

festival at a glance

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**SATURDAY, APRIL 26 at 8 pm**

*location* BRIC House

*host* Terrance McKnight

*composers* Animal Collective, Joseph Brent, Richard Carrick,  
John Glover, Paul Lansky

*performers* Joseph Brent, Hotel Elefant, Meehan/Perkins Duo

*interviews* Joseph Brent, John Glover, Paul Lansky, Audra Wolowiec

**SUNDAY, APRIL 27 at 4 pm**

*location* BRIC House

*host + curator* Sebastián Zubieta

*composers* Oscar Bettison, Phyllis Chen & Robert Dietz,  
Mario Davidovsky, Kunsu Shim, So Percussion, Anton Webern,  
Sebastián Zubieta

*performers* International Contemporary Ensemble, Adam Kent,  
Adda Kridler, Michael Nicolas, So Percussion

*interviews* Oscar Bettison, Phyllis Chen, Ward Shelley

*premiere* *Coronata di stelle* by Sebastián Zubieta,  
commissioned by Look & Listen

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**THURSDAY, MAY 1 at 8 pm**

*location* Invisible Dog Art Center

*host* Frank J. Oteri

*composers* Antonio Macaretti, Christopher McIntyre,  
James Tenney, Joan Tower

*performer* Daedalus Quartet, Min-Young Kim, Thomas Kraines,  
William Schimmel, TILT Brass, Gregory Vartian-Foss

*interviews* Min-Young Kim, Christopher McIntyre, Risa Shoup

*premiere* *Dedifferentiation with Brass: Fabrics* by Chris McIntyre

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**FRIDAY, MAY 2 at 8 pm**

*location* Robert Miller Gallery

*host* John Schaefer

*composers* Uri Caine, Laura Kaminsky, Andrew McKenna Lee,  
György Ligeti, Stephan Moore, Francis Poulenc,  
Valentin Silvestrov

*performers* Duo Gazzana, Andrew McKenna Lee with  
members of The Knells (Nina Berman, Kate Maroney,  
Charlotte Mundy), Jenny Lin

*interviews* Duo Gazzana, Laura Kaminsky, Andrew McKenna Lee,  
Jenny Lin

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Phyllis Chen & Robert Dietz (April 26+27), Michael Brown (May 1+2)

**MICHAEL BROWN** is an equally committed pianist and composer, who has been declared a “young piano visionary” by *The New York Times*. He was First Prize Winner of the 2010 Concert Artists Guild Competition and has appeared at Carnegie Hall, Avery Fisher Hall, and Wigmore Hall in London. Brown’s unique approach to programming interweaves the classics with contemporary works and his own compositions. Described as “darkly alluring” by *The New York Times*, his work has been performed at the Tanglewood, Ravinia, Look & Listen and Olympic Music Festivals, as well as Carnegie Hall, The Kennedy Center, Alice Tully Hall, (Le) Poisson Rouge and BargeMusic, among others.

Praised by *The New York Times* for her “delightful quirkiness matched with interpretive sensitivity,” **PHYLLIS CHEN** is a pianist, toy pianist and composer who performs contemporary original multi-media works. Chen’s artistic pursuits have led to her selection as a New Music/New Places Fellow at the 2007 Concert Artists Guild International Competition. She has appeared at world music festivals, international piano festivals, public art projects like Theatre for One, and as a solo musician in the Off-Broadway production of *Coraline*. Chen just released her third solo toy piano album, *Little Things*, on New Focus Recordings.

**ROBERT DIETZ** is a multimedia artist, VJ, and electro-acoustic musician. His interest in generative audio-visual systems is continually evolving in solo performances, installations, and collaborations with musicians, composers, and other artists. Dietz has built several multimedia performance works with toy pianist/composer/puppeteer Phyllis Chen, including *The Memoirist*, *Down The Rabbit Hole*, and *The Slumber Thief*. These miniature theater works are built with toys and toy instruments, tiny cameras, found objects, and electronics which coalesce into an immersive and surreal microverse of sound, light, and puppets.



MICHAEL BROWN (LEFT)  
ROBERT DIETZ and  
PHYLLIS CHEN

### BRIC House

In the 35 years since its founding in 1979, BRIC has been the driving force behind a number of Brooklyn’s most widely renowned and beloved arts and media programs. Located within the hotbed of Brooklyn, BRIC is unparalleled in its combination of artistic excellence, programmatic breadth, and genuine accessibility. In 2013, BRIC opened BRIC Arts | Media House (BRIC House), a new 40,000-square-foot multi-disciplinary facility in Downtown Brooklyn. With free and affordable programming (including intimate music concerts, day-long dance parties for all ages, and work-in-progress showings from some of Brooklyn’s most exciting artists), BRIC House has quickly become one of NYC’s most inviting spaces in which to experience the arts. The current exhibition in BRIC House’s gallery, *Art Into Music* features 12 artists whose work examines the myriad ways in which music inspires contemporary artists, as well as exploring the complex relationship between popular, mass media culture and so called *fine art*.

### THE INVISIBLE DOG ART CENTER

The Invisible Dog Art Center is housed in a three-story defunct factory in Boerum Hill, Brooklyn. Built in 1863, this 30,000 square foot facility has been the site of various industrial endeavors - most notably, a belt factory that created the famous Walt Disney invisible dog party trick, from which they take their name. The building remained dormant from the mid 1990’s to 2009, when The Invisible Dog was opened by its founder Lucien Zayan. The Invisible Dog is dedicated to the harmony of forward-thinking innovation with respect for the past. In 2009, the building was restored for safety, but its original 1863 form is otherwise intact. The rawness of the space is vital to its cultural identity. Just next door to the Invisible Dog is the Glass House - a brand new seasonal exhibition space that is dedicated to featuring the work of female-identified artists.

### ROBERT MILLER GALLERY

Since its founding in 1977, Robert Miller Gallery has produced singular, pioneering exhibitions that encompass varied media and genres. It has fostered the careers of influential artists over the last three decades, such as Ai Wei Wei, Louise Bourgeois, David Hockney, Leon Kossoff, Lee Krasner, Yayoi Kusama, Robert Mapplethorpe, Joan Mitchell, Alice Neel, Georgia O’Keeffe, Andy Warhol, and Tom Wesselmann, as well as the estates of Diane Arbus, Eva Hesse and Jean-Michel Basquiat. The gallery remains committed to working with artists from all walks of life, building public and private collections, organizing exhibitions with other galleries, and facilitating museum shows and scholarly publications.

**TERRANCE MCKNIGHT** is the weekday evening music host on WQXR. His other radio program, the Saturday evening *All Ears with Terrance McKnight*, was honored with an ASCAP Deems Taylor Radio Broadcast Award in 2010. McKnight has a diverse musical background, including work as producer and host of several music programs for public radio, professorship at Morehouse College, his turn as a glee club soloist, and his pianistic abilities. These experiences have led him to champion the European Classical tradition alongside the American traditions of jazz, gospel, and African American spiritual music. McKnight joined the staff of WNYC in 2008, later moving to WQXR in 2009 upon its acquisition by NY Public Radio. Previously, he worked at Georgia Public Broadcasting, where he was creator, producer, and host of Studio GPB.



**SEBASTIÁN ZUBIETA's** music has been performed in Europe, Asia, Latin America, and the US by musicians including Continuum Ensemble, ICE, the Momenta Quartet, Antoine Tamestit, and Joshua Rubin. He has received commissions from ICE, the Centro Cultural General San Martín, the Centro de Experimentación del Teatro Colón, the NY Miniaturist Ensemble, and others. Zubieta is the conductor of Meridionalis, a vocal group dedicated to Latin American early music. Also active as a musicologist, he has been invited to present papers at conferences in Belgium, the US, and Cuba. He holds a doctorate in composition from Yale and a licentiate in musicology from the Universidad Católica Argentina. Zubieta is currently the Music Director at Americas Society in NY and Chair/Director of the Look & Listen Composers' Collective.



Composer/music journalist **FRANK J. OTERI** continues to be a crusader for new compositional ideas and the breaking down of barriers. *MACHUNAS*, his performance oratorio in four colors, is based on the life of Fluxus-founder George Maciunas. Created with Lucio Pozzi, it was staged in Lithuania in 2005. Oteri's compositions have been performed in Carnegie's Weill Recital Hall and Seattle's PONCHO Hall. The PRISM Quartet, the Los Angeles Electric 8, and pianist Guy Livingston have released recordings of his music. Oteri is the Composer Advocate at New Music USA and the Senior Editor of *NewMusicBox.org*, which he founded in 1999. He has written articles for numerous other publications. Oteri was the 2007 recipient of ASCAP's Victor Herbert Award for distinguished service to American music as composer, journalist, editor, broadcaster, impresario, and advocate.



**JOHN SCHAEFER** is best known as the host of WNYC's *Soundcheck*. He has hosted and produced WNYC's radio series *New Sounds* since 1982, as well as the *New Sounds Live* concert series since 1986. Schaefer's writings about music include *New Sounds: A Listener's Guide to New Music*; the *Cambridge Companion to Singing: World Music*; and the TV program *Bravo Profile: Bobby McFerrin*. He has written liner notes for more than 100 recordings, ranging from the 1996 NAIRD winner *The Music of Armenia* to recordings by Yo Yo Ma, Terry Riley, and many others. Schaefer has curated the new music and film series at the World Financial Center and the BAM World Music Festival. He has chaired the Pulitzer Prize jury for Music, and he has hosted many lectures and panels for Lincoln Center, BAM, and Tanglewood's Contemporary Music Festival, among others.



**SATURDAY, APRIL 26 8 pm BRIC House**

*ambient music* **Phyllis Chen & Robert Dietz**  
*host* **Terrance McKnight**

**PROGRAM**

**Animal Collective** *Summertime Clothes* (2009),  
 arr. by Joseph Brent (2010)

**Joseph Brent**, *mandolin*

**INTERVIEW Paul Lansky**

**Paul Lansky** *Travel Diary* (2007)

- I. Leaving Home
- II. Cruising Speed
- III. Lost in Philly
- IV. Arrived, Phone Home

**Meehan/Perkins Duo**

Todd Meehan and Doug Perkins, *percussion*

**INTERMISSION**

**INTERVIEWS Audra Wolowiec, John Glover**

**John Glover** *Life Cycles: Salt Mound* (2013)

**Hotel Elefant:**

- Domenica Fossati, *flute*
- Gillian Gallagher, *viola*
- John Glover, *electronics*
- Rob Dietz, *visual & projection artist*

**Richard Carrick** *à cause du soleil Flow Trio* (2009)

**Hotel Elefant:**

- Andie Tanning Springer, *violin*
- Gillian Gallagher, *viola*
- Caroline Bean, *cello*

**INTERVIEW Joseph Brent**

**Joseph Brent** *NaNo* (2013)

**Joseph Brent**, *mandolin*

**Summertime Clothes**

Every year, I do a faculty recital at Mannes. At this performance, I try to play as much non-traditional repertoire as possible, including arrangements for solo mandolin of songs that I like and original compositions. The bands whose music I've plundered include The Flaming Lips, Sigur Rós, TV on the Radio, etc. This song was originally written by a Brooklyn-based avant-garde noise pop band called Animal Collective. I thought it would be a good vehicle for an instrumental arrangement like this because underneath the sonic chaos lies a very simple song that anyone could strum on an acoustic guitar. Using that core as my starting point, I reworked it into the version you hear today, which in the 19th century might have been called "Fantasy on a Theme by..." I'll play this on my 8-string Grand Concert mandolin by Brian Dean. – JOSEPH BRENT

**Travel Diary** is a kind of meditation on travel, particularly for those who don't do it that much. While not literally programmatic, each movement has some characteristics that reflect the sense of its title. The first movement, "Leaving Home," surveys the percussion ensemble, looking around to see what we've packed for the trip, making sure we have what we need. In the second movement, "Cruising Speed," we get onto the highway or into the air and are on our way. The third movement, "Lost in Philly," was inspired by a minor disaster I once had after packing my wife and two small children in the car for a trip from Princeton to Los Angeles. After promptly taking a wrong turn, we were left searching for a way to get past Philadelphia (with the younger child asking *Are we there yet?*). Finally, the last movement, "Arrived, Phone Home," has some references to old signaling devices such as horn calls and Morse code. The piece ends with a spirited feeling of relief to have finally arrived, only to sink into a relaxing sleep. *Travel Diary* was commissioned by the Meehan/Perkins Duo in 2007 and first performed by them at the Round Top Festival in March 2008. – PAUL LANSKY

**Life Cycles: Salt Mound**

*excerpt from larger work for flute, viola, and live electronics based on Mark Mastroianni's paintings and performed with projections of his images*

Just as Mastroianni's works take their inspiration from the natural world around his home in upstate NY, Glover has created a composition which is part live performance and part sound-scape using manipulations of field recordings captured from the same rural surroundings. Two musicians (viola and flute) will perform with live electronics, moving throughout the gallery in specific choreographed formations. The audience is invited to move through the space, surrounded by both sight and sound. Each person will have a completely unique and personal experience as they travel through a visual and sonic space that meditates on the mystery of the natural world and our place within it. – HOTEL ELEFANT

**"à cause du soleil" Flow Trio**

The Flow Trio is the culminating work of the hour long *Flow Cycle for Strings*. "à cause du soleil" *Flow Trio* expands my interest in creating musical 'flow' from Islamic mosaic art by incorporating a larger narrative set in North Africa. à cause du soleil refers to Albert Camus' *L'Etranger*, the pithy justification given for protagonist Meursault's impulsive action which unleashes

a series of unforeseen consequences. Although absurdist by design, Camus' linearity of thought in this work helped reconfigure the 'flow' as a final common pathway for the three instruments as a unified meta-instrument, where the range of tenuous and tenacious sounds and melodies introduced throughout the Cycle synthesize and deconstruct in the finale. – RICHARD CARRICK

**NaNo**

I wrote this whilst ensconced in a Minneapolis hotel room a couple months ago on a day that was too cold to go out and do anything else. It was originally conceived as a trio for mandolin, violin, and bass. The day after I wrote it I played it at a Minneapolis venue with a metronome as accompaniment, and it worked pretty well. I'll play this on my 10-string Grand Concert by Brian Dean. – JOSEPH BRENT

**JOSEPH BRENT** has premiered and performed works by Elliott Carter, Pierre Boulez, Magnus Lindberg, Olga Neuwirth, David Loeb, and Nathan Davis, among others. He has performed new music with ICE, St. Paul Chamber Orchestra, Argento New Music Project, Speculum Musicae, Fireworks Music, Art of Élan, Tres Americas, and nunc, and has performed traditional orchestral repertoire with the Boston, Chicago, San Francisco, and New World Symphonies, the American Symphony Orchestra, New York City Ballet, and City Opera. Collaborators include Regina Spektor, Woody Allen, Jewel, Stephane Grappelli, Alice and Ravi Coltrane, Tommy Tune, Sam Moore, the Alan Ferber Nonet + Strings, and Kishi Bashi. Brent is on faculty at Mannes College and the New School for Music.

**HOTEL ELEFANT** is a contemporary music ensemble dedicated to presenting new music by innovative, living composers through commissions, performances, and moderated discussions. Formed in 2011 by composers Leaha Maria Villarreal and Mary Kouyoumdjian, it has a flexible roster of more than 20 musicians and has worked closely with Robert Ashley, Michael Gordon, David T. Little, Angélica Negrón, and Chinary Ung. Highlights include the 2013 Bang on a Can Marathon and Make Music NY; collaborations with IKTUS Percussion and The Nouveau Classical Project; partnerships with Experiments in Opera, Ear Heart Music, and Opera on Tap; and a Carnegie Hall debut praised by *The New York Times* as "deeply felt."

Since 2006, the **MEEHAN PERKINS DUO** has redefined the American percussion duo through its diverse commissions and engaging performances. The Duo has been called "superb young players" by *The New Yorker* and "gifted percussionists" by *The Wall Street Journal*. They have collaborated with composers David Lang, Paul Lansky, Tristan Perich, Nathan Davis, John Supko, Matt McBane, and Jonathan Leshnoff to expand the repertoire and produce eclectic new acoustic and electro-acoustic works for percussion. Performances include Weill Recital Hall, Ojai Music Festival, Yellow Barn Music Festival, International Festival-Institute at Round Top, and The Stone. The Duo uses Vic Firth sticks and mallets, Pearl/Adams drums and keyboards, Black Swamp Percussion accessories, Remo drumheads, and Zildjian cymbals.



**ANIMAL COLLECTIVE** was formed in Maryland by longtime friends and musical collaborators Avey Tare (David Portner), Panda Bear (Noah Lennox), Deakin (Josh Dibb), and Geologist (Brian Weitz). With a penchant for genre-hopping and studio experimentation, the group has drawn comparisons to everyone from the Residents and the Flaming Lips to the Incredible String Band and the Holy Modal Rounders. *Summertime Clothes* appears on *Merriweather Post Pavilion* (2009). It made the Top 20 in America and peaked at number 26 in the U.K., making Animal Collective the toast of the international blogosphere while also establishing its strength as a commercial force.

**JOSEPH BRENT** (see performers)

**RICHARD CARRICK** is a composer, pianist, and conductor whose music is regularly performed by leading ensembles and interpreters of new music in the US and abroad. Currently, Carrick is working on compositions for the NY Philharmonic Biennial 2014 and a Fromm Commission for his second string quartet. Carrick is co-Artistic Director and conductor of the contemporary music ensemble Either/Or. He recently taught composition at Columbia University and NYU and currently teaches for the NY Philharmonic. *Richard Carrick: The Flow Cycle for Strings* CD was released on New World Records in 2011. His recent scores are exclusively distributed by Project Schott NY.

Described as “an unabashedly expressive composer” (*The New Yorker*), **JOHN GLOVER** has created music for theater, opera, dance, and the concert hall, with commissions for the NY Youth Symphony, Houston Grand Opera, Milwaukee Opera Theater, American Conservatory Theater, choreographer Amber Sloan, the Five Boroughs Music Festival, and violist ensemble Meme. He has received awards, fellowships, and grants from Meet The Composer, Foundation for Contemporary Arts, and Lower Manhattan Cultural Council. Current projects include the 1-act opera *Lucy* (American Opera Projects/Nautilus Music Theater) and the multimedia work *I Need Snow Shoes-or-Snow* (with choreographer/director Jordan Morley for Phyllis Chen). *Natural Systems* for baritone and orchestra premiered at Carnegie Hall and was described by *The New York Times* as a “vivid score ranging from energetic swirls to a gentle, enigmatic conclusion.”

**PAUL LANSKY**, one of the pioneers of computer music, has turned his attention to instrumental music. Recent works include *Ricercare Plus* for string quartet (written for the Brentano Quartet); *With the Grain*, a guitar concerto for David Starobin; *Shapeshifters*, for 2 pianos and orchestra (for Quattro Mani); *Etudes and Parodies* (horn violin and piano, for Bill Purvis); *Threads* (for Sō Percussion); and *Travel Diary* (commissioned by the Meehan/Perkins Duo). He was composer-in-residence with the Alabama Symphony in 2009-10. His orchestral work *Imaginary Islands*, commissioned by the symphony, was premiered in 2010. A CD of his orchestral music was released on Bridge Records in 2012. He is on the faculty at Princeton University where he is William Shubael Conant Professor of Music.

**AUDRA WOLOWIEC** is an interdisciplinary artist. Through sculpture, sound, text, and performance, her work mines themes of communication to allow experiences that merge the sensory with the conceptual. Her work has been shown locally and abroad including Magnan-Metz (NY), Art in General (NY), REVERSE and Norte Maar (Brooklyn), 3331 Arts Chiyoda (Japan), as well as being featured in the *Brooklyn Rail*, *textsound*, and *thresholds* (MIT Dept. of Architecture). She currently teaches at Parsons: The New School for Design and SUNY Purchase. She will be an Artist-in-Residence at Bemis Center in Fall 2014.



JOSEPH BRENT (TOP LEFT)  
 MEEHAN PERKINS DUO (TOP RIGHT)  
 HOTEL ELEFANT (BOTTOM)

**SUNDAY, APRIL 27 8 pm BRIC House**

*ambient music* **Phyllis Chen & Robert Dietz**  
*host + curator* **Sebastián Zubieta**

### PROGRAM

**Anton Webern** *Satz* (1925)

**International Contemporary Ensemble**

Erik Carlson, *violin*

Kyle Armbrust, *viola*

INTERVIEW **Phyllis Chen & Robert Dietz**

**Phyllis Chen & Robert Dietz** *Mobius* (2011)

**International Contemporary Ensemble**

Phyllis Chen, *music box*

Kyle Armbrust, Erik Carlson, Michael Nicolas, *performers*

**Sebastián Zubieta** *Coronata di stelle* (2014)

PREMIERE Commissioned by the Look & Listen Festival

**Adam Kent**, *piano*

**Adda Kridler**, *violin*

**Michael Nicolas**, *cello*

### INTERMISSION

INTERVIEW **Ward Shelley**

**Kunsu Shim** *Relations* (1995)

**International Contemporary Ensemble**

Erik Carlson, *violin*

Kyle Armbrust, *viola*

Michael Nicolas, *cello*

**Mario Davidovsky** *Synchronisms No. 3* (1965)

**International Contemporary Ensemble**

Michael Nicolas, *Cello with Electronics*

INTERVIEW **Oscar Bettison**

**Oscar Bettison** *Apart* (2011)

**So Percussion** *Chorus Music* (in-progress)

**So Percussion**

Eric Beach, Josh Quillen, Adam Sliwinski, Jason Treuting, *percussion*

Phyllis Chen & Robert Dietz's **Mobius** was commissioned through the ICElab program. This program places teams of ICE musicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects have been featured in more than one hundred performances from 2011-2014. These projects are made available for free online through ICE's blog and digitice.org, ICE's online venue. ICElab is made possible through lead support from The Andrew W. Mellon Foundation, alongside generous funding from the Greenwall Foundation, the National Endowment for the Arts, Jerome Foundation, the NY State Council on the Arts, the Francis Goelet Lead Charitable Trusts, and public funds from the NYC Department of Cultural Affairs in partnership with the City Council.

**Coronata di stelle** PREMIERE was commissioned by Look & Listen. It is inspired by the last poem in Petrarch's *Canzoniere* and Palestrina's setting of the same text in his First Book of Madrigals. – SEBASTIÁN ZUBIETA

### **Apart**

My concern in writing this piece was how to give each player an individual identity while still writing a quartet. Having known So Percussion for some time now, I know that both concepts are central to their identity as an ensemble. *Apart* is my solution to that problem. – OSCAR BETTISON

### **Chorus Music**

We in So Percussion have recently been inspired by Greek tragedy, specifically the idea of the Chorus. Ever since the times of Aeschylus and Euripides, the Chorus has signified unity, collective virtuosity, and storytelling. While contemplating some of the tragic aspects of our own time, we are comforted by how artfully the Greeks faced their own horrors.

Our repertoire has a tendency to test the limits of group cohesion. This music represents an attempt at a collective, cohesive voice.

Chorus Music is a work-in-progress; it is the beginning of a new project that will gestate over the next few years. Although the final project will bear many authors, tonight's music was primarily composed by group member Jason Treuting. – ADAM SLIWINSKI

The **INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)**, described by *The New York Times* as "one of the most accomplished and adventurous groups in new music," is dedicated to reshaping the way music is created and experienced. With a modular makeup of 33 leading instrumentalists performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the 21st century.

**ADAM KENT** is a specialist in Spanish music. He has recorded Ernesto Halffter's complete piano music on Bridge Records and received the Spanish government's *Orden al Mérito Civil*. Kent made his recital debut at Weill Hall and has performed throughout the US, Italy, Spain, Switzerland, and South America. Prizes and awards include the American Pianists Association Fellowship; Simone Belsky Music Awards; top prizes in the Thomas Richner, Juilliard Concerto, and Kosciuszko Foundation Chopin Competitions; the Arthur Rubinstein Prize; and the Harold Bauer Award. Several organizations have commissioned Kent's Spanish-focused projects including Tania León, Salvador Brotons, and Miguel-Ángel Roig-Francolí. He serves on the faculties of the Manhattan School of Music Precollege Division, Brooklyn College, and NJ City University.

Described as "lyrical and precise" by *The New York Times*, **ADDA KRIDLER** is a violinist in the Momenta Quartet and concertmaster of Seraphic Fire and the Firebird Chamber Orchestra in Miami. An avid teacher, she served as Visiting Professor of Violin at Ball State University. As a proponent of contemporary music, Kridler has premiered many works and appears on Seraphic Fire, Mapleshade, Mode and Naxos Records. She enthusiastically supports and performs as a member of Project 440, a non-profit organization promoting the growth and exposure of classical music. Kridler graduated *cum laude* from Harvard University with a degree in cognitive neuroscience, completing her musical studies at the New England Conservatory.

Cellist **MICHAEL NICOLAS** is a dynamic performer on the classical and contemporary music scene. He is in demand as a soloist, chamber musician, recording artist, and teacher. Nicolas is a frequent guest at music festivals such as Bridgehampton, Marlboro, Ravinia, and Chamber Music Northwest, and he is a member of ICE. He has worked with many distinguished composers such as Milton Babbitt, Elliott Carter, Mario Davidovsky, Steve Reich, Joan Tower, Charles Wuorinen, and John Zorn, as well as countless others. He is on the cello and chamber music faculty of the University of Connecticut. Of mixed French-Canadian and Taiwanese heritage, Nicolas was born in Winnipeg, Canada, and he currently resides in New York City. He is a graduate of the Juilliard School.

For over a decade, **SÖ PERCUSSION** has redefined the modern percussion ensemble as a flexible, omnivorous entity, pushing its voice to the forefront of American musical culture. When the founding members convened as graduate students at the Yale School of Music, the initial goal was to present an exciting repertoire of pieces by 20th century luminaries such as Cage, Reich, and Xenakis. An encounter with David Lang yielded their first commissioned piece, *the so-called laws of nature*. Since then, they have built new repertoire with commissions from Steve Reich, Steve Mackey, Paul Lansky, Martin Bresnick, and others. So Percussion's career now encompasses 13 albums, touring around the world, many collaborative projects, several ambitious educational programs, and a steady output of their own music.

Described as possessing "an unconventional lyricism and a menacing beauty" and "a unique voice," British/American composer **OSCAR BETTISON**'s work demonstrates a willingness to work within and outside the confines of concert music. Commissions include major works for the LA Philharmonic New Music Group, musikFabrik, The Talea Ensemble, Slagwerk Den Haag, So Percussion, Bang on a Can All-Stars, and a solo work for the NY Philharmonic's 2014 Biennial. He has received awards from Chamber Music America, the Yvar Mikhashoff Commissioning Fund Prize, the Jerwood Foundation, and the Royal Philharmonic Society. He was the winner of the first BBC Young Composer of the Year (1993), and has received fellowships from the Tanglewood and Aspen music festivals. He is a member of the composition faculty at Peabody Institute.

**PHYLLIS CHEN & ROBERT DIETZ** (see ambient music)

**MARIO DAVIDOVSKY** is an Argentine-American composer, widely recognized for his seminal contributions to electro-acoustic music. His *Synchronisms No.6*, for piano and electronic sounds, won the Pulitzer Prize in 1971. Commissions include the Philadelphia Orchestra, San Francisco Symphony, Orpheus Chamber Orchestra, the Juilliard and Emerson String Quartets, Speculum Musicae, the Parnassus Ensemble, NYNME, Chamber Society of Lincoln Center, and many others. He studied with Aaron Copland and Milton Babbitt, and through Babbitt, developed an interest in electroacoustic music. He was appointed associate director of the Columbia-Princeton Electronic Music Center in 1960. He is currently the Fanny P. Mason Prof. Emeritus at Harvard, former MacDowell Professor of Music at Columbia University, and the director of the Composers Conference and Chamber Music Center at Wellesley College.

**WARD SHELLEY** is a visual artist who works on large installation projects that freely mix architecture and performance, as well as with diagrams and timelines of culture-related subjects. He has exhibited in over 10 countries, at MoMA, The Whitney Museum, the Brooklyn Art Museum, and The Elizabeth A. Sackler Center for Feminist Art. Major projects include the *Mir 2 Project*, *Voyage Platform*, and living and working inside the Pierogi Gallery for 5 weeks for *We Have Mice*. He received a Painting and Sculpture award from the Joan Mitchell foundation and has been a fellow of the American Academy in Rome since 2006. Represented by Pierogi Gallery in Brooklyn, Teapot Gallery in Cologne, and Massimo Carasi in Milan, he teaches at Parsons: the New School for Design.

**KUNSU SHIM** is a South Korean composer who moved to Germany in 1985, studying with Helmut Lachenmann. In 1989 Shim continued his education with Nicolaus A Huber at the Folkwang Hochschule. His style then moved in a new direction, through an increased interest in New Music from the US (notably John Cage and Morton Feldman), the visual arts, and literature. He found his own characteristic language with *orchester in stereo mit fünf sinustönen*. His compositions have been performed in the US, Greece, South Korea, England, Australia, Singapore, and in numerous German cities. He has been a composer-in-residence at the Borealis Festival in Bergen (Norway) and at the festival Opening 11 in Trier.

**SÖ PERCUSSION** (see performers)



**ANTON WEBERN** (1883-1945) was one of the key figures in the Second Viennese School. Webern, along with Alban Berg, was a pupil of Arnold Schoenberg in Vienna. He became known for his concise and highly individual atonal and serial compositions, and he was one of the best-known exponents of the twelve-tone technique. Webern's innovations regarding schematic organization of pitch, rhythm and dynamics were formative in the musical technique later known as total serialism. His mature style is relatively straightforward, featuring simple harmonies and transparent textures, silent pauses, and brevity of expression. He wrote music of brief concision and often of extreme delicacy. Webern's influence on later composers has been considerable.

**SEBASTIÁN ZUBIETA** (see Festival Hosts)



**ADAM KENT** (TOP LEFT)  
**ADDA KRIDLER** (TOP RIGHT)  
**MICHAEL NICOLAS**  
 (CENTER LEFT)  
**INTERNATIONAL  
 CONTEMPORARY  
 ENSEMBLE**  
 (CENTER RIGHT)  
**SÕ PERCUSSION**  
 (BOTTOM)



concert three 3

**THURSDAY, MAY 1 8 pm The Invisible Dog Art Center**

*ambient music* **Michael Brown**  
*host* **Frank J. Oteri**

**PROGRAM**

**Antonio Macaretti** *Oniricum (col suono e la danza) + Biscaglia*  
 from *Solo Collections* (2013)  
 WINNER OF THE LOOK & LISTEN COMPOSERS COMPETITION  
 Dr. William Schimmel, *accordion*  
 Thomas Kraines, *cello*

**INTERVIEW** **Min-Young Kim**

**Joan Tower** *WHITE WATER* (String Quartet No. 5) (2011)

**Daedalus Quartet**

Min-Young Kim, Matilda Kau, *violins*  
 Jessica Thompson, *viola*  
 Thomas Kraines, *cello*

**INTERMISSION**

**INTERVIEW** **Risa Shoup**

**James Tenney** *Homage to Perotin (In The Phrygian Mode)* (1973)

**TILT Brass**

Mike Gurfield, Rich Johnson, Tim Leopold, Sam Nester,  
 Stephanie Richards, *trumpets*  
 Rachel Drehmann, Jason Sugata, *horns*  
 Jen Baker, Jacob Garchik, James Rogers(bass), *trombones*  
 Dan Peck, *tuba*  
 Chris McIntyre, *Conductor*

**Antonio Macaretti** *Cadenza & Tohokami* (2013) from *Solo Collections*  
 Min-Young Kim, *violin*  
 Gregory Vartian-Foss, *contrabass*

**INTERVIEW** **Christopher McIntyre**

**Christopher McIntyre** *Dedifferentiation with Brass: Fabrics* (2014)  
 PREMIERE

**TILT Brass**

Mike Gurfield, Tim Leopold, Stephanie Richards, *trumpets*  
 Jen Baker, Jacob Garchik, James Rogers, *trombones*  
 Chris McIntyre, *Conductor*



**Solo Collections** contains 4 solo pieces written between 2010 and 2013, all born from the desire to explore and discover the instruments, the relationship and the contact between instrument and instrumentalist, and the desire to “tell stories” in music. **Oniricum** (*col suono e la danza*) comes from my relationship with the accordion. It is a love declaration influenced by the harmonies of Giuseppe Verdi, in which I explore some of the technical possibilities of the instrument. In **Biscaglia** for cello, the imaginary protagonist is Azucena from Verdi’s *Il Trovatore*. I relived and imagined the story of the gypsy woman using some fragments of *Stride la vampa* and some popular themes from Aragon, Spain to create a dramatic path that elicits fire and the death of the witch. **Cadenza** is born from a thought about a Perfect Authentic Cadence where, ideally, the violinist performs a soloistic cadenza on each grade before passing to the next one. **Tohokami** for contrabass comes from the title—from the sound of this word and the experience and the feelings that it conjures up in me. All the gestures are born almost exclusively by the word that becomes sound. The Kami are the old Japanese Shinto gods and the word *Tohokami* is part of a prayer. — ANTONIO MACARETTI

### **WHITE WATER (String Quartet No. 5)**

When I was watching Bill Viola’s wonderful videos involving water, I knew that I somehow had to include water in the title of my new string quartet. Being immersed, pushed, or challenged inside a body of water brings one back to the mixed feeling of comfort, safety, anxiety, and fear that can more easily be portrayed visually than in music. They are powerful juxtapositions, and there is an attempt in my piece to create those opposing actions through a change in texture: slow moving and soft solos initially moving upwards in scalar fashion, alternating with a predominantly unified dense sound of the 4 strings moving up and down (sometimes with glissandos) in arches small, big, soft, and loud. For me, white represents a feeling of intensity—a kind of “glare” that radiates heat or ice, depending on the context. This thinking about the title (and image) really came after the fact of the piece—a way of interpreting what is already there musically, and an attempt to make a connection to Viola’s work. **WHITE WATER** was commissioned by Chamber Music Monterey Bay for the Daedalus Quartet, and is dedicated to Ronald and Wynnona Goldman in recognition of their lifelong devotion to chamber music.—JOAN TOWER

### **Homage to Perotin (In The Phrygian Mode)**

August 10th is the 80th Anniversary of Jim Tenney’s birth. He is one of my heroes, and Invisible Dog is a perfect place for his music. This piece is from a quite fecund period of his work. It chronologically and materially straddles the whimsicality of his *Postal Pieces* (1965-71) and his simplified orchestral works of the period, such as *Clang* (1972) and *Harmonium #2* (1976), which initiate the “available pitches” idea found in much of his work thereafter.—CHRIS MCINTYRE

### **Dedifferentiation with Brass: Fabrics** PREMIERE

This new piece is an outgrowth of the work in which TILT has been engaged with the duo project I have with Either/Or’s Dave Shively called UIIU. When we play together, the sonics are heavily influenced by Shively’s feedback drum-kit which produces otherworldly drones and noise contours. For *Fabrics* the goal is to “isolate” the brass, embrace clearly articulated formal structures that would (and eventually will) be disintegrated and atomized in the context of the UIIU collaboration.—CHRIS MCINTYRE

Praised by *The New Yorker* as “a fresh and vital young participant in what is a golden age of American string quartets,” the **DAEDALUS QUARTET** has established itself as a leader among the new generation of string ensembles. Performances include Carnegie Hall, Lincoln Center, the Library of Congress, Boston’s Gardner Museum, the Musikverein in Vienna, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Cité de la Musique in Paris, and various venues in Japan. The ensemble has premiered David Horne’s *Flight from the Labyrinth*, commissioned by the Caramoor Festival; Fred Lerdahl’s *Third String Quartet*, commissioned by CMA; and Lawrence Dillion’s *String Quartet No. 4*, commissioned by the Thomas S. Kenan Institute for the Arts. They have collaborated with pianists Marc-André Hamelin and Simone Dinnerstein, clarinetists Paquito D’Rivera and David Shifrin, and violists Roger Tapping and Donald Weilerstein.

A graduate of Harvard University and the Juilliard School, violinist **MIN-YOUNG KIM** has toured extensively with Musicians from Marlboro, Orpheus Chamber Orchestra, and American Chamber Players. She has collaborated with members of the Guarneri, Juilliard, Cleveland, and Takács Quartets. She made her NY recital debut at Weill Recital Hall at Carnegie Hall in 2001. Kim has performed as a soloist with Apollo’s Fire, Cleveland Baroque Orchestra, Cleveland Institute of Music Orchestra, and the Harvard-Radcliffe Orchestra. She has premiered numerous works and has served on the faculties of Columbia University and the School for Strings. Her principal teachers have been Donald Weilerstein, Robert Mann, and Shirley Givens.

Cellist **THOMAS KRAINES** has a multifaceted career playing avant-garde improvisation, new music, and traditional chamber and solo repertoire. He has performed with Music from Copland House, Concertante, Mistral, and East Coast Chamber Orchestra, and at festivals including the Bravo! Vail, Bard, and Moab. Kraines’ compositions have been performed by pianists Awadagin Pratt and Wayman Chin, violinists Corey Cerovsek and Jennifer Frautschi, and sopranos Maria Jette and Ilana Davidson. He has taught at the Peabody Conservatory, the Longy School of Music, the Killington Music Festival, Yellow Barn, and the Walden School, and is on the faculties of Princeton and Temple Universities. Kraines lives in Philadelphia with his wife, violinist Juliette Kang, and their two daughters, Rosalie and Clarissa.

**WILLIAM SCHIMMEL** is a virtuoso accordionist, author, philosopher, and composer. He is one of the principle architects in the tango revival in America, the resurgence of the accordion, and the philosophy of Musical Reality (composition with pre-existing music). Regarded as the world’s greatest accordionist by NPR, Schimmel has performed with virtually every major symphony orchestra in America (and the Kirov), including a longstanding relationship with the Minnesota Orchestra. Pop star colleagues range from Sting to Tom Waits, who has said: “Bill Schimmel doesn’t play the accordion, he is the accordion.” He is founder of the Tango Project which, in addition to a Grammy nomination, has appeared with Al Pacino in the film *Scent of a Woman*. He has taught at the Juilliard School, Brooklyn College CUNY, Upsala College, New School University, and Neupauer Conservatory (dean).

Led by trombonist and composer Chris McIntyre, **TILT BRASS** is a Brooklyn-based organization dedicated to creating new content and contexts for contemporary brass music by producing inventive concert programs, recording projects, and commissioning initiatives. It boldly positions itself as the vanguard presenter, educator, and advocate for new brass music in New York City. Founded in 2003 by McIntyre and Greg Evans, TILT primarily presents the work of living composers, having premiered nearly 30 compositions thus far. Its ensembles include many of the brightest stars from the local brass community in configurations ranging from solo and chamber ensembles to experimental brass orchestra.

An advocate and performer of contemporary music, **GREGORY VARTIAN-FOSS** has performed music of our time across the globe. Vartian-Foss has premiered new works as part of several contemporary ensembles including the IU New Music Ensemble, Holographic, and the New Music/New Haven concert series. He has also served as principal bass of the Lucerne Festival Academy where he performed under Pierre Boulez, David Robertson, and Pablo Heras-Casado. He received his bachelor's degree at Indiana University and is pursuing his masters at the Yale School of Music. He has studied double bass with Bruce Bransby and Donald Palma, and he has collaborated with Stefano Scodanibbio and Haakon Theelin to further his knowledge of the contemporary contrabass.

**ANTONIO MACARETTI** was twice awarded the Felice e Luigi Magone Prize for Composition (2009 & 2011), and he won the scholarship Fondazione Zucchelli for the composition section at the Bologna Conservatory in 2011. He is part of the musical and artistic group ZeroCrediti in Bologna, for which he has written compositions for the production of several performances of musical theater. Macaretti's compositions have been performed in Italian national and international concerts and festivals. He teaches Theory, Harmony, and Composition at the Libero Conservatorio J. Du Pre in Spilamberto, Modena and studies Electronic Music at the Conservatory G. B. Martini in Bologna. Macaretti graduated from Conservatorio G. B. Martini in Bologna with honors in composition, studying with Michele Serra and Francesco Carluccio.

Brooklyn-based **CHRISTOPHER MCINTYRE** leads a multi-faceted career in the contemporary arts world as composer, trombonist, and curator/producer. He has contributed work to the repertoire of TILT Brass, Ne(x)tworks, UllU (duo w/ David Shively), 7X7 Trombone Band (septet music for choreographer Yoshiko Chuma), Flexible Orchestra, and B3+ brass trio. His expansive multi-format *Smithson Project* includes solo trombone music, multi-channel sound works (MATA Festival), and large ensemble compositions that Ne(x)tworks & JACK Quartet premiered at The Kitchen; UllU duo & TILT Brass Sextet at Experimental Intermedia. McIntyre performs on trombone and synthesizer in a wide variety of settings, from orchestral and chamber music to open improvisation. His projects include leading TILT Brass and 7X7 Trombone Band and collaborative efforts such as UllU, Either/Or, and the creative music group Ne(x)tworks.

**RISA SHOUP**'s passion is to develop unique and accessible cultural spaces from existing building stock. She is the Associate Director of The Invisible Dog Art Center, Brooklyn. Her current project is *Brooklyn Commune*, an ongoing research effort and series of public conversations investigating the value of labor and availability of financial and physical resources in the arts. In the past, Shoup has worked with BRIC Arts Media to develop their Fireworks Residency as well as with the Wassaic Project and chashama, in consulting and leading programmatic roles respectively. She is also an MS, City & Regional Planning candidate at the Pratt Institute. Shoup studies the production of space for the arts and other cultural uses. She has been a fellow at the Pratt Center for Community Development, and is currently a Community Planning Fellow with Community Board 11.

**JAMES TENNEY** (1934-2006) was an American composer and influential music theorist. His teachers and mentors included Edgard Varèse, Harry Partch, and John Cage, among others. Tenney was a pioneer in the field of electronic and computer music, working with Max Mathews at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He wrote works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. Tenney taught at the Polytechnic Institute of Brooklyn, California Institute of the Arts, University of California, and York University in Toronto. His notable students include John Luther Adams, John Bischoff, Peter Garland, Larry Polansky, Charlemagne Palestine, and Marc Sabat. He performed with John Cage, as well as with the ensembles of Harry Partch, Steve Reich, and Philip Glass.

**JOAN TOWER** is widely regarded as one of the most important American composers living today. She has also made contributions as a performer, conductor, and educator. Her works have been commissioned by the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, and David Shifrin; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008; the album collected three Grammy awards, including Best Classical Contemporary Composition. In 1990, Tower became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, written for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. She is the Albany Symphony's Mentor Composer partner in the 2013-14 season, and past residencies include Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011).

composer + interviewee bios



WILLIAM SCHIMMEL (TOP LEFT)  
 TILT BRASS (TOP RIGHT)  
 DAEDALUS QUARTET (CENTER)  
 THOMAS KRAINES (BOTTOM LEFT)  
 MIN-YOUNG KIM (BOTTOM MIDDLE)  
 GREGORY VARTIAN-FOSS  
 (BOTTOM RIGHT)



concert four 4

FRIDAY, MAY 2 8 pm Robert Miller Gallery

ambient music Michael Brown  
 host John Schaefer

PROGRAM

**Valentin Silvestrov**  
*Hommage à J. S. B.* (2009)  
 I Andantino  
 II Andantino  
 III Andante

**Duo Gazzana**  
 Natascia Gazzana, *violin*  
 Raffaella Gazzana, *piano*

**Andrew McKenna Lee**  
*Dying In Waves* (2011)

**Andrew McKenna Lee,**  
*electric guitar*

INTERVIEW  
**Andrew McKenna Lee**

**Andrew McKenna Lee** *Seethe*  
 (2010)

Members of **The Knells**  
 Andrew McKenna Lee  
*electric guitar*

Nina Berman, *soprano*  
 Charlotte Mundy  
*mezzo-soprano*

Kate Maroney, *alto*

**Uri Caine** Selections from 9  
*Miniatures* (1979)

2 Andante Espressivo  
 3 Allegro Moderato  
 5 Whimsically  
 6 Vivo

**Jenny Lin,** *piano*

INTERVIEW **Laura Kaminsky**

**Laura Kaminsky** Selections  
 from *Calendar Music* (2008)  
 1 January; Adagio  
 2 February; Adagio; dolce, can-  
 tabile  
 5 May; Presto; shimmering,  
 gossamer  
 11 November; singing soulfully

**Jenny Lin,** *piano*

INTERMISSION

INTERVIEW **Jenny Lin**

**György Ligeti** *Etude No. 16*  
 (1997)  
*Etude No. 1* (1967)

**Stephan Moore** *In Summary,*  
 (2012)

**Jenny Lin,** *piano*

INTERVIEW **Duo Gazzana**

**Francis Poulenc**  
*Sonate pour violon et piano*  
 (1942/43, rév. 1949)

I Allegro con fuoco  
 II Intermezzo  
 III Presto tragico

**Duo Gazzana**

**Andrew McKenna Lee**  
*Thread and Fray* (2012)

Members of **The Knells**



**Hommage à J. S. B.**

Valentin Silvestrov is a Ukrainian composer born in Kiev in 1937. After an earlier avant-garde period, he dispensed with conventional compositional devices and turned to neo romanticism. *Hommage à J. S. B.* can be assigned to that 'metaphorical music' with which the composer professes his allegiance to stylistic paraphrases of past masters. Meeting Silvestrov in Berlin in 2012 intensified the Gazzana sisters' interest in his music, which combines an improvised quality with sharp contrasts in style and dynamics. His homage to Bach opens with boldly sprawling intervals, quoting Bach or subjecting him to transformative dissonance. In the end it becomes an episode in tonal retraction; the piece is a decrescendo leading to a complete standstill, with a quiet melody undulating like a recitative before vanishing into thin air. Even more than his *Five Pieces* of 2004 (played by the Gazzana sisters in their first CD for ECM), *Hommage à J. S. B.* bears witness to Silvestrov's view of music—a view steeped in religion.— NATASCIA + RAFFAELLA GAZZANA

**Thread and Fray, Dying In Waves and Seethe** are 3 songs from a "song cycle" I wrote from 2010-2013 called *The Knells*, featured in this festival in a reduced arrangement for solo electric guitar and 3 voices. *The Knells* pays homage to the thematic "concept album" and examines some of the personal and eternal questions that define and confound the human search for meaning and significance. In service of this overarching theme, the work confronts such specific ideas as one's perception of the passage of time, the illusive nature of progress, the power of perspective in deriving meaning from one's own life (and death), and the circular and ultimately transcendental—if somewhat violent—beauty of nature.— ANDREW MCKENNA LEE

**SEETHE**

"All in time" —  
they say it all takes time  
to leave the trouble you've gone through  
far behind.

But, after it's gone,  
it goes on to blight and blister.  
Even now it seethes,  
waxing pallors of infection,  
while the scab it rips undone.  
It's never over — it's never gone.

Time dispels the ones who  
in desperation cling to  
platitudes they don't see through  
all in time.

All in time?  
Not so sure

All text © Andrew McKenna Lee  
2012

**THREAD AND FRAY**

Both time and rivers—  
they both flow forever.  
One through vale and memory fractured,  
the other from the ocean skyward  
to fall towards the end of all that is.

Hold on to moments—  
you can pause, grasp, gaze, and linger,  
only to watch as they fall through your fingers  
like fine sand and silt,  
or water.

Horizons forever drawn—  
then forever gone.  
If only we could choose  
to make a minute (just a minute) longer  
for a second or two seconds maybe more,  
we could suspend our flowing fast  
while the world goes on and on  
in eternal threads and frays.

All knotted chords and entwining coils  
of kinetic time—even  
if only to begin again—  
in the end must first unwind.

I wrote **9 Miniatures** when I was a composition student at the University of Pennsylvania in 1979. Each miniature is in a different musical and pianistic style. Numbers 3 and 7 are more tonal and recall Schumann and Mozart, while 2 and 5 have more extended tonality and recall Berg and Schoenberg. I enjoy the challenge of writing short pieces; brevity forces the composer to establish a mood or feeling directly and get to the musical point.— URI CAINE

**Calendar Music** was commissioned by the Lucy Moses School at Kaufman Center and Women's Work, and is dedicated to Igal Kesselman. It is in 12 short movements, one per month, each of which is a character piece reflecting that month's spirit in the context of the annual cycle. The cycle should ideally be performed as a whole, but groupings of fewer than twelve months placed in any order may be selected by the pianist to create smaller suites.— LAURA KAMINSKY

**Etude No. 16** and **Etude No. 1** Of his series of piano etudes, Ligeti wrote: *For a piece to be well-suited for the piano, tactile concepts are almost as important as acoustic ones; so I call for support upon the four great composers who thought pianistically: Scarlatti, Chopin, Schumann and Debussy. A Chopinesque melodic twist or accompaniment figure is not just heard; it is also felt as a tactile shape, as a succession of muscular exertions. A well-formed piano work produces physical pleasure.*

Etude No. 1 is dedicated to Pierre Boulez. It is a study in fast polyrhythms, with the right hand playing only white keys while the left hand is restricted to the black keys to create two pitch-class fields; the right hand is diatonic, the left hand is pentatonic. The etude begins with layers of modal melodies, tinted with melancholy, that progressively accelerate until they abruptly end on a high E-Major chord. — JENNY LIN

**In Summary,**

The laptop listens to its surroundings for the hour preceding the performance. A complex of notes is derived from what is heard, and presented to the performer spontaneously, as proportional notation to be sightread. The notes are distributed and displayed according to a constantly shifting set of rules, but are intended to portray a more-or-less chronological summary of the pitch content of the previous hour. At 6 minutes, it is a model at 1/10th scale. The performer is encouraged to exercise great interpretive freedom in bringing this scale model to life. — STEPHAN MOORE

**Sonate pour violon and piano**

Poulenc was one of the last century's most inspired songwriters. He had written and then destroyed two violin sonatas before completing the present work in 1943 (revised in 1949). The Sonata had its premiere in 1943 in Paris, with violinist Ginette Neveu and Poulenc himself at the piano. Poulenc stayed in occupied France during WWII, expressing his political opposition musically through the poets he set, and in the dedication of this Sonata to the memory of García Lorca. In that context, movement headings such as *Allegro con fuoco* and *Presto tragico* are understandable, expressing both grief and fury over the tragedy of Lorca's murder in pointed rhythmicity, abated occasionally by softer sentiment. The *Intermezzo* is a gentle elegy more sad than angry. Marked "very slow and calm," it also carries a quotation from Lorca: "the guitar makes dreams weep." Pizzicatos suggest Lorca's guitar, with hints of French ideas about Spanish language in the main melody, in the manner of a dirge, a plaint as tender and expressive as any Poulenc ever wrote for voice.— NATASCIA + RAFFAELLA GAZZANA



The first Italian chamber musicians to record for ECM New Series, **DUO GAZZANA** is comprised of sisters Natascia (violin) and Raffaella (piano) Gazzana. The pair have been playing together from an early age. Their parallel music experience and love of chamber music enabled them to develop a shared sense of harmony. The Duo has toured widely in Europe, Africa, Oceania, and Asia, performing at major institutions, festivals, concert halls, galleries, and cultural associations. The Duo has a special affinity with the Far East and has performed in Japan, Vietnam, South Korea, Singapore, and Hong Kong. Teachers include Bruno Canino and the Trio di Milano, Yehudi Menuhin, and Corrado Romano. Both sisters have been awarded prizes, special mentions, and diplomas of honor and of merit in Italy and abroad.

Led by composer and guitarist Andrew McKenna Lee, **THE KNELLS** is a post-genre ensemble dedicated to exploring the idea of “art song” from a 21st Century perspective. The project has been conceived as an hour-long song cycle that blends elements of classic and progressive rock, Renaissance-inspired vocal polyphony, symphonic lieder, jazz, and ‘60s Motown vocal music into a cohesive listening experience. The homogenous blend and intricate harmonies of the vocalists Nina Berman, Charlotte Mundy and Kate Maroney are a defining feature of The Knells. Ms. Berman (soprano), equally well-versed in musical styles ranging from the Baroque to the present, holds degrees from the Manhattan School of Music and is currently pursuing her DMA under Joan Patenaude-Yarnell at the CUNY Graduate Center. “Preternaturally focused” (*The New York Times*) mezzo-soprano Charlotte Mundy regularly sings very new music with the likes of TAK ensemble, The Knells, and New Chamber Ballet, as well as very old music with Out of Bounds Viol Consort and New Vintage Baroque. Brooklyn-based alto Kate Maroney is active worldwide performing music that spans from the Renaissance to works by her contemporaries, plus lots of stuff in between.

Composer and guitarist **ANDREW MCKENNA LEE** has been commissioned and programmed by the Brentano String Quartet, eighth blackbird, Kroumata, Concert Artists Guild, the American Composers Orchestra, the New Jersey Symphony, and the Los Angeles Philharmonic. He has performed his original compositions for guitar at NY’s Symphony Space, Zankel Hall at Carnegie Hall, the Brooklyn Academy of Music, the Annenberg Center for the Arts in Philadelphia, and Walt Disney Concert Hall in LA. His debut CD, *Gravity and Air*, was named one of the year’s “Top Ten Best Classical Albums” of 2009 in *Time Out Chicago*. Lee holds degrees in composition from Carnegie Mellon University, the Manhattan School of Music, and Princeton University, where his primary teachers were Leonardo Balada, Richard Danielpour, and Steven Mackey.

**JENNY LIN** has been acclaimed for her “remarkable technical command” and “a gift for melodic flow” by *The NY Times*. She has performed with the American Symphony, Winnipeg Symphony Orchestra, La Orquesta Sinfónica de Gijón, SWR Rundfunkorchester, Orchestra Sinfonica Nazionale della RAI, and National Symphony Orchestra of Taiwan. Recitals have taken her to Carnegie Hall, Avery Fisher Hall, Kennedy Center, San Francisco Performances, Freer Gallery of Art, Spivey Hall, and throughout Europe and the Far East. Lin’s extensive discography includes over 20 recordings on Steinway & Sons, hänsler CLASSIC, eOne Records, BIS Records, Albany Records, and Sunrise Records. Two new releases are scheduled for 2014: piano solo works by Stravinsky, and *Night Stories*. She holds a BA in German Literature from The Johns Hopkins University and currently resides in NYC where she also serves on the faculty of the 92nd Street Y.

**URI CAINE** studied composition with George Rochberg and George Crumb. He has recorded 25 albums, many featuring the Uri Caine Jazz and Bedrock Trios, and his ensemble. In 2009 he was nominated for a Grammy for his album *The Othello Syndrome*. Recent commissions are from the Vienna Volksoper, Seattle Chamber Players, Relache, Beaux Arts Trio, Basel Chamber Orchestra, Concerto Koln, and the American Composers Orchestra. He has received grants from the Pennsylvania Council on the Arts, the NEA, and the Pew Foundation. Festivals include Newport Jazz Festival and Great Performers at Lincoln Center.

**LAURA KAMINSKY** is a composer with “an ear for the new and interesting” whose works are “colorful and harmonically sharp-edged” (*The New York Times*) and whose “musical language is compounded of hymns, blues, and gestures not unlike those of Shostakovich” (*inTune*). Her multi-media chamber opera, *As One* will hold its world premiere at BAM in 2014. Her *Oboe Concerto* will premiere in August with Orchestra of St. Luke’s at the Skirball Center. Her work has been supported by the NEA, Koussevitzky Music Foundation, and Opera America, among many others. She is a Professor at the Conservatory of Music at Purchase College/SUNY.

**ANDREW MCKENNA LEE** (see Performers)

Born in Romania, **GYÖRGI LIGETI** (1923-2006) was one of the most important avant-garde composers in the latter half of the 20th Century. He developed micropolyphony which later was to become one of the most significant features of his music. He stood with Boulez, Berio, Stockhausen, and Cage as one of the most innovative among progressive figures of his time. His early works show the influence of Bartók and Kodály, and like them, he studied folk music and made transcriptions from folk material. Ligeti completed 3 books of *Études*, drawing from gamelan, African polyrhythms, Bartók, Conlon Nan-carrow, Thelonious Monk, and Bill Evans. He became the musical aesthetic benchmark for an entire generation.

**STEPHAN MOORE** is a composer, improviser, audio artist, sound designer, teacher, and curator. His project *Evidence* has performed widely and released several recordings over the past decade. Since receiving an Electronic Arts MFA from Rensselaer Polytechnic Institute in 2003, he has created custom music software for numerous composers and artists, and taught composition, programming, sound art and electronic music. He is currently the VP of the American Society for Acoustic Ecology and Curator and Artistic Director of In The Garden of Sonic Delights at the Caramoor Center for Music and the Arts, a 5-month exhibition of outdoor sound art across Westchester County in 2014.

**FRANCIS POULENC** (1899-1963) was a composer and pianist born in Paris. He composed art songs, solo piano music, chamber music, oratorios, choral music, operas, ballet music, and orchestral music. Poulenc never questioned the validity of traditional tonic-dominant harmony, and lyrical melody pervades his music and underlies his contributions to vocal music, particularly French art song.

**VALENTIN SILVESTROV** is a Ukrainian pianist and composer of contemporary classical music. He is one of the leading representatives of the Kiev avant-garde, which emerged around 1960 and was violently criticized by the conservative Soviet musical aesthetic. Both in his earlier avant-garde period and after his stylistic volte-face of 1970, he has preserved his independent outlook. In recent decades he dispensed with the conventional devices of avant-garde composition and discovered a style comparable to western post-modernism. He called this style “metamusic,” short for “metaphorical music.” Using traditional tonal and modal techniques, he creates a delicate tapestry of dramatic and emotional textures, qualities which he suggests are otherwise sacrificed in much of contemporary music.



JENNY LIN (TOP LEFT)  
DUO GAZZANA (TOP RIGHT)  
KATE MARONEY (CENTER LEFT)  
NINA BERMAN (CENTER MIDDLE)  
CHARLOTTE MUNDY (CENTER RIGHT)  
ANDREW MCKENNA LEE (BOTTOM)



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