free fantasy-style piece in a somewhat somber mood. The third movement is a multi-sectional structure meant to resemble a traditional scherzo. The final movement is a rhythmically vigorous finale combining features of sonata form and rondo form. Performance materials available from the American Composers Alliance.

RICHARD BROOKS (b. 1942) is a native of upstate New York and holds a B.S. degree in Music Education from the Crane School of Music, Potsdam College, an M.A. in Composition from Binghamton University and a Ph. D. in Composition from New York University. From 1975-2004 he was on the music faculty of Nassau Community College where he was Professor and Department Chair for 22 years. From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.) on which he continues to serve as the Producer of the SCI Compact Disk Series. In 1981 he was elected to the Board of Governors of the American Composers Alliance. After serving two terms as Secretary and three terms as Vice-President he was elected President in the Fall of 1993 and served until 2002; he is currently Chair of the Board of Governors. He served as a member of the Junior/Community College Commission on Accreditation of the National Association of Schools of Music for ten years.

He has received a major grant from the SUNY Research Foundation (for composition), a Composer Fellowship from the National Endowment for the Arts, an American Music Center grant and several Meet the Composer awards. In 1994 he received a commission for **Quintet for Oboe (Sax) and Strings** from the New York State Music Teachers National Association; premiere performance took place at the NYSMTA Conference in Ithaca, NY in October 1994. **Landscape...with Grace**, commissioned for the twentieth anniversary season of the Kent Philharmonia Orchestra in Grand Rapids, Michigan was premiered on April 21, 1996. He has also received commissions from Elaine Comparone and Harpsichord Unlimited, the Lark Ascending and several individual performers. A second commission from the Kent Philharmonia Orchestra resulted in **Concerto for Trumpet/Flugelhorn and Orchestra** which was premiered in May 2006. In 2006 he was appointed Composer-in-Residence with the Lark Ascending and was elected New Music Champion by New Music Connoisseur magazine.



RICHARD CAMERON-WOLFE - ROERICH RHAPSODY-LIAISON (2010) United States Premiere Thurs.
6/17 Lawrence Zoernig, cello; David Witten, piano

Roerich Rhapsody was written for the 2009 Festival "Days of Modern Music in Astrakhan". Its thematic material is derived from the composer's chamber opera **Liaison, with Roses**. The opera celebrates the life and art of Nikolai Roerich, as reflected in the poetry of a beautiful singer of old-style "romances". The

character of Roerich is represented in pantomime, with a contrasting modern musical accompaniment. In this **Rhapsody**, the two characters are explored through their contrasting musical languages.

Composer-pianist **Richard Cameron-Wolfe** was born in Cleveland, Ohio, USA and received his music training at Oberlin College and Indiana University. His principal piano teachers were Joseph Battista and Menahem Pressler; his composition teachers included Bernard Heiden, Iannis Xenakis, Juan Orrego-Salas, and John Eaton.

After brief teaching engagements at Indiana University, Radford College (Virginia), and the University of Wisconsin-Milwaukee, Cameron-Wolfe moved to New York City, where he performed and composed for several major ballet and modern dance companies, including the Joffrey Ballet and the Jose Limon Company. In 1978 he began a 23-year Professorship at Purchase College, State University of New York, teaching music theory and history, composition, and music resources for choreographers. He resigned in 2002 - while he could still walk and think - in order to dedicate his life to the piano and to composing.

As a composer, one of his particular interests is *micro-opera*, a very short theatrical work of 5 to 15 minutes duration, developed through the collaboration of composer, writer (preferably a poet), a scenic/costume designer (preferably a visual artist), and a videographer. The work is intended to be staged in small spaces and could be broadcast on television or the web. See Cameron-Wolfe's [Composition Catalogue](#) below, where his micro-operas are marked ***.

As a pianist, Cameron-Wolfe has in recent years focused on the "missing links", composers of the early 20th century who provided the transition from late Romanticism into post-World War II "sound art" but whose music is now seldom heard. Examples in his current repertoire include works by Leo Ornstein, Dane Rudhyar (with whom he studied and whose music he has recorded on the Furious Artisans label), and Charles Ives. Devoted to the promotion of modern classical music (which he prefers to call "sound art"), Cameron-Wolfe has served as an administrator for several musical organizations: Friends of American Music (1974 to the present), the New Mexico Music Festival (1978-82), Music from Angel Fire (1984), The Charles Ives Center for American Music (1990-92), and as Executive Director of the American branch of CESAME: the Center for Soviet/American Musical Exchange (1989-93). He now lives in the mountains of northern New Mexico, where he teaches piano and composition, occasionally writes music articles for Horse Fly, a monthly journal of politics and culture [*ARTICLES REPRINTED HERE IN MY BLOG*], and hosts a monthly three-hour, web-streaming "Sunday Morning [Un]Classics" radio show (dominated by 20th-century music).



ROBERT CEELY - TRIO FOR HORN, FLUGELHORN, AND TROMBONE (2010) *World Premiere Thurs. 6/17*

I received a bugle for my 8th birthday and spent my time trying to find high C with little success. I did learn to play a great many military calls including an amazing number belonging to the French Army. At the age of twelve I obtained a real trumpet which I loved, but I was still unable to hit high C with either confidence or consistency. I did play in a "jazz" band which was established by the town to keep youngsters off the street. (There was a War on!) We played most week-ends at the Recreation Hall which we all called the RECK Hall. I still remember our limited repertoire which included: "Long Ago and Far Away", "Moonglow", "The Bells are Ringing" and "My Heart Tells Me". The band consisted of a trumpet, three saxes, drums, and piano. Occasionally the band would finish while the pianist was still boom-chicking.

Soon I became less interested in playing as I began composing; I would upon occasion get out my trumpet to prove that I still could not hit high C. But an amazing thing happened: I found and bought a flugelhorn. If only I had discovered it earlier! Here was a mellow instrument with which one should not attempt to play high; rather, one should exploit the middle and lovely lower range. Flash forward to my TRIO. I have always admired the capabilities and uniqueness of the trombone which in a sense constructs a new instrument for each harmonic series. And, as with the horn, can produce multiphonics (beyond the common "play the root hum the 5th, and produce the root, 5th, and 10th"). I also like mutes and other distractions but in this trio I for the most part am interested in the open, uncluttered sound of the brass. I especially like the mixture of flugelhorn and trombone with horn. Hope all enjoy.

Robert Ceely grew up in Williamstown, Massachusetts. He spent his youth playing trumpet, delivering newspapers, and listening to “Big Bands” performing at Williams College dances. After graduating from Williston Academy he attended Hobart College and Williams College for one year each. After which he went to the New England Conservatory where he studied with Francis Cooke. Further studies were with Darius Milhaud and Leon Kirchner at Mills College, and with Roger Sessions, Edward Cone and Milton Babbitt at Princeton University. In 1963-64 he worked in the Electronic Music Studio in Milan as guest of The Italian Government.

His compositions include solo, chamber, and orchestral music as well as music for tape alone and tape with instruments. His ballet “Beyond the Ghost Spectrum”, with choreography by James Waring commissioned by the Fromm Music Foundation, was performed at Tanglewood in 1969 with Michael Tilson Thomas conducting. His opera “Automobile Graveyard”, after a play by Fernando Arrabal, was presented at the New England Conservatory in 1995.

He has received grants from the National Endowment for the Arts, the Ditson Fund, the Manon Jarroff dancers, the Massachusetts Arts Council, the Brookline Arts Council the Fromm Music Foundation and others. In 1995 he was a recipient of an outstanding alumni award from the New England Conservatory. He has taught at the Naval School of Music, The Lawrenceville School, Robert College in Istanbul, and for thirty-eight years at the New England Conservatory where he established and directed the Electronic Music Studio and taught composition. In 2003 he retired from teaching, and presently devotes all his time and energy to composition.



ELEANOR CORY CELEBRATION (2008) Fri. 6/18 *Christopher Oldfather, piano*

Celebration is in four movements which can be roughly described as animated, intense, abstract, and jazzy. *Balance* starts simply with short rocking gestures. These build up to a bass vamp overlaid with a right hand improvisation, and finally culminate in large chords and racing scales. The end the piece slows to reminders of the simple rocking of the opening. The *Innocence* of the second movement is created by two hands moving naively in dyads to form tentative chords. A fall from innocence plunges the music into grinding motion over an agitated low bass line. A progression from the opening chords attempts to reclaim the innocence. The struggle continues, before finally opening out into innocent dyads again. The music in *Reverie*, is ethereal. Chords surround snatches of melodic material in the middle range which turn into closely voiced chords. The beginning is then repeated. *Standards*, as its title suggests, is based on quotes from jazz standards, specifically *Misty*, *How About You*, *I've Got You Under My Skin*, *Laura*, and *You Can't Take That Away From Me*. Some are clear, others more hidden. The overall texture of the piece is a combination of traditional pianistic virtuosity and moody jazz. -- Eleanor Cory

Eleanor Cory's work has been recognized by awards from the National Endowment for the Arts, New York State Council on the Arts, New York Foundation for the Arts, Mary Flagler Cary Charitable Trust, Fromm Foundation of Harvard University, Aaron Copland Fund, Alice M. Ditson Fund of Columbia University, Morse Grant of Yale University, MacDowell Colony, and PSC-CUNY Research Foundation. She has received an American Composers Alliance Recording Award, the Miriam Gideon Award from the International Association of Women in Music, as well as prizes from the Hollybush, Kucyna, and Music of Changes International Competitions, and the Davenport, and New Jersey Guild of Composers Competitions.

Her music is recorded on three solo CDs: *Chasing Time* (Albany CD 1031, 2008) *Of Mere Being* (CRI, 2002) and *Images*, (Soundspells, 1996) as well as on the CRI American Masters Series: *Eleanor Cory and Ellen Taaffe Zwilich* (CRI CD 621); *ACA Recording Award Winners* (CRI SD 459); and *The Music of Eleanor Cory and Edward Cohen* (CRI SD 542). Additional recordings are on the Opus One, Capstone, and Advance labels. Her music is published by C.F. Peters, APNM (The Association for the Promotion of New Music), Soundspells Productions/Phantom Press, and the American Composers Alliance. She studied at Sarah Lawrence College (BA), Harvard Graduate School of Education (MAT), New England Conservatory (MM), and Columbia University (DMA). Her composition teachers include Charles Wuorinen, Chou Wen-chung, Bulent Arel and Meyer Kupferman. She has taught at Yale University, Baruch College, CUNY, Manhattan School of Music, Sarah Lawrence College, Brooklyn College, CUNY, and The New School for Social Research and currently teaches at Mannes College of Music Prep Division and Kingsborough Community College, CUNY.



MATTHEW DAVIDSON - MUSIC FOR VIOLA AND PIANO (2006) *New York Premiere Thurs. 6/17*
Rudolf Haken, viola; Robert Auler, piano

In this work, the first movement uses two Basque melodies (one of which is a Basque lullaby whose text contains only Basque nonsense words) for the first group and a "Bulgarianized" version of a Hungarian folk melody for the second in this short sonata form. The second movement is an arrangement of a 14th-century melody by Guillaume de Machaut, and the last owes something to Scandinavian folk music (the obscure title refers to a favorite Finnish dill-infused salad dressing that I like to make on occasion). It is dedicated to the violist, Rudolf Haken and to John Melby, my former counterpoint instructor.

Matthew de Lacey Davidson (b. 1964, Toronto, Canada; now res. Montreal, Canada) holds degrees from Victoria University of Wellington, New Zealand, the University of Toronto, Canada, and the University of Illinois at Urbana-Champaign. Apart from concertizing in Canada, New Zealand and the United States, with ragtime, early jazz, "classical" and contemporary music concerts, he actively promotes the work of other composers (both as performer and impresario) and his work has received radio broadcasts in New Zealand, North America, and Europe.

Dr. Davidson studied piano privately with John Powell and Rae de Lisle in New Zealand (through whom a lineage may be traced to Franz Liszt), with Bruce Greenfield and Phillipa Ward at the Wellington Polytechnical Institute's Executant Music Course in New Zealand, privately with Lawrence Pitchko and Harold Heap in Canada and with William Heiles at the University of Illinois at Urbana-Champaign in the United States. As a composer, his works encompass almost every medium, including book, music and lyrics for two musical comedies, chamber music, improvisatory works, theater pieces, electronic and orchestral music.

Davidson is the recipient of commissions and awards from Victoria University, the Queen Elizabeth II (New Zealand national) arts council, the American (formerly Minnesota) Composers' Forum, the University of Illinois, Meet the Composer/California, The Elgin Cultural Arts Commission, and he has been associated with the New York piano virtuoso of twentieth century music, Anthony De Mare, the Kronos Quartet, and the Zukofsky Quartet. He has studied theory with Alexander Rapoport at the Royal Toronto Conservatory of Music (through whom a lineage may be traced to the Hochschule fur Musik in Vienna) and his principal composition teachers have been Jack Body in New Zealand, John Beckwith in Canada (through whom a lineage may be traced to Nadia Boulanger), and Salvatore Martirano in the United States. His music is published by Honeyrock Publications in Everett, Pennsylvania, and the Composers Association of New Zealand. His unpublished works are distributed by the Canadian Music Centre, The American Composers Alliance, SOUNZ, and the Bibliotheque Internationale de Musique Contemporaine in Paris, France. His complete works are held in archive at the Canadian Music Centre in Montreal, Quebec; and at the Alexander Turnbull Library division of the New Zealand National Library.

Davidson also has a Masters degree in Social Work, and has written a 200 page non-fiction novel about his experiences in America's Health Care system and social services. He has published cartoons and short stories in New Zealand, Canada, and the United States. He is currently working on a singspiel for singer/actors and orchestra based on "The Tragical History of Doctor Faustus" by Christopher Marlowe, for which he is also writing the text in blank verse, and lyrics in Renaissance poetic forms.



ALEXANDRA DU BOIS* Trio for Piano, Violin and Cello: L'apothéose d'un rêve (Apotheosis of a Dream) (2005) *New York Premiere Thurs. 6/17 Second Instrumental Unit*

Piano Trio: L'apothéose d'un rêve (2005) was commissioned by pianist Menahem Pressler for the Beaux Arts Trio and was premiered by the Beaux Arts Trio at The Concertgebouw, Amsterdam on 16 January 2006 with consecutive performances throughout the Netherlands during the Trio's 50th anniversary season. Composed during Autumn 2005 and inspired, initially, by the breadth, length and depth of the Beaux Arts Trio's presence, the composition of the work began to internalize certain influences; Cathedral bells at Notre Dame de Paris on several storm-filled afternoons;

Indiana's countryside--where I was based while pursuing my Bachelor's degree while writing this piece, and other flat, Midwestern, land-locked landscapes.

At the heart of the piano trio is an emotionally suspended D-Minor theme that occurs, in its purest form, during the two Adagio cantabile, semplice movements near the beginning and at the very end of the work. The theme is first passed from cello to violin. The emotional differences in these two instruments' tessitura and the order in which the theme is heard represent specific meaning. The second time it is reversed: violin passes to cello--which is then interrupted by "bells" and the final notes. Throughout the middle movements, variations of this theme meander through different memories, atmospheres and times in my life in the five main sections made up of eight movements--all of which were composed and felt as if it were a dream.

Born 16 August 1981, in Virginia Beach, Virginia, **Alexandra du Bois** grew up in Cambridge, Massachusetts where she studied full-time at the University of Massachusetts-Boston and the Longy School of Music and while still in high school. She then received her Bachelor of Music degree in Composition and Violin from the Indiana University Jacobs School of Music where she was the recipient the Dean's Prize in Composition, the Kuttner Quartet Composition Award, the Dean's Award Scholarship and the Emma E. Clause Scholarship. Alexandra du Bois then received her Master of Music degree at The Juilliard School where she studied with Christopher Rouse and was the recipient of the Sylvia and Milton Babbitt Scholarship, the Piser Scholarship and the E. & J. Brenner Scholarship. Her teachers in composition include Sven-David Sandström, Christopher Rouse, Claude Baker, Don Freund, Osvaldo Golijov, Howard Frazin and David Patterson. Her teachers in violin have been Federico Agostini, Henryk Kowalski, Lynn Chang, Peter Haase and Suzanne Schreck.

Alexandra du Bois' music has been performed on five continents and has been commissioned by ensembles such as the Kronos Quartet, Bargemusic, Orchestra of St. Luke's, The Beaux Arts Trio, Merkin Concert Hall, The Anchorage Symphony Orchestra, Southwest Chamber Music, Present Music with the Milwaukee Choral Artists and the Milwaukee Children's Choir, The Piano Project at the Kaufman Center in New York, The Savannah Music Festival, Bang on a Can Festival, Ascending Dragon Music Festival, Azure Ensemble, The University Chorus and Chamber Singers at the University of Massachusetts-Boston, Duo Diez, MAYA, as well as musicians including Daniel Hope, Menahem Pressler, Wendy Sutter, Sato Moughalian, Mary Rowell, DaXun Zhang, Carson Cooman, Espen Jensen, Zefir Brezeanu, Aurélie Entringer, Sergio Puccini, Ian Ding, Randall Craig Fleischer and many others. Further performances of her music have been presented by ensembles such as JACK Quartet, Felici Trio, Southwest Chamber Music and American Modern Ensemble.



MARGARET FAIRLIE-KENNEDY - WIND QUINTET (1962) *New York Premiere Thurs. 6/17*
Second Instrumental Unit

WIND QUINTET, by Margaret Fairlie-Kennedy, composed for flute, oboe, clarinet, horn and bassoon was published in 2002 and has been widely performed throughout the USA. The first two movements are serially composed.

The first, Andante Sostenuto, opens on a single pitch introducing all the instruments as they alternate on this tone. Later the three upper winds begin an ascent which accelerates and crescendoes to a flute cut-off. Eventually the movement ends with a return to the original pitch. Movement II, a Scherzando, has an easily followed contour. The third, and last movement is based on the single interval of a major 2nd. Beginning as Allegro giusto, it finally accelerates to Molto Allegro with the entire ensemble furiously engaged.

Margaret Fairlie-Kennedy (b. 1925) writes for chamber groups, voice, orchestra, contemporary dance and mixed media. She was Composer in Residence for Dance and Theater Arts at Bennington College and Cornell University. Awards and Grants include the NEA and NEH Endowments, the Georgia Commission on the Arts, Meet the Composer grants, and the Cornell Council for Creative and Performing Arts. She was a winner in the Philadelphia Classical Symphony/Maxfield Parrish and Women Composers' Showcase, New Jersey City University, competitions.

Commissions include the Walker Art Center, Cornell Theater Arts Dept., several choreographers and commissions for 20th and 21st century works. Performances include the Alabama Symphony. Atlanta String Quartet and Relache Ensemble;

venues at Eastman School of music, Carnegie Weill Recital Hall, the Bowling Green College of Musical Arts Festival,'05, and abroad in Paris, Upsala and Beijing. She is published by ACA, in the SCI Journal of Music Scores, and EC Schirmer Publishing. CDs are on Capstone, and Euterpe labels. Fairlie-Kennedy is a member of ACA, SCI, AMC, IAWM, NYCC and BMI. Reviewers have commented: "Expressive use of a 12 tone row...eloquence and energy... atmospheric and dreamy" N.Y. Times. "extended the usual sonorities of the instruments... its emotional focus was strong and the expressive range of the instruments spoke well for the composer's gift." Philadelphia Inquirer; "Mr. Ueyama's opening dance was set to urgent and atmospheric music by Margaret Fairlie-Kennedy" N.Y. Times Dance Review. '05.



ROBERT FLEISHER - LORETTO ALFRESCO (1970) Wed. 6/16 electroacoustic playback

Loretto Alfresco was unearthed in response to a recent wave of interest in musical miniatures, after resting comfortably in my (reel-to-reel) tape archives for nearly four decades. Sound sources include assorted pots, pans, pipes, and other objects played by my childhood friend, Thomas Loretto, under a tree on the small Wisconsin farm owned at the time by my sister. Modifications of these sounds were limited solely to overdubbing and tape speed manipulation, and the original recording required only minimal editing. At its very end, two tiny signature artifacts—Tom's voice and birdsong—may (or may not) be heard. Loretto Alfresco received its world premiere during the first annual New York City Electroacoustic Music Festival in 2009. It has since been heard at several other festivals in the U.S. and U.K., most recently (in a still shorter form) as part of "360 degrees of 60x60," during the International Computer Music Conference in NYC and at Stony Brook University earlier this month.

Robert Fleisher (b. 1953), a native New Yorker, attended the High School of Music and Art, graduated with honors from the University of Colorado and earned the M.M. and D.M.A. degrees in composition at the University of Illinois. He is currently professor and coordinator of music theory and composition at Northern Illinois University (DeKalb). The recipient of artist fellowships at Yaddo, Millay Colony, Virginia Center, Hambidge Center, Montalvo Center and Mishkenot Sha'ananim, his work has also received support from the National Endowment for the Humanities, National Foundation for Jewish Culture, Illinois Arts Council, and Ruttenberg Arts Foundation. The author of *Twenty Israeli Composers* (1997), he is also a participating composer and essayist in *Theresa Sauer's Notations 21* (2009), an anthology of new music scores. His music appears on Centaur and Capstone labels and has been heard in Canada, France, Germany, Spain, the United Kingdom, and throughout the United States.



**JAN GILBERT - OF HELOISE: THE SONGS OF ABELARD (2008) World premiere Sat. 6/19 4pm
Justin Montigne, countertenor; Anatole Wieck, viola**

These three song settings are part of a larger work "Of Heloise" – settings of Judith Infante's *Love: A Suspect Form, Heloise and Abelard*, a collection of fifty-four poems, published by Shearsman Books Ltd in 2008. *Abelard: Confession, to Heloise* and *Silence Perpetual* present us with the conflicts for Abelard after he left Heloise but continued writing to her for the remainder of his life. As a monk, he was entirely committed to his vision of God and Church. However, he wrote that conscientious and informed reasoning leads to a more complete understanding of God: "By doubting we come to inquiry and by inquiry we come to the truth." Condemned twice in his life as a heretic, he died traveling to Rome to appeal his case to the Pope. Since Abelard was also a musician and poet (most of his music has been lost), I have included his words *Chant: In Parasceve Domini* for the third setting.

To Heloise, Songs of Abelard - Texts by Judith Infante and Peter Abelard

I. Abelard: Confession, to Heloise
Text by Judith Infante from *Love a Suspect Form* (2008)

I confess you made night glorious day
and each dawn I left your bed was dark falling.

*And so, to banish fearful anxiety and all uncertainties
from the heart within your breast, receive assurance from me...*

I confess I was born to a first son's claims,
but rejected the life of merely a man.

For I believed God's mind to be
a crystal of logic, every syllogism

silence
in the grand library

something of its core. And even if
I opened a small window of thought,

shifting of bars of light
slip hours across his desk

I confess to blindness of prisms. Lady, I am shamed
before Christendom and orphaned to the world.

silence
through the sieve of his thought

I admit relentless pursuit of Lady Philosophy,
and I confess a false loyalty to you.

flow grand names
their power like dreams

Because I mistook the nature of Truth,
before you I confess by ignorance.

ideas lift and return to him
lift and repeat

But I spoke the truth to name you Helios, Sun.

his mind is a water wheel
turning in a dam

A woman comes here to sit beside me.
She wears white linen and her face is yours.

into the silence
fall fragments of chant

I am finished with words, and confess
each day without you has been dark falling.

at night fireflies drift
untouchable

II. Silence Perpetual
Text by Judith Infante

silence
the gift

Silence
pen and voice still

© 2008 Judith Infante. All Rights Reserved. Used with
permission.

body confined to a cell
one courtyard, one mass

III. Chant: *In Parasceve Domini*

Text by Peter Abelard, a French scholastic philosopher and the greatest logician of the 12th century.

This Hymn was sung in the night office (Nocturns) of prayers
on the evening of Good Friday.

Solus ad victimam procedis, Domine.
morti te offerens quam venis tollere:
quid nos miserrimi possumus dicere
qui que commissimus scimus te luere?

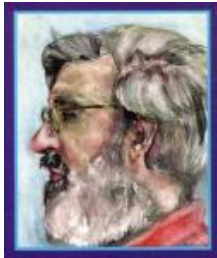
Alone to sacrifice thou goest, Lord,
Giving thyself to death whom thou has slain.
For us thy wretched folk is any word,
Who knows that for our sins this is thy pain?

Nostra sunt. Domine, nostra sunt criminia:
quid tua criminum facis supplicia?
quibus sic compati fac nostra pectora.
ut vel compassion digna sit venia...

For they are ours, O Lord, our deeds...
Why must thou suffer torture for our sin?
Let our hearts suffer for thy passion, Lord,
That sheer compassion may thy mercy win...

Jan Gilbert has been a member of American Composers Alliance since 1980. Her choral works include commissions from Chanticleer, the Dale Warland Singers, Ars Nova Singers, LISTEN, the American Guild of Organists, the United Nations Association International Choir, WomanVoice and many college choirs. Her work has received support from the NEA, McKnight Foundation, Jerome Foundation and Northwest Area Foundation. She has completed several residencies at the MacDowell Colony. Originally from New York City, Gilbert is a faculty member at Macalester College, St. Paul. Recent performances include *Dream Carver*, premiered by the St. Paul Civic Symphony and *Songs of Transformation for Choir and Persian Ney*, featured on Clerestory's "Soul's Light" concerts in San Francisco and by *Vocalizze* in Lisbon this spring. Gilbert's experimental chant settings, *NightChants*, were recorded on Chanticleer's *Sound in Spirit* (Warner Classics).

Gilbert's vocal music has been described by critics as "innovative with an eerie and mysterious beauty" (*San Francisco Chronicle*), and her multimedia composition "perfectly captures the flavor of dance and the spirit of storytelling." (*Minneapolis Star Tribune*)



JOEL GRESSEL THIS WAY LIES MADNESS (2009) world premiere Fri. 6/18
electroacoustic playback

This Way Lies Madness (a misquotation from Shakespeare) is the second of a set of three pieces, *Blues States*, that share and develop material from the progenitor, *Blue States*. The musical gestures for most of the piece are not that dissimilar to those found in classical music of the past – whether fanfare-like passages, low- and middle-register chords punctuated with bell-like clusters, or melodic lines that overlap and proceed at different speeds. But at two points in the piece, sounds pile up on one another, gaining in intensity, until they seem like agonized screams. To me there was something very seductive about these passages, for which normal compositional rules did not apply. I feared they could lead to musical textures that I could no longer control and from which I might never escape – madness. Fortunately, these passages are followed by very peaceful music, and are absent from my next, very rational piece, *String Theories*.

As in all my music, the sounds are created solely by computer algorithms. Rhythms are specified as measures and beats that speed up or slow down using the same ratios that characterize the tempered pitch system, and the pitches present 12-tone rows that are more like cousins than siblings.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. He has received grants from the National Endowment for the Arts and the New York State CAPS program. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows. The portrait of me (at left) for the was drawn by my daughter, Katherine.



DEREK JOHNSON* - FRAGMENTS (2002-03/2005) for violin and piano Sat. 6/19 4pm
Duo Diorama

Derek Johnson is a composer, electric guitarist and educator active in the world of contemporary concert music and beyond. His compositions have been performed throughout the United States and Canada by leading soloists and ensembles including the Chicago Symphony Orchestra's MusicNOW and Montreal's Nouvel Ensemble Moderne. He is a founding member in the virtuoso chamber ensemble BASILICA and a regular performer with the post-rock improvisation collective the goodhands team. Johnson has performed internationally with the powerhouse new music ensemble the Bang On A Can All-Stars in collaboration with guest artists Iva Bittova, Don Byron, Bill Frisell, Glenn Kotche (Wilco), Lee Ranaldo (Sonic Youth), Steve Reich and Ryuichi Sakamoto. He has served as a faculty member in the music department of Columbia College Chicago, as an Associate Instructor of Composition at Indiana University's Jacob School of Music and as faculty at the Bang On A Can Summer Institute. He is currently an Assistant Professor of Music Theory and Composition at the Ball State University School of Music. Derek is an

avid transcriber and is currently working in collaboration with the innovative Swedish band Meshuggah on a series of transcription books encompassing the band's complete discography.

Fragments brings together a series of short character pieces originally intended for other projects. The 1st and 3rd pieces (Star Music and Blues for Anton) were first envisioned as solo piano pieces, while the 2nd and 4th pieces (A song of sorts and Fantasy) were written respectively for soprano and violin (to a poem by William Carlos Williams) and mixed quartet (clarinet, violin, cello and piano).

In re-imagining these pieces for violin and piano I had the unique opportunity to edit, re-arrange and re-compose them knowing from the start what my "raw-footage" was. As a result, I approached the project from a rather "cinematic" point of view. I'm continually fascinated by the visceral and cognitive power of film, and am eager to incorporate the techniques used in that medium (foreshadowing, use of perspective, various methods of editing) to tie together (and sometimes to untie) the unified and disparate elements in my own composition. Thus, my truncated little character pieces have become the protagonists in a "short film" (of sorts) without picture, played-out by two instrumentalists on the stage and cut together using a reoccurring and evolving motto in the form of the opening piano gesture and sonority. Below is a "shot-list" with thoughts and descriptions of the pieces to help the audience both gain and lose their bearings in the cognitive and viscerally charged act of listening.

Motto I

1. Star Music – How it thinks to look at the stars, interrupted by how it feels.

Motto II

2. A song of sorts (w/o words) – the hidden text revealed:

Let snake wait, under his weed, and the writing be of words.

Slow, and quick, sharp to strike, quite to wake. Sleepless. (William Carlos Williams)

Motto III

3. Blues for Anton – A nocturnal ostinato underneath wide "Webern-ian" intervals. A blues for one of my favorite stargazers.

Motto IV

4. Fantasy – A slow opening unfolds a harmonic background that is later repeated with fast music superimposed above it.

Though the tempo changes and the content is elaborated, the slow harmonic background, or frame, retains its original speed and proportion.

Motto V: liquidation

Fragments was written (and re-written) for, and is dedicated to, Benjamin Sung and Ji-Hye Chang



KRISTIN KUSTER - PERPETUAL NOON (2008) *New York Premiere*

Kolot Ensemble: Hadar Noiberg, flute; Yael Manor, piano Sat. 6/19 4pm

Perpetual Noon was commissioned by flutist Jennifer Nitchman, with support from the Jerome Foundation, was premiered in August 2008, at the National Flute Association Convention, Kansas City, MO.

Born in 1973, Kristin Kuster grew up in Boulder, Colorado. Her music takes inspiration from architectural space, the weather, and mythology. She earned her Doctor of Musical Arts in Composition from the University of Michigan in 2002. Since that time, she has been building an impressive professional career, and has become well known as an up-and-coming freelance composer in the East Coast new-music scene. Upcoming projects include the premiere of *Perpetual Afternoon*, commissioned for the National Flute Association's 2010 Convention Young Artist Competition, a new piece for wind ensemble, and a new work for musical theatre. She is currently an Assistant Professor of Composition at the University of Michigan.



DAVID T. LITTLE* MUSIK FÜR DEN SCHULTHEISS
(Sie können nicht gegen das Rathaus kämpfen) (2006/09) for string quartet
Zukofsky Quartet Sat. 6/19 4pm

Musik für den Schultheiß is a rather sweet and formally mysterious work, composed in response to the Terpsichore by Michael Praetorius. Praetorius's real last name was Schultheiß, which, in old German, meant something close to “mayor of a small municipality.” This accounts for the German title, which I carried one step further by adding the gently sarcastic subtitle.

The music of American composer **David T. Little** has been described as “dramatically wild...rustling, raunchy and eclectic,” showing “real imagination” by New York Times critic Anthony Tommasini, and his work “completely gripped” New Yorker critic Alex Ross: “every bad-ass new- music ensemble in the city will want to play him.” Fusing classical and popular idioms to dramatic effect, Little’s music is widely performed—including at the Tanglewood, Aspen, and Cabrillo Festivals, and by eighth blackbird, So Percussion, the London Sinfonietta and the Baltimore Symphony Orchestra under Marin Alsop. Currently completing a PhD at Princeton University, Little teaches music through Carnegie Hall’s Musical Connections program, and serves as the inaugural Digital Composer-in-Residence for the UK-based DilettanteMusic.com. Upcoming projects include the opera *Dog Days* (Robert Woodruff, director; Royce Vavrek, librettist), and new works for Nadia Sirota, Kathleen Supové, Third Coast Percussion, and the New World Symphony. An active drummer, Little can be heard performing with the International Contemporary Ensemble (ICE), and with his ensemble Newspeak.



RAYMOND LUEDEKE
THE ART OF LOVE, INTO THE LABYRINTH (2005)
Colin Fox, actor; James Anagnoson and Leslie Kinton, pianos; New York Preview Fri. 6/18

How little humanity has changed! 4500 years ago the Greeks needed an excuse to invade Crete. They invented a story that has resonated throughout history. In Crete, they claimed, there ruled a Queen so morally corrupt and evil that she had mated with a bull and given birth to a monster, a creature half man-bull and half bull-man: the Minotaur. The monster, they said, had been imprisoned at the centre of an inescapable maze of underground tunnels: the Labyrinth.

2500 hundred years later, the Roman writer Ovid used the legend as the centerpiece in his infamous book *The Art of Love*. A manual for seduction, the book claimed that women had sexual desires equal to or greater than men. The morally outraged Emperor Caesar Augustus banished Ovid to the farthest reaches of the Roman Empire, where he would die, an outcast. And for the next 2000 years the book would remain in hiding, at first from the Empire and then from the Church.

But human nature remains human nature. The legends of the Minotaur and of the Labyrinth remain powerful icons, refusing to remain hidden. Around these and around the humanistic texts of Ovid, composer Raymond Luedeke has created an intensely moving and entertaining music drama. Actor **Colin Fox**, with the verbal and musical collaboration of the famous Canadian piano duo, **Anagnoson and Kinton**, explores the legend in the form of three excerpts from *The Art of Love / Into the Labyrinth*: the labyrinths of lust, of love, and of anger.

Ray Luedeke, one of the most frequently performed composers in North America, was born in New York City. He attended the Eastman School of Music, the Vienna Academy of Music, and Dartmouth College, where he studied with George Crumb. His output is extensive and varied. It runs the gamut from entertaining theater pieces for children, through a long list of sophisticated solo and chamber music to colorful, carefully crafted pieces for orchestra. Since 1981 Ray has been a member of the Toronto Symphony Orchestra and is a dual citizen of the U.S.A. and Canada. Ray will be leaving the TSO this season to live in his home town NYC and to devote himself to composing and to promoting his music theatre company, Voice Afire Pocket Opera and Cabaret.

Recordings of his music include *Shadow Music* with the Louisville Orchestra, *The Transparency of Time* with pianist Andre LaPlante and the Winnipeg Symphony, *The Moon in the Labyrinth* with harpist Judy Loman and the Orford String Quartet, *Brass Quintet* with the New Mexico Brass Quintet, *Circus Music* with the Hannaford Street Silver Band, and *Ah, Matsushima!* with violin/marimba duo Jacques and Michael Israelievitch. Quartetto Gelato has recorded Ray's brilliant arrangement of Maurice Ravel's *Le Tombeau de Couperin* and has performed it worldwide.

The striking originality and meticulous craftsmanship of his music have been recognized by numerous grants and awards, among them prizes from the Percussive Arts Society, from the International Horn Society, and from Northwestern University. His contest winning orchestral Fanfare, opened Toronto's Thomson Hall and his overture *The North Wind's Gift* was performed throughout Europe in the 1991 tour of the Toronto Symphony. Six Canadian orchestras jointly commissioned *Tales of the Netsilik* for narrator and orchestra.

Ray Luedeke is also an experienced librettist. He collaborated with playwright Sean Dixon for his first opera, *Wild Flowers*, produced at The Guelph Spring Festival. Subsequently, he worked with acclaimed director/dramaturge Tom Diamond to write the libretto for his second opera, *The Magical Singing Drum*, and the script for *Into the Labyrinth*. for two pianos and actor. In the summer of 2007, Ray started a new music theater company, Voice Afire Pocket Opera and Cabaret, and produced three shows, each reflecting a particular passion of the composer/arranger. *I Confess, I Have Lived* is based on the poetry of Pablo Neruda. *The Pocket Madam Butterfly* is an arrangement/adaptation of Puccini's great masterpiece. *Close Embrace* is based on the Golden Age of Argentine Tango and reflects the fact that Ray and his wife, Dulce, are avid ballroom dancers.



RICHARD MCCANDLESS VOYAGER (1999) Fri. 6/18

Jude Traxler, percussion, with electroacoustic playback

This work takes its name from the Voyager 1 spacecraft launched by NASA in 1977. As it flew past Saturn, Voyager used that planet's gravitational field to propel itself toward deep space, becoming the first human-made object to leave our solar system. Voyager's journey is immense. Traveling about 1,000,000 miles a day, it will take 20,000 years to leave the gravitational field of the Sun. Voyager will then enter deep space and travel for billions of years. At some point during this journey, the Sun will be no more than a charred cinder and human beings may no longer exist. But Voyager will be traveling on.

Richard McCandless has been writing and performing music for percussion with and without electronics since 1973. His performance of his composition "Childhood" for solo speaking percussionist prompted the Washington Post to report that "Mr. McCandless showed himself to be a master of sounds -- subtle, emphatic, expertly shaped and richly expressive." The Washington Post has also commented that "Mr. McCandless clearly places a high priority on communication as well as innovation." In 2007, McCandless was featured in a profile concert on the North River Music series in New York City. Additional information is available at www.richardmccandless.com.



LANSING MCLOSKEY SUDDEN MUSIC (2009) Song cycle for soprano and piano, on texts by

Javen Tanner. *New York Premiere Rebecca Duren, soprano; Alan Johnson, piano*

*Sat. 6/19 7:30pm **Chosen as festival title "Sudden Music" for 2010 ACA Festival*

When I first read the poetry of Javen Tanner, I was immediately struck by the evocative, highly sensual language and imagery, as well as the profound and deeply personal subtexts. In composing this song cycle, I decided to set "Sudden Music," a set of four poems from *Curses For Your Sake*. Indeed, how could a composer resist a set of poems called "Sudden Music"!? My primary goal was to echo in music the reflective and intimate mood of the poetry, where retrospection, memory and sexuality blend together in smoke from burning cedar. *Sudden Music* was commissioned by Mormon Artists Group (NYC).

"Sudden Music"

1.

Look at the generous spread of stars before us,

the sporadic fire of the past, the larger shadow beyond.
Look at the throw of juniper burning into nothing,
the chipped bricks, the warped wood,
the shingles bleached under a heavy moon.
Listen to the names whispered into pillows,
names we loved or never knew we loved,
names that dripped from the corners of our lips as we slept.
Listen in darkness to the sudden music of loss.

2.

Let desire escape and rise as smoke from the burning cedar.
Watch it lift into the mute density of winter
and rub itself on the black layer
that separates voice from sound, breath from prayer—
smoke blurring the outline of the body
with the stillness that ensues;
smoke continuing through the nakedness
of branches, to hover in the valley,
to thin with the smoke of other desires.

3.

Consider the snow and its slow work,
dressing dead orchards, dulling our sense of what was
until we can no longer say with conviction,
"They were apple trees, it was summer."
Consider this and be content with winter: the cool wisdom
blown across the ear, the patches of bloodless grass.
Because if memory is anything it is dirty banks of snow
or rancid ice decaying into water. And what remains
is suspect at best. It will not be able to comfort us.

4.

Look at the frost growing its white mold
on the window, clouding the periphery, focusing
our attention on that which escapes us—
on that which has always escaped us. Let it go.
Let go of the fire, the shadow, the disappearing smoke.
Let go of names dried as stains on our pillows.
Fall a little, flinch and settle into dreams just under
the surface of sleep. Listen to the muffled voices above.
They sing, "Please, please," but from here it sounds like "peace."

© 2006, Javen Tanner. Published in *Curses For Your Sake*, Mormon Artists Group Press,
New York City, 2006. Used with permission of author and Mormon Artists Group.

Described as "A major talent and a deep thinker with a great ear" by the American Composers Orchestra and "an engaging, gifted composer writing smart, compelling and fascinating music with a bluesy edge and infectious punch" by Gramophone Magazine, **Lansing McLoskey** came to the world of composition via a somewhat unorthodox route. The proverbial "Three B's" for him were not Bach, Beethoven and Brahms, but rather The Beatles, Bauhaus and Black Flag. His first experiences in composition were not exercises in counterpoint, but rather as the guitarist and songwriter for punk rock bands in the San Francisco Bay Area in the early 1980's. It was actually through these years in the visceral world of punk that he first developed a love for classical music (but that's another story).

McLoskey's music has been performed across the U.S. and in twelve other countries on six continents, and has received more than two dozen national and international awards. In 2009 he became the first composer in the 43 year history of the ISU Contemporary Music Festival to win both the Indianapolis Chamber Orchestra Composition Competition and the

"Music Now" Competition, both blind-juried. Other awards include the 2009 newEar Composition Competition, the 2009 American Composers Forum-LA National Composition Competition, the Omaha Symphony International New Music Competition, the Kenneth Davenport National Competition for Orchestral Works, Charles Ives Center Orchestral Composition Competition, the Paris New Music Review International Composition Competition, the Charles Ives Scholarship from the American Academy of Arts & Letters, and an Astral Career Grant from The National Foundation for Advancement in the Arts. He has received dozens of commissions and grants, including from Meet The Composer, the Fromm Foundation, the Pew Charitable Trust, the N.E.A., the Barlow Endowment, ASCAP, and Music At The Anthology, and has written for such renowned ensembles as The Hilliard Ensemble, Speculum Musicæ, and Dinosaur Annex Ensemble. McLoskey completed his Ph.D. at Harvard, with additional studies at USC and The Royal Danish Academy of Music. He was Co-President of Composers in Red Sneakers from 2006-09, and served on the Board of Advisors of the Barlow Endowment for Music Composition from 2004-09. Currently he is on the faculty of the University of Miami Frost School of Music. McLoskey's music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics. A monograph CD of his music - Sixth Species - was released to critical praise in 2008. www.lansingmcloskey.com



JOHN MELBY CONCERTO FOR VIOLIN, PIANO, AND COMPUTER (2008) *New York Premiere Friday 6/18 Duo Diorama: MingHuan Xu, violin; Winston Choi, Piano*

The *Concerto for Violin, Piano, and Computer* was composed in 2008 for Duo Diorama. The work is one in a series of (at the time of this writing) eighteen concerti for instruments and computer that I have written and which includes works for the piano as well as for most of the standard orchestral string and woodwind instruments. The composition, which includes a cadenza for the two soloists, is in one extended movement which amalgamates the characteristics of the typical three-movement nineteenth-century concerto first-movement form and which reflects on a larger scale the formal structure of the three-movement concerto. In these concerti, the orchestra is replaced by a computer "orchestra" (though this should not in any sense of the word be construed as implying that an attempt has been made to "imitate" the sounds of traditional orchestral instruments). In this work, I have attempted to exploit to the fullest the extraordinary virtuosity and profound musicality of Minghuan Xu and Winston Choi. The computer-synthesized music was realized in my Macintosh-based computer studio using the *MacCsound* program for digital sound synthesis and C and FORTRAN data-manipulation routines of my own. The Concerto is dedicated to Minghuan Xu and Winston Choi. It is available, along with two other concerti, on an Albany CD, TROY 1124. —John Melby

John Melby attended the Curtis Institute of Music, the University of Pennsylvania, and Princeton University, studying composition with Vincent Persichetti, Henry Weinberg, George Crumb, Peter Westergaard, J.K. Randall, and Milton Babbitt. He taught from 1971 until 1973 at West Chester University in Pennsylvania. In 1973 he was appointed to the Composition/Theory faculty in the School of Music of the University of Illinois at Urbana-Champaign, where he was Professor of Music until his retirement in August of 1997 and where he now holds the title of Professor Emeritus. John Melby currently lives in Salem, Massachusetts. He is best known for his music written for computer-synthesized sound, either in combination with live performers or for computer alone, though he has also written a series of large orchestral works. Melby's compositions have won numerous awards and have been widely performed both in the United States and abroad. He was the recipient of an NEA Fellowship, a Guggenheim Fellowship, an award from the American Academy and Institute of Arts and Letters, and an appointment as an Associate in the University of Illinois Center for Advanced Study in 1989-90. His awards include several honors at the International Electroacoustic Music Awards (Bourges, France), where he received First Prize in 1979 for his *Chor der Steine* for computer-synthesized tape.



RAOUL PLESKOW - DIALOGUE FOR PIANO AND 3 INSTRUMENTS (2009) *New York Premiere Wed. 6/16 Lunatics at Large*

Dialogue for Piano and Three Instruments is a chamber piano concerto in miniature. It is in four short movements. The pitch palette is highly chromatic and essentially atonal. The interval of the tritone is used almost thematically and along with minor seconds, dominates the work.

Raoul Pleskow, composer, was born in Vienna and educated in New York. His principal teachers in

composition were Karol Rathaus, Otto Luening, and Stefan Wolpe. He has been recipient of many honors, the most recent of which include awards by the National Endowment for the Arts, the Martha Baird Rockefeller Fund for Music, the National Institute of Arts and Letters, and a fellowship from the John Simon Guggenheim Memorial Foundation. His works have been performed by the Cleveland Philharmonic, the Tanglewood Festival Orchestra, the Plainfield Symphony, the Orchestra de Camera, the South Dakota Symphony, the Pierrot Consort, the Stony Brook Contemporary Chamber Players, the Queens Symphony Orchestra and many others. Commissions include those by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi, Camarata, the North/South Consonance and the Unitarian Church of All Souls. He was Chairman of the music department at C.W. Post University from the late 1960s until 1994. His work can be found on CRI, Serenus, Ars Nova-Ars Antiqua, Golden Crest, Centaur, CRS, Capstone, and North-South Records.



ELLIOTT SCHWARTZ - COLLAGE CONCERTANTE (2010)

I. Birthday Tribute II. Round Robin 6/19 7:30pm

The Bowdoin New Music Ensemble:

Abriel Ferreira, trumpet; Olivia Madrid, clarinet; Katie Cushing, piano; Akiva Zamcheck, guitar; Peter McLaughlin, drumset; and boombox; New York Premiere

Collage Concertante is a two-movement work which uses the a multifaceted concerto model as its springboard, and also (in a manner related to visual “collage”) incorporates pre-existing fragments – musical and otherwise – into its texture. The first movement, *Birthday Tribute*, began as a piano piece honoring the bicentennials of Chopin and Schumann (both born in 1810), and evolved into a miniature neo-Romantic piano concerto. (The “orchestra” in this instance includes live performers and recorded sounds.) The entire fabric draws upon quotations – musical and otherwise – from Robert, Clara, Frederic and George. *Round Robin*, on the other hand, is influenced by the model of Baroque concerto grosso. In this movement the pianist (having held the spotlight earlier) becomes a bit player. The other four ensemble members take turns as soloist, with *tutti* passages separating each solo section. This format gave rise to the title “Round Robin,” which in turn led me to use pre-existing materials related to robins. (Sources range from the 13th-century Adam de la Halle to Edward MacDowell to English folk song to Al Jolson.)

Elliott Schwartz received all his degrees from Columbia University, where his teachers included Otto Luening, Jack Beeson and Paul Creston. He was a member of the Bowdoin College music faculty for 43 years, retiring in 2007; he has also held academic appointments at the University of California (Santa Barbara and San Diego), Cambridge (UK), Harvard, Tufts and Ohio State. His appearances as visiting composer/lecturer have also included London, Paris, Amsterdam, Oxford, Leningrad, Copenhagen, Reykjavik, Tokyo and Hong Kong. His works have been performed by orchestras and chamber ensembles through the United States, and recorded on the Albany, Capstone, CRI, New World, BMOP-Sound and Innova labels. Commissions, awards and prizes include the Gaudeamus Foundation (Netherlands), the Rockefeller Foundation, and the McKim Fund of the Library of Congress. The premiere of his new orchestra work *Diamond Jubilee* is scheduled for the January 2011 concert of the Portland Symphony.



HAROLD SELETSKY - THE INTIMATE FLUTIST (1982)

Andrew Bolotowsky, flute; Christopher Oldfather, keyboards

The *Intimate Flutist* is a virtuosic piece for flute and piano, plus 24-tone keyboard.

Harold Seletsky is a prolific and versatile composer and a virtuoso clarinetist and improviser whose playing is marked by great expressivity and vitality. He has distinguished himself, as both a composer and performer, in the realms of classical music, jazz, folk and popular music.

Born in 1927 in Brooklyn, Seletsky studied clarinet and from 1944-49 music theory and composition with composer-conductor Josef Schmid, a prize pupil of Alban Berg. Soon thereafter Seletsky used Schoenbergian techniques in such early works as the *Gradual Variations on a Simple Theme* for clarinet and string quartet, Op.1 (1958), the *Sonata* for clarinet and piano (1958) and the *First String Quartet* (1963). In the 1960s, Seletsky began experimenting with various microtonal concepts based on equal temperament. Yet in his many quartertone works, Seletsky remains indebted to the composers of the Second Viennese School in that the development of thematic ideas continues to be paramount. Seletsky explored

manifold musical genres including opera, music for ballet and film, song, orchestral and chamber music. Some of his compositions have a political and social dimension. These include *Christ in Concrete* for narrator and orchestra (1963) and *Apathy* for voice and three instruments (1980). Seletsky also composed a wide variety of jazz-inspired works, Yiddish songs, music for the Broadway and Off-Broadway productions as well as music for film and television. --Sabine Feisst



MICHAEL SLAYTON - LE SOIR TOMBE (2007) pour la voix et piano à quatre mains Sat. 6/19 7:30pm
New York Premiere; Nicole Pantos, soprano; Yael Manor & Molly Morkoski, piano

Le Soir Tombe, by Mme. Thérèse Planiol

TEXT AND TRANSLATION

Le soir tombe
 L'ombre s'étale sur la dalle
 De pierre grise
 Que voulez-vous que je vous dise?

Evening falls;
 Shadow extends over
 The slab of gray stone.
 What do you want me to tell you?

Vous êtes avec moi dans cette allée
 Qui monte
 Vers un reste de lumière dorée
 Dans l'entrelacs des branches

You are with me in this alley
 that goes up
 Toward a remnant of golden light,
 In the intertwining of the branches.

Un éclair rose et pâle glisse
 Sur les champs de mauves floraisons
 Au pied des tilleuls
 En défeuillaison

A flash, pale pink and white, slides
 Over the fields of flowering mallows
 To the foot of the linden tree,
 Which is losing its leaves.

Vous êtes avec moi autour de l'eau;
 Vous êtes avec moi sur les marches du perron;
 Vous êtes avec moi dans les notes du piano.

You are with me around the water;
 You are with me on the steps;
 You are with me in the notes of the piano.

Dans nos cahiers,
 Dans mes souvenirs
 Et dans mes larmes.

In our notebooks,
 In my memories
 And in my tears.

En toute saison,
 Vous êtes; vous serez là
 Toujours.

In any season,
 You are; you will be there,
 Always.

Pourquoi souriez-vous?

Why are you smiling?

--Mme. Thérèse Planiol

This work was commissioned in 2006 by French poet and scientist, Mme. Thérèse Planiol. Mme. Planiol, now at age ninety-five, had a monumental career in the medical field (she is named as one of French history's "fifty most influential women in medicine"). Since her retirement, Mme. Planiol has dedicated herself to supporting the arts in France and around the world, and she is now considered one of her country's leading philanthropists. I was quite surprised when I learned that Mme. Planiol was desirous to have me set one of her many published poems to music—at the time, I had never met her. Also intriguing to me was that she specifically wanted the piece to be written for soprano and piano four-hands, as this is a quite rare medium. Thérèse Planiol is easily one of the most remarkable people I've ever met, and I am deeply honored to be currently working on another setting of her poetry.

Michael Slayton is Associate Professor and Chair of the Department of Music Composition and Theory at Vanderbilt University's Blair School of Music. His music is regularly programmed in the U.S. and abroad, most recently in Chemnitz, Seitz, Leipzig, Droyssig, and Weimar, Germany; Paris, Tours, and Marquette-lez-Lille, France; Kristiansund, Norway; Aviero, Portugal; Brussels, Belgium; Johannesburg and Potchefstroom, South Africa; and London, UK. Since moving to Nashville in 1999, Slayton has received numerous commissions for choral, solo, and chamber works, including two pieces for the Nashville Ballet's "Emergence" project. He is author/editor for the upcoming book *American Composers Today: Women of Influence* (Scarecrow Press, 2011), and current projects include a work for the Kreutzer String Quartet (London) and an ensemble piece for *Percussion Vortex* in Nashville. A member of the American Composer's Alliance, Society of Composers, Inc., the College Music Society, Connecticut Composers, Inc., and Broadcast Music Inc, Slayton continues to be an active participant in the national and international music community.



KATE SOPER* DOOR (2007) Wed. 6/16 for voice, flute, saxophone, electric guitar, and accordion *Wet Ink Ensemble, with Kate Soper, vocals* Poetry by Martha Collins

Thumbing through a Paris Review in 2006, I was struck by my first encounter with the poetry of Martha Collins. Something about the spaciousness, the delicacy of language, and the keen yet somehow indefinite evocations of her writing seemed to me intensely musical. Both her suite of poems *Door* and my setting of it explore various ways in which words communicate: as direct conveyers of real meaning, as imprecise yet eloquent expressions of the indescribable, as collections of pure sounds, and as vehicles for pure sensuous beauty.

<p>Door</p> <p>1.</p> <p>Sound me out of this silent place++ Oh listen (if we could talk)</p> <p>2.</p> <p>Outside my office window on the soccer field, seagulls face a goal, they are a team</p> <p>with no opponent</p> <p>3.</p> <p>Shell I think pearl I think my hand</p> <p>pearl pearl</p>	<p>4.</p> <p>The space before the words begin, or after the words, or between the words, the opened mouth between the words</p> <p>5.</p> <p>Not some window through which to see the world go by</p> <p>Door, rather, opening out and in</p> <p>Nothing framed</p> <p>6.</p> <p>I love you, I said, a small thing, a small sense of something not myself --</p> <p>You</p>
--	---

Kate Soper (b.1981) is New York City-based composer and performer with a diverse background. Her current compositional interests include the integration of drama and rhetoric into musical structure, the transformation of visceral gestures in and out of time, and the potential of the human voice to communicate abstractly (or not). She has received awards from the Fromm Foundation, the American Academy of Arts and Letters, and the Music Theory Society of New York State, and has been commissioned by Carnegie Hall, the Tanglewood Music Center, the Museum of Biblical Art, Yarn/Wire, and the Kenners. Her music has been played by ensembles such as the BUTI wind orchestra, the Knights string orchestra, Dinosaur Annex, the Due East Ensemble, the Second Instrumental Unit, and Newspeak. As a singer with experience in Western Classical and Indian Carnatik music, pop music, and improvisation, she performs frequently as a new music soprano and

has performed in US and world premieres of works by Beat Furrer, Caroline Mallonée, Alex Mincek, and Richard Carrick, among others. She is Managing Director of the Wet Ink Ensemble.



FREDERICK TILLIS - SPIRITUAL FANTASY NO. 8 Wed. 6/16
"GO DOWN MOSES" (Rev. 2009) *World Premiere*

Spiritual Fantasy No. 8 is based on the Spiritual, "Go Down Moses". The biblical text, "Go and tell the Pharaoh King of Egypt to let the Israelites go out of his land" Exodus 6:10-11. The opening phrase of the piece is sung: When Israel was in Egypt's land, (Chorus) "Let my people go!" The work was commissioned in part by the 1984 Composers Commissioning Program and funded by the Jerome Foundation. The work was revised in 2009 and this will be its world premiere.

Frederick Tillis was born in Galveston, Texas on January 5, 1930. He is a graduate of Wiley College and received his M.A. and Ph.D. in Music Composition from the University of Iowa. His catalog includes more than 125 compositions and commissions, spanning both jazz and classical European traditions in various media - orchestral, jazz, instrumental, choral, chamber music, and vocal works. Melodic and harmonic textures reflect elements of various musics of the world, including Asian and Western cultures, as well as natural outgrowths of his ethnic and cultural background.

Tillis' music is performed nationally and abroad. Among his commissioned compositions are "A Symphony of Songs," a choral/orchestral work based on poems by Wallace Stevens and commissioned by The Hartford Chorale, Inc. (1999); "A Festival Journey," (1992) and "Ring Shout Concerto," (1974) for percussion, written for Max Roach and premiered by Max Roach and symphony orchestra; and "Concerto for Piano" (Jazz Trio) and symphony orchestra (1983) written for Billy Taylor and performed with the Springfield Symphony Orchestra. In addition, he has composed over thirty Spiritual Fantasies, all based on various African-American Spirituals, which are heard clearly evident in some of the Fantasies, and in others, more hidden.

Dr. Tillis has been the recipient of numerous honors and awards, including the 1997 Commonwealth Award from the Massachusetts Cultural Council, and an award for outstanding service from the International Association of Jazz Educators. As Professor of Music at the University of Massachusetts, he taught music composition and a survey course in the history of Afro-American Music & Musicians. Active as a jazz saxophonist, he has traveled with the Tillis-Holmes Jazz Duo and the Tradewinds Jazz Ensemble all over the world. In addition, he recently visited the University of Fort Hare in South Africa, served as a Master Artist in residence at the Akiyoshidai International Art Village in Yamaguchi, Japan and conducted a three-week residency on behalf of the United States Information Agency at Chulalongkorn University in Bangkok, Thailand in 1991 to help the school establish a major in jazz.

Dr. Tillis is currently Professor Emeritus in the Department of Music and Dance and serves as Director Emeritus of the University Fine Arts Center and Director of the Jazz in July Workshops in Improvisation at the University of Massachusetts at Amherst. (portrait of the composer by Jack Coughlin)



MATTHEW WELCH* - SYMPHONY OF DRONES NO. 1 (2001) for flute, saxophone, violin, piano/accordion, percussion, and vocalist. **Wed. 6/16** *The Wet Ink Ensemble*
Matthew Welch, conductor

Symphony of Drones #1 (2001) is a symphony in the most literal meaning of the word, a collection of sounds, in this case, those centered around a drone mentality. It is a conducted, graphically notated piece designed for any collection of four or more pitched instruments. It is in a three -movement form, and each movement addresses various indeterminate and structured improvisational concepts that explore textures that ornament, enhance and disrupt a fused and continuous ensemble timbre.

The music of Matthew Tobin Welch (b.1976), Composer/Multi-instrumentalist, stems from a multi-faceted foundation. As a virtuoso of the Highland Bagpipe, he studied traditional music with Gold Medalist masters such as Colin MacLellan, Jack Lee, Angus MacLellan and Andrew Wright. Matthew also was a member of the four - time World Champion Simon Fraser University Pipe Band, winning with them in 1999 and 2001. Regarded as "a composer possessed of both rich imagination

and the skill to bring his fancies to life" by Time Out New York, composer and bagpipe virtuoso **Matthew Welch** (b.1976) holds two degrees in Music Composition, a BFA from Simon Fraser University (1999), and an MA from Wesleyan University (2001), having studied with noted composers such as Barry Truax, Rodney Sharman, Alvin Lucier and Anthony Braxton. After locating to New York City in 2001, he has worked with a host of other artists such as John Zorn, Julia Wolfe, Zeena Parkins, and Ikue Mori. The eclectic breadth of his interests in Scottish bagpipe music, Balinese gamelan, minimalism, improvisation and rock converge in compositional amalgams ranging from traditional-like bagpipe tunes to electronic pieces, improvisation strategies and fully notated works for solo instruments, chamber ensembles, orchestra and non-western instruments. Since 2002, Mr. Welch has been running and composing for his own eclectic ensemble, Blarvuster, whose repertoire the New York Times has claimed as "border-busting music; original and catchy." Mr. Welch has recorded for the Tzadik, Mode, Cantaloupe, Leo, Porter, Muud, Avian, Newsonic and Parallactic record labels.



MARK ZUCKERMAN - ON THE EDGES (1996) Wed. 6/16 *Peter Vinograde, piano*

On the Edges goes by in six sections contrasting in pulse and energy. The first section is a toccata with two-handed arpeggios gradually turning into chords that get thicker and thicker before returning to the opening arpeggio motive. A dialogue follows where slow-moving chords are in counterpoint with quicker, arpeggiated figures derived from the toccata's opening four notes. Then there's a quiet lyrical reflection – again based on the opening motive – eliding into a cadenza with arpeggiated figures that increase in range and intensity before dissolving into a trill. The next section turns the toccata's opening motive into the subject of a four-part invention, the first in a series of three linked by thematic rotation: the counter-subject of one invention becomes the subject for the next. This cycle completes as the subject of the first invention becomes the counter-subject of the last, and ends as the three subjects are combined, segueing into an extended return of the opening toccata.

Mark Zuckerman (b. 1948) has written extensively for virtuoso soloists, chamber ensembles, a cappella choir (including an internationally-recognized collection of Yiddish choral arrangements), wind ensemble, and string orchestra, with work acclaimed as "intriguing music of deceptive simplicity ... subtle, persuasive and, quite simply, beautiful" and "highly accessible ... quite moving."

A Princeton Ph.D. in composition and a New Jersey State Council on the Arts Fellow, he has taught at Princeton, Columbia, and Rutgers and published numerous articles and a book drawn from his popular jazz survey course. He also played saxophone in stage bands; clarinet, sax, and keyboards in rock bands; washtub bass in bluegrass and jug bands; and sang in several Yiddish choirs. His recent commissions and awards include the American Music Center Live Music for Dance, the Geraldine R. Dodge Foundation, the Renee B. Fisher Foundation, and the first Hal Campbell Composition Prize.

Performing Artists & Ensembles (alphabetical)



"Synchronicity" is used to describe an intuitive, almost inexplicable co-ordination in timing between people. It could surely be used to describe the outstanding duo piano artistry of **James Anagnoson and Leslie Kinton**. Rich in history, Anagnoson & Kinton are entering a remarkable fourth decade of performances. And like the finer things in life, their reputation and legacy grow richer each year.

That two pianists can produce a virtually seamless sound, over this many years, gives cause to marvel. The critics certainly have. As The Ottawa Citizen duly noted, "Anagnoson and Kinton's playing is everything that duo-piano playing should be." This legendary duo has enchanted audiences throughout Canada, United States, Europe, and China. In 2008, Anagnoson & Kinton expanded their presence into Russia where they performed in St. Petersburg's Glazunov Hall.

As both performers and scholars, Anagnoson & Kinton hold distinguished places in academic circles. James Anagnoson is the Dean of The Glenn Gould School, The Royal Conservatory. He is a graduate of the Eastman School of Music and received his Master of Music from The Juilliard School. Leslie Kinton is on the faculties at both the University of Western Ontario and The Glenn Gould School. Both his Master of Music and Ph.D. in music theory are from the University of Toronto. Anagnoson & Kinton are Yamaha Artists.



Robert Marshall Auler is an award-winning American concert pianist who maintains a national and international performing career. Auler has won numerous competitions, including the *Society of American Musicians* First Prize. Following his success in the *Young Keyboard Artists' Association* Piano Competition, Auler was invited to perform throughout Germany, France, the Netherlands and Denmark. He has also presented concerts throughout Venezuela, most notably at Caracas' *Festival A Tiempo*. In April 2008, Auler presented concerts throughout Austria, including an appearance on the *Alte-Shmeide Gallery Series* in Vienna, as well as a concert at the international *Ignaz Pleyel Musuem* in Ruppersthal.

He is a keen advocate of new music, having worked with William Bolcom, Steve Reich, Leslie Bassett, Martin Bresnick, Rudolf Haken, and Frederic Rzewski, Jonathan Pieslak and Carter Pann. Festival performances have included appearances at the Aspen Music Festival, Music Academy of the West, Blue Lake Fine Arts Camp, the MUSIC 200x Series in Cincinnati, and Brave New Works-Ann Arbor. His recent compact disc release, *American Century*, features music of the last 100 years influenced by the American vernacular.



Andrew Bolotowsky, flute, learned his extensive technique with Willard Kincaid, Elaine Shaffer and Jean-Pierre Rampal. He graduated from the New School for Social Research after finishing a thesis on Baroque Ornamentation. He has performed over 3,000 solo recitals and worked with the Westchester Philharmonic and Brooklyn Philharmonic orchestras, Downtown Music Productions, Music Downtown, American Festival of Microtonal Music, Soho Baroque Opera, Muse (Colonial American Music), the Delbartin Baroque Ensemble and the New Amsterdam Baroque Ensemble.



The Bowdoin New Music Ensemble

The BNME is a student ensemble directed by Peter McLaughlin. The group's concerts have included music by Barney Childs, Frederic Rzewski, Lukas Foss, Stuart Saunders Smith, Olivier Messiaen, Elliott Schwartz, Joshua DeScherer, and Dan Sonenberg. **Abriel Ferreira** comes from Wassenaar, the Netherlands. (Her parents teach at the American School in the Hague.) At Bowdoin she had a double major in Music and Government/Legal Studies, studying trumpet with Alan Graffam and composition with Vineet Shende. Her performing experience has ranged from chamber brass ensembles to pop groups and multi-media. This fall she will stay in Maine, working on the development of small-scale wind energy projects. **Catherine Cushing**, a native of Westwood MA, majored in English with a minor in Education. This coming year she will remain in Maine to receive teacher certification. Katie has studied piano at the New England Conservatory of Music, and at Bowdoin with Joyce Moulton. At last summer's ACA Festival, she was piano soloist in Elliott Schwartz's suite *The Seven Seasons*. **Peter McLaughlin** is a percussionist and composer from Needham MA. He majored in Music at Bowdoin, where he studied with Vineet Shende, Frank Mauceri and Steve Grover. Peter has been active in many bands and ensembles, performing everything from new music to rock to jazz to electronic music to hip-hop. **Olivia Madrid** is a resident of Hong Kong and Scottsdale AZ. At Bowdoin she double majored in Music and Visual Art, studying composition with Bill Matthews and Frank Mauceri. Olivia has been active as performer (piano, percussion, clarinet), composer (with special interest in electroacoustic music), and sculptor. **Akiva Zamcheck** is a native New Yorker, growing up in Riverdale and graduating from LaGuardia High School before coming to Bowdoin. Akiva's college major was Music, and he was active as composer and guitarist, hosting an early-music program on the college radio station and performing in rock groups and non-Western ensembles. This fall he will begin graduate study in Music at New York University.

DUO DIORAMA

MingHuan Xu, violin; Winston Choi, Piano



DUO DIORAMA comprises Chinese violinist MingHuan Xu and Canadian pianist Winston Choi. They are compelling and versatile artists who perform in an eclectic mix of musical styles, ranging from the great standard works to the avant-garde. It is a partnership with a startlingly fresh and powerful approach to music for violin and piano. Comprised of two renowned soloists who can effectively blend their distinctive personalities together to create a unified whole, the duo maintains an active performing and touring schedule.

Their name "Duo Diorama" captures the couple's artistic ideals. In 19th-century Paris, the Diorama was a popular theater entertainment that prefigured cinema. A marvelous landscape scene - one telling the tale of some mythic event - was painted on linen and brought to life using dramatic effects of lighting (executed using sunlight redirected by a series of mirrors); such were the skills of its virtuoso light artists that the Diorama's scenes would appear to take on dimensionality and motion - to literally come alive. Duo Diorama seeks to bring sheets of music notation to life using similar sonic manipulations of color, feeling, and movement; thus transporting their listeners to realms of musical drama, profound emotions and inspiring aesthetic ideas.

Having already commissioned and premiered over 20 works in the last few years, Duo Diorama is a leading proponent of music of living composers. Their insightful and dynamic interpretations of music of living composers have established the duo as a true champion of contemporary music. They are committed to music from today's culture and take a very personal approach to the presentation of these works – both those by the established modern masters and today's emerging young composers. Composers they have commissioned include Marcos Balter, George Flynn, Derek Hurst, Gregory Hutter, Felipe Lara, Jacques Lenot, Andrew List, M. William Karlins, John Melby, Robert Morris, Michael Pisaro, Stephen Syverud, Kurt Westerberg, Daniel Weymouth, Amy Williams, Amnon Wolman, Jay Alan Yim, and Mischa Zupko. Their many projects include performing multi-disciplinary works involving electronic media. By juxtaposing their performances with colorful commentary, Duo Diorama's unique performances emphasize the relevance and vivacity of classical music.

MINGHUAN XU performs extensively in recital and with orchestra in China and North America. She is also a highly sought-after chamber musician, having collaborated with the St. Petersburg Quartet, Colin Carr, Eugene Drucker, Ilya Kaler, and Ani Kavafian. She delights audiences wherever she performs with her passion, sensitivity and charisma. Xu was a winner of the Beijing Young Artists Competition and gave her New York debut at age 18 as soloist with the New York Youth Symphony Orchestra. Currently Assistant Professor of Violin at Grand Valley State University, she plays on a 1758 Nicolas Gagliano violin.

WINSTON CHOI was Laureate of the 2003 Honens International Piano Competition (Canada) and winner of France's 2002 Concours International de Piano 20e siècle d'Orléans. He regularly performs in recital and with orchestra throughout North America and Europe. Already a prolific recording artist, he can be heard on the Arktos, Crystal, l'Empreinte Digitale, Intrada and QuadroFrame labels. Formerly on the faculties of the Oberlin Conservatory and Bowling Green University, he is Assistant Professor and Head of Piano at the Chicago College of Performing Arts at Roosevelt University.



Rebecca Duren, soprano: Described by the New York Times as having a "clear, bright soprano [voice]," and hailed as "the most versatile performer in the Baltimore-Washington area" (The Baltimore City Paper), Rebecca Duren is often praised for the ability to incorporate her multi-faceted background with the operatic stage. Originally from Dallas, Ms. Duren received her Bachelor's of Music from The University of North Texas and her Master's of Music from The Peabody Conservatory in Baltimore. Highlights in her performing career include numerous appearances with American Opera Theater; including the role of Jonathas in M.A. Charpentier's David et Jonathas (Washington, DC and Brooklyn Academy of Music), Ascanio and Cupid in Cavalli's La Didone (Washington, DC Early Music Festival), and as Galatea in *Acis + Galatea: A Circus Opera* (Baltimore and Midwest tour). Most recently Ms. Duren premiered a concept opera called *Annunciation / Visitation* - a fully

staged production for two sopranos comprised of George Crumb's *Ancient Voices of Children and Apparition*, followed by Francois Couperin's *Troisième Leçon De Ténèbres*. She has also appeared with the Wichita Falls Symphony as soprano soloist in Mozart's *Requiem*, and soprano II soloist in Bach's *Matthäuspassion* with The Grand Tour Orchestra in New York City. Future solo engagements for Ms. Duren include *Songspiel*, a production of Kurt Weill's music with American Opera Theater; the role of Sesto in *Giulio Cesare* also with American Opera Theater in the 2010-11 season; and an all Couperin concert for two sopranos with Seraphic Fire in late 2010. <http://www.rebeccaduren.com>.



COLIN FOX Aside from a busy acting career spanning 40 years, including Broadway, the Stratford and Shaw Festivals, feature films and television, **Colin Fox** made his concert debut in 1974 in the title role of *LeLIO* by Berlioz with Seiji Ozawa and the Boston Symphony. He has also appeared on the concert stage in a variety of musical settings including performances with pianists James Anagnoson, Leslie Kinton and Anton Kuerti, The Hannaford Street Silver Band, The Penderecki Quartet, baritone Marc Pedrotti, guitarist Simon Wynberg, and more. Colin has narrated a number of documentaries for the CBC, National Geographic, and Discovery Channel. He is the recipient of the Tyrone Guthrie Award (Stratford Festival, 1966), a Genie Award (1971) for Best Actor, a Juno Award (1994) for Best Children's Recording for his title role in "Tchaikovsky Discovers America", and six Peabody Awards as Actor in various CBC Radio Dramas (1972-1992). Mr. Fox has been a Nominee for both Emmy and Gemini awards. He has recently performed with the Gryphon Trio as narrator in "Giants in Music, Friends in Letters – Brahms & Dvorak", with the Toronto Symphony in "Tales of the Netsilik"

by Ray Luedeke in March 2008 and is working with him on the premiere of "Into the Labyrinth" with Anagnoson and Kinton. This fall Colin will begin a Western tour of "The Schumann Letters" culminating in its appearance at Music Toronto in February, 2010. On the big screen he has appeared with Sylvester Stallone and Claire Bloom in Universal's "Daylight"; Chris Farley and David Spade in "Tommy Boy"; and with Chris Rock in "Down to Earth", and recently, in "One Week." On television: as Dr. Hendricks in "Psi Factor, and in A & E's "Nero Wolfe" with Tim Hutton and Maury Chaykin as the redoubtable butler, Fritz.



Composer, violinist, and conductor **David Fulmer** maintains a unique position in today's musical world. His audacious compositional style, courageous programming, and thrilling performing abilities have garnered him numerous international accolades. He was just announced the winner of the 14th International Edvard Grieg Competition for Composers; the first American ever to receive the award. He has also been named a winner of the 56th annual BMI Composer Awards, and was recently presented the prestigious Charles Ives Award (Scholarship)

from the American Academy of Arts and Letters for his original compositions. Other honors and awards include a special citation from the Minister of Education of Brazil for his cycle of musical lectures and presentation, the Hannah Komanoff Scholarship in Composition (2006-07) and the 2005 Dorothy Hill Klotzman Grant from the Juilliard School, and the highly coveted 2004 George Whitefield Chadwick Gold Medal from the New England Conservatory. David graduated from the Masters program at Juilliard pursuing studies in composition with Milton Babbitt and violin with Robert Mann, and is currently completing his studies there as a C.V. Starr Doctoral Fellow. He appears frequently and records often with the premiere new music ensembles Speculum Musicae, the Group for Contemporary Music, the New York New Music Ensemble, and also with the Second Instrumental Unit, an ensemble that he co-founded and directs. Upcoming performances of his music will be featured this summer at the Grieg Festival in Oslo, the Mozarteum Summer Festival in Salzburg, and numerous festivals across the United States. After the success of his recent Violin Concerto (2010), commissioned and written for the New Juilliard Ensemble, David is now working on a number of recently commissioned projects, including a cello concerto for Fred Sherry, to be premiered in the fall of 2010.

While just having premiered his Fourth String Quartet (June, 2010), another quartet is already being sketched for the iO Quartet; In the fall of 2010, the iO's will present a showcase concert exclusively of David's quartet cycle, including the newly commissioned work that is made possible through support from Meet The Composer. The Quartet will record his complete string quartets for commercial release later this year. Other upcoming commissions include a song cycle for mezzo-soprano and string ensemble for the Monadnock Music Festival, a new work for the MuSE Ensemble, and a new work for violinist Stefan Jackiw. In addition to academic and performing engagements, he often presents lectures on myriad musical topics around the globe, with recent appearances at the Philadelphia Modern Languages Association Conference; International Society of the Arts, Mathematics, and Architecture (Germany); BRIDGES International Mathematics Conference (Maryland); Banff Centre; Hildegard Von Bingen Society. David was just appointed to serve on the faculty of Columbia University where he will teach violin performance and chamber music.



Rudolf Haken has been on the music faculty of the University of Illinois since 1996, previously having served as viola professor at West Virginia University.

A CD of concertos composed by Rudolf Haken was chosen as an American Record Guide "Critics' Choice" for 2007. The CD (Centaur 2826) features oboist Nancy Ambrose King, clarinetist Bill King, conductor Julien Benichou, as well as Professor Haken playing a five-string "Pellegrina" viola pomposa built by David Rivinus. According to *The Clarinet* (journal of the International Clarinet Society), "This disc is highly recommended not only for the clarinet work, but also for Haken's exuberant Americana fiddling style of the viola work and the beautiful and engaging *Oboe Concerto*.....a joy to experience."

This is a winner – guaranteed to bring a smile to your face."

Having conducted his first orchestral works at the age of ten, Rudolf Haken studied composition and piano privately for ten years with Hubert Kessler, and viola with Guillermo Perich. Professor Charles DeLaney also had a great influence on Haken's musical development. As a composer, he has received commissions for compositions in a great variety of styles. Violinist Rachel Barton Pine commissioned his solo violin work "Faust", in heavy metal style. Korean conductor Maestro Nanse Gum has commissioned Haken to compose an orchestral work based on Korean traditional music. In 1996, Professor Haken was commissioned by the Radiological Consultants Association to compose a trumpet concerto, which was premiered by Paul Merkelo, principal trumpet of the Montreal Symphony. Haken has composed commissioned solo works for violinist Stefan Milenkovich, flutist Jean Ferrandis, Nobel Prize laureate Paul Lauterbur and numerous others. Rudolf Haken's compositions, recordings and teaching materials can be found on his website, www.rudolfhaken.com.



Alan Johnson has led numerous opera, music theater, concert, and dance works by today's most innovative composers, including Nicholas Brooke, Mary Ellen Childs, Douglas Cuomo, Tina Davidson, Anthony Davis, Jonathan Dove, John Duffy, Michael Gordon, Allan Jaffe, Leroy Jenkins, Michael John LaChiusa, David Lang, John Moran, Polly Pen, and Michael Torke. His work has garnered Bessie, Drama Desk, Jefferson, and Obie Awards, including an Obie Award for Sustained Excellence in Music Direction and a Joseph Jefferson Award for Outstanding Music Direction of *The Sound of a Voice*, two one-act operas by Philip Glass and David Henry Hwang. His long association with Philip Glass has included music direction for the premieres of *In the Penal Colony*, *The Mysteries* and *What's So Funny?*, *Henry IV Parts I and II*, and *Cymbeline*. Johnson has also prepared premiere casts in operas by Glass including *The Making of the Representative for Planet 8*, *Hydrogen Jukebox*, *Orphée*, and *La Belle et La Bête*. He has led dance performances with music by Glass for Molissa Fenley and David Gordon's Pick-Up Performance Company. In 2006 he conducted the world premiere of *The Difficulty of Crossing a Field*, an opera by David Lang and Mac Wellman at Montclair State University, and in 2007 he led the world premiere of *Coincidents*, an opera by Leroy Jenkins and Mary Griffin in Milan, Italy. Performances at venues across the United States include the American Repertory Theater, Brooklyn Academy of Music, City Center – NY, Lincoln Center, New York Shakespeare Festival, Opera Delaware, A Contemporary Theater – Seattle, Court Theater – University of Chicago, Long Wharf Theater, McCarter Theater, and Spoleto Festival USA and Italy.

Active in New York City since 1986 as a vocal coach and pianist, Alan has prepared and collaborated with singers holding national and international engagements. As a soloist and collaborative pianist, he has performed at venues including Alice Tully Hall, The Walker Art

Center, The Kitchen, Diverseworks, Dia Center for the Arts, Jacob's Pillow, and The Joyce Theater. Johnson is the Director of the Frost Opera Theater program at the Frost School of Music at the University of Miami. Other education affiliations have included positions with New Jersey City University, The Metropolitan Opera Guild, and New York City Opera Education Program. Alan holds a Bachelor of Music in piano performance from the University of Miami and a Master of Music in vocal coaching/accompanying from the University of Illinois.



Jennifer Kayle is currently Assistant Professor at the University of Iowa, and an independent choreographer, dancer, and improvisational artist. This year, Kayle co-created "Virtually Yours," a meditation on the poetry, politics, and new technologies used in crossing the border, presented at Highways, Los Angeles, and The Centro Leon in Santiago, Dominican Republic. In 2009, she presented at The Body/Word Festival in St. Petersburg Russia, in 2008, created JOLT! a multimedia extravaganza in collaboration with American composer, Burton Beerman, to his award winning composition, A Still, Small Voice, and premiered works in Chicago, Colorado, and in her first Joyce SoHo season in New York City. Other venues include the Minnesota Fringe Festival, Jacob's Pillow's "Inside/Out," Big Range Dance Festival (Tex.), venues in Russia, Finland, Puerto Plata, D.R., and in the repertoires of companies such as New ARTiculations (Tucson) and The Dance COLEctive (Chicago). Recent teaching adventures include Bates Dance Festival/Young Dancers Workshop 2009, "Building the Dance" in St. Petersburg, Russia, and the 5th annual MICI: Movement Intensive in Compositional Improvisation.



Emerging from its members' shared passion for contemporary compositions, **Kolot Ensemble** seeks to bring largely-unknown and new music to a wider audience. The music performed by Kolot Ensemble encompasses early 20th century and recent compositions, with a specialization in music written by Jewish and Israeli composers. By combining solo and chamber pieces, each of Kolot Ensemble's programs is a journey traveling through diverse styles and cultural influences. www.kolot-ensemble.com



Cellist **Andrea Lee** made her orchestral debut at age 16 as the winner of the Birmingham-Bloomfield Symphony Competition in her native Michigan. She has performed as recitalist and chamber musician throughout the United States, as well as in Holland and Korea. Recent performances have been at Symphony Space, Alice Tully Hall, and the Bang on a Can Marathon in New York, as well as Zipper Hall in Los Angeles and the Melbourne Recital Centre in Australia. She has participated in many festivals in the U.S and Europe including Taos School of Music, Spoleto Festival USA, IMS Prussia Cove, Holland Music Sessions, and Banff. Her love for chamber music has led her to work closely with members of the Tokyo, Takacs, Guarneri, Borromeo, and Cleveland Quartets, as well as collaborate in performance with members of the Borromeo, Jupiter, and Miami Quartets.



Lunatics at Large was formed in 2007 to explore the timbral possibilities of the 20th- and 21st-century chamber repertoire. In thematic concerts, the group's programs juxtapose standard repertoire and works from established composers of the 20th century with more recent works. Lunatics at Large thus encourages listeners to appreciate the sound-worlds of very recent compositions in the perspective of the evolution of classical music over the last 110 years. Lunatics at Large is committed to working closely with living composers and commissioning new pieces for its expanded Pierrot instrumentation. The group also embraces collaborative projects with artists from other art forms and is planning to organize several interdisciplinary performances involving poets, living composers and visual artists in upcoming seasons. Initially a group of Mannes students eager to learn Schönberg's modernist masterpiece *Pierrot lunaire*, Lunatics at Large was recently called "young, energetic and highly polished" by Allan Kozinn of the New York Times.



Yael Manor, piano Kolot Ensemble director New York-based pianist and champion of new music, Yael Manor regularly collaborates with composers both as soloist and a chamber musician. Yael earned both her Bachelor's and Master's degrees with honors from the Buchmann-Mehta School of Music at Tel-Aviv University. A winner of the America-Israel Cultural Foundation Scholarship, Yael also received several Excellence Awards from the Buchmann-Mehta School of Music. While in Israel, she nurtured and developed her expertise in contemporary music performance, premiering many piano pieces by leading young Israeli composers. While finishing her doctoral studies at the Jacobs School of Music at Indiana University, Yael took part in the New Music Ensemble performing at the Kimmel Center in Philadelphia, the Miller Theatre in New York City, and the Dekelboun Concert Hall in Maryland. At IU, she also founded *Kolot Ensemble* which dedicates its work to contemporary and infrequently performed works. The ensemble had its Carnegie Hall debut in April 2008 as well as several concerts in Columbus OH, Bloomington IN, and New York City. In May 2009, Yael participated in a commissioning project led by composer Osvaldo Golijov and soprano Dawn Upshaw, and performed in the resulting world premieres at Carnegie Hall.



Justin Montigne is an acclaimed countertenor and vocalist at home in many styles and time periods of music, in solo, collaborative, and choral capacities. Originally from Des Moines, Iowa, he received his Bachelor in Music from Drake University and was a student of Leanne Freeman-Miller. He received his doctorate in vocal performance at the University of Minnesota. An active teacher, as well as performer, Justin taught voice for the University of Minnesota and in several area high schools. He also toured Minnesota and the upper midwest with the select Ted Mann Vocal Quartet, the University of Minnesota's Opera on the Farm Tour, and as a soloist with many area ensembles in a variety of concert appearances. Mr. Montigne's principal teachers and coaches in the Twin Cities included Barbara Kierig, Margo Garrett, Glenda Maurice,

Karl Paulnack, and Dale Johnson.

Justin sang alto for three years with the grammy-winning vocal ensemble, Chanticleer, and performed a wide variety of works with the group in venues around the United States and the world, including New York's Metropolitan Museum of Art, Disney Concert hall in Los Angeles, The Concertgebouw in Amsterdam, and the Vienna Konzerthaus. He is equally at home in concert and on the operatic stage; his roles include the title role in Britten's *Albert Herring*, the Father Confessor in *Dialogues of the Carmelites*, Mr. Splinters in *The Tender Land*, Alessandro in *Il re pastore*, Slender in *The Merry Wives of Windsor*, Brighella in *Ariadne auf Naxos*, Danceney in Conrad Susa's *The Dangerous Liaisons*, and Ernesto in *Don Pasquale*.



An avid proponent of new music and frequent guest artist at the ACA Festivals, **Molly Morkoski** has worked with composers John Adams, Louis Andriessen, Gerald Barry, David Del Tredici, Lukas Foss, John Harbison, Aaron Jay Kernis, David Lang, Oliver Knussen, George Perle, Steve Reich, and Charles Wuorinen. In the fall of 2006, she was invited to work in Vienna with Peter Sellars on John Adams' newest opera, *A Flowering Tree*. And, in May of 2008, she gave the world premiere of Martin Kennedy's Piano Concerto with the Tuscaloosa Symphony Orchestra. Ms. Morkoski was a Fulbright scholar to Paris, France where she was apprentice with the Ensemble Intercontemporain and she is also a recipient of the Teresa Sterne Career Grant and the Thayer-Ross Award. She holds degrees from the

University of North Carolina at Chapel Hill, Indiana University in Bloomington, and a Doctorate degree from SUNY-Stony Brook. Ms. Morkoski currently lives in New York City and has recently been appointed Associate Professor at Lehman College in the Bronx.



One of New York's most gifted, trusted, respected, often-requested, and well-liked pianists, **Christopher Oldfather** has devoted himself to the performance of twentieth-century music for more than thirty years. He has participated in innumerable world-première performances, in every possible combination of instruments, in cities all over America. He has been a member of Boston's Collage New Music since 1979, New York City's Parnassus since 1997, appears regularly in Chicago, and as a collaborator has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his recital début in Carnegie Recital Hall, and since then he has pursued a career as a freelance musician. This work has taken him as far afield as Moscow and Tokyo, and he has worked on every sort of keyboard ever made, even including the Chromelodeon. He is widely known for his expertise on the harpsichord, and is one of the leading interpreters of twentieth-century works for that instrument.

As a soloist he has appeared with the MET Chamber Players, the San Francisco Symphony, and Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter's violin-piano Duo with Robert Mann was nominated for two Grammy Awards in 1990. He has collaborated with the conductor Robert Craft, and can be heard on several of his recordings.



A new music specialist, soprano **Nicole Pantos** collaborates regularly with composers such as Lera Auerbach, Tom Cipullo, Vivian Fung, and Joyce Hope Suskind, among many others. Formally trained as a pianist, harpist, and flutist, Ms. Pantos brings instrumental sensibility to chamber performance. She has performed at the Christmas Tree Lighting in Rockefeller Center, the Korean Embassy in Washington, DC, the Philadelphia Museum of Art, Carnegie Hall, the 14th-century landmark Nikolaikirche in Wismar, Germany, and has been broadcast on WQXR radio's Young Artists Showcase. Last spring, Ms. Pantos sang a new music recital featuring the world premiere of Sarah Dawson's song cycle *What Power?* at the Nicholas Roerich Museum, centering the program around the sounds and spirit of the American frontier. She also performed the world premieres of Suskind's *Meditations on War and Peace* in the 2008 Women's Work series at Greenwich House and Suskind's *Two Years Songs* at the 2009 ACA Festival. Ms. Pantos holds degrees from Princeton University and Manhattan School of Music, and she is currently working toward her Ph.D. in Musicology at Rutgers University.



Residing in New York City, the **Second Instrumental Unit** is currently in the midst of their sixth season. Throughout past seasons, the Unit has been featured both as Resident-ensemble, and as Guest-artists at Queens College, Harvard, Yale, Princeton, Columbia, Rutgers, Ball State University, Bates College, University of Western Michigan, University of California San Diego, Juilliard, the New England Conservatory, and the Boston Conservatory. The Unit has developed a very special relationship with Queens College (Aaron Copland School of Music), where they have just completed their fifth season as ensemble-in-residence for the

composition department, astonishingly commissioning and premiering over 120 new works by student composers. The Unit has also had an annual engagement at the Monadnock Music Festival. In the late summer of 2007, the Unit was invited to lecture, present, and perform in Porto Alegre, Brazil at the Universidad. As a result of the tour to Brazil, the Arts Council and Minister of Education of Brazil issued a special citation to David Fulmer and Eliot Gattegno (co-directors) for their outstanding artistic excellence. The Unit made its Carnegie Hall debut at Weill Recital Hall in the spring of 2006 in a 90th birthday celebration concert in tribute of American composer Milton Babbitt. The American Composers Alliance (ACA) has also embraced the ensemble, choosing to showcase the Second Instrumental Unit at their annual festival for the past four years.



Jude Traxler is a performer and composer of experimental and conceptual music living in New York City. Jude's works have been performed across the United States by VOX Trio, Pittsburgh New Music Ensemble, Tempus Fugit Percussion Ensemble, The Baton Rouge Brass Quintet, ChemoRocket, futureCities, and Hamiruge, among others. He has been presented with numerous awards including the Yamaha Young Artist Prize in 2006. Jude has performed and conducted works for Cat Crisis, Stanley Leonard Music, and New World Records. He also plays in rock bands, plays video games, and reads poetry.



New York pianist **Peter Vinograde** has developed a reputation as an outstanding interpreter of J.S. Bach and contemporary composers. He annually tours the U.S., Canada, and Asia. World premiere performances have included Nicolas Flagello's Concerto #3 with Nicholas Palmer and the Owensboro (KY) Symphony, Hal Campbell's Piano Concerto in Utah, and Mark Zuckerman's On the Edges in Taiwan. He teaches at the Manhattan School of Music, where he was a student of Zenon Fishbein, and at Lehman College (CUNY). He has recorded for Phoenix USA, Catalina, CBC, and Albany Records.



Founded in 1998, the **Wet Ink Ensemble** is a New York-based new music collective committed to the presentation of innovative programs of contemporary music, with a focus on creating, promoting, and organizing adventurous American music. The group's repertoire ranges from scores of rigorous notational complexity to indeterminate and improvisational music, from the American experimental tradition to the contemporary European avant-garde, and from acoustic to amplified to electronic works and works for homemade instruments. Wet Ink has received grants from the New York State Council on the Arts, the Mary Flagler Cary Charitable Trust, the Puffin Foundation, the Fromm Foundation, the Argosy Fund, the Alice M. Ditson Fund, and Meet the Composer. Past and upcoming events include collaborations with the

Association for the Advancement of Creative Musicians and with the Columbia University Jazz Studies Center/American Composers Orchestra, and residencies at Dartmouth College, Amherst College, and the University of California San Diego. Wet Ink's self-titled debut CD was released on the Carrier Records label in 2009. For more information please visit www.wetink.org.



Dr. Anatole Wieck teaches violin and viola and conducts the University of Maine Chamber Orchestra. Born in Latvia, Prof. Wieck received his early musical training in Riga and Moscow. In 1973 he came to the United States to study at the Juilliard School of Music in New York City where he earned his Bachelor, Master and Doctorate degrees.

His principal teachers in Russia were Yuri Yankelevich and Zinaida Gilels. At Juilliard he studied with Ivan Galamian, Joseph Fuchs, Lillian Fuchs and Paul Doktor, and chamber music with members of the Juilliard String Quartet. After graduating from Juilliard he continued to study with composer-philosopher Iosif Andriasov. An accomplished violinist, violist and conductor, Professor Wieck performed and taught throughout North America, South America and Europe. He is also on the roster of the Maine Touring Artists Program. Since 1999 Prof. Wieck is the conductor-in-residence at Rocky Ridge Music Center in Estes Park, Colorado. Prof. Wieck owns an 18th century viola d'amore and performs baroque music regularly following historic performance practices.



Pianist **David Witten's** international career has included numerous concert tours in Ireland, Finland, Russia, Ukraine, Europe, Mexico and South America. As the recipient of a 1990 Fulbright Scholar Award Witten spent five months teaching and concertizing throughout Brazil, and he is frequently invited back to give concerts and master classes. Closer to home Witten's performances have included solo appearances with the Boston Pops Orchestra, the Pro Arte Chamber Orchestra and various chamber music collaborations with members of the New York Philharmonic and the Boston Symphony Orchestra. Witten has recorded the piano music of Nicholas Van Slyck (Titanic Records) and has commissioned over a dozen new works for Soli Espri, a chamber trio he founded in Boston with clarinetist Chester Brezniak and mezzo-soprano D'Anna Fortunato. With flutist Sue Ellen Hershman-Tcherepnin, Witten formed Duo Clasico: their recording is available on the Musical Heritage Society label. Most recently Marco Polo records released Witten's solo album, Piano Music of Manuel M. Ponce.



Lawrence Zoernig has been principal 'cellist of many New York symphony and chamber orchestras, including New York Chamber Orchestra, Bachanalia and Opera Manhattan. Mr. Zoernig premiered Lars-Erik Larsson's Concertino for 'Cello and String Orchestra at Trinity Church with the New York Scandia Symphony, for which he is also principal 'cellist. As a chamber musician, he has performed frequently with the Goliard Ensemble and Bachanalia. He has appeared as soloist and chamber musician at Carnegie Hall, Alice Tully Hall, Bruno Walter Auditorium at Lincoln Center, Steinway Hall in New York and the Phillips Collection and the Kennedy Center in Washington, D.C.. As a concert artist on the international scene, Mr. Zoernig has been presented at the Teatro Amazonas in Manaus, Brazil and the World Expo in Seville, Spain. Lawrence Zoernig received a Bachelor of Music degree from the Cleveland Institute of Music where he studied with Alan Harris, and a Master of Music degree from the

Juilliard School where he studied with Harvey Shapiro.



Comprising four individuals of outstanding solo and chamber music experience, Aaron Boyd and Cyrus Beroukhim, violins; David Fulmer, viola; and Alberto Parrini, cello-- the **ZUKOFSKY QUARTET** has dedicated itself to the mission of presenting masterworks of the new, as well as the old. Currently the quartet is-in-residence at Bargemusic, New York City's premier chamber music venue, they are also the first to perform all of Milton Babbitts's notoriously difficult string quartets in one concert. Individually, the members have participated in the Marlboro, Sante Fe, Prussia Cove, Seattle, and Ravinia festivals, and have collaborated with the Amadeus, Guarneri, Juilliard, and Orion quartets, as well as the Beaux Arts Trio.