

η μουσική της  
πόλης διατίθεται  
δωρεάν.

the music of  
the city  
is free.

LA MUSICA  
DELLA CITTÀ  
È LIBERA

도시의 음악은  
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ville est ~~sa~~  
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# LOOK+LISTEN

15th anniversary festival

2016

APRIL 29, 8PM @ BRIC HOUSE 647 FULTON STREET, BROOKLYN

APRIL 30, 8PM @ BRIC HOUSE 647 FULTON STREET, BROOKLYN

MAY 6, 8PM @ THE INVISIBLE DOG 51 BERGEN STREET, BROOKLYN

LL<sup>15</sup>  
+L

Welcome!

Fifteen years ago, David Gordon, Sean Carson and Sarah Snider joined forces to make the first ever Look + Listen Festival in March of 2002. They didn't know if anyone would show up. There was even a snowstorm. A giant art piece called an Überorgan kept making noise. To their relief, the crowds came out, the events were outstanding, and by the end of the weekend everyone knew the Festival would become annual.

And now here we are! The core of our Festival will always be the same – to bring together a spectrum of contemporary music and musicians to perform within and around visual art. We are inviting, accessible, and intimate.

We wouldn't be here today without the support of many art spaces, donors, public and private funding, our board, volunteers and staff throughout this past decade and a half. I am forever grateful to everyone, past and present.

So please enjoy these events. Take home one of Audra's posters. Listen again to the performances on Q2 later this spring. Talk to us about the shows. Join our mailing list, and join us in June for our (Quinceañera) ice cream benefit!

We hope you'll come along with us for another fifteen years...



Amanda Cooper  
L+L President

# LOOK+LISTEN

festival at a glance

1

## FRIDAY, APRIL 29 at 8PM

LOCATION: BRIC House

HOST: Fred Sherry

COMPOSERS: J. Alexander Brown, Kate Moore, Chiyoko Szlavncics

PERFORMERS: Hollerbrag, Saskia Lankhoorn, Yarn/Wire

INTERVIEWS: Laura Barger, J. Alexander Brown,  
Saskia Lankhoorn, Audra Wolowiec

PREMIERES: *Music for Double Bass* by J. Alexander Brown,  
NY premiere of *Stories for Ocean Shells* (2000) and  
*The Body Is An Ear* (2010) by Kate Moore

2

## SATURDAY, APRIL 30 at 8PM

LOCATION: BRIC House

HOST: Terrance McKnight

COMPOSERS: Elliott Carter, Žibuoklė Martinaitytė,  
Meredith Monk, Kaija Saariaho

PERFORMERS: Driving Force Trio, Bridget Kibbey,  
Members of Meredith Monk & Vocal Ensemble and The M6,  
James Austin Smith

INTERVIEWS: Brendan Fernandes, Katie Geissinger and  
Toby Newman, Bridget Kibbey and James Austin Smith,  
Žibuoklė Martinaitytė

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## FRIDAY, MAY 6 at 8PM

LOCATION: The Invisible Dog

HOST: Helga Davis

COMPOSERS: John Luther Adams, Phyllis Chen, Nathan Davis,  
Jo Kondo, Daniel Jodocy

PERFORMERS: Phyllis Chen, Rebekah Heller, JACK Quartet,  
Daniel Jodocy

INTERVIEWS: John Luther Adams, Douglas Adesko, Phyllis Chen,  
Daniel Jodocy

PREMIERES: *The Matter Within* by Phyllis Chen, *Caccia* by Jo Kondo

*All concerts are recorded for future broadcast on Q2 Music, WQXR's online radio station.*

## AMBIENT MUSIC

**SŌ PERCUSSION** is Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting. For over a decade, Sō has redefined the modern percussion ensemble as a flexible, omnivorous entity, pushing its voice to the forefront of American musical culture. Praised by *The New Yorker* for their “exhilarating blend of precision and anarchy, rigor and bedlam,” Sō’s career now encompasses 19 albums, a dizzying array of collaborative projects, a steady output of their own music, and educational work at Princeton University, Bard College and elsewhere. Sō has been featured at many of the major venues in the United States including Carnegie Hall, Lincoln Center, Walt Disney Concert Hall with the LA Phil, and many others. In addition, a recent residency at London’s Barbican Centre, as well as tours to The Netherlands, Finland, South America, Russia, and Australia have brought them international acclaim. [www.sopercussion.com](http://www.sopercussion.com)



## ABOUT FESTIVAL LOCATIONS

**BRIC**

**BRIC** is the leading presenter of free cultural programming in Brooklyn and one of the largest in New York City. The organization presents and incubates fresh work by artists and media-makers that reflects the diversity of New York. BRIC programs reach hundreds of thousands of people each year. BRIC’s main venue, BRIC Arts | Media House, offers a public media center, a major contemporary art exhibition space, two performance spaces, a glass-walled TV studio, and artist work spaces. In addition to making cultural programming genuinely accessible, BRIC is dedicated to providing substantial support to artists and media makers in their efforts to develop work and reach new audiences. BRIC is unusual in both presenting exceptional cultural experiences and nurturing individual expression. This dual commitment enables BRIC to most effectively reflect New York City’s innate cultural richness and diversity. Learn more at [www.BRICartsmedia.org](http://www.BRICartsmedia.org).

## THE INVISIBLE DOG

**THE INVISIBLE DOG ART CENTER**, opened in October, 2009, is a raw space in a vast converted factory building with a charmed history and an open-ended mission: to create, from the ground up, a new kind of interdisciplinary arts center. The Invisible Dog brings together artists of all career stages, offering them unique opportunities for involvement. The art center has evolved

organically, developing with and alongside its diverse roster of collaborators. Neither a commercial gallery nor a concept-driven non-profit, The Invisible Dog has become a place where artists working in all media can do things they wouldn’t be able to do anywhere else in New York. The Invisible Dog’s core values of experimentation and collaboration are kept in view throughout the curatorial process. The building at 51 Bergen Street is integral to The Invisible Dog’s identity. Built in the late 1800’s, the 30,000 square-foot building housed working factories until the 1990’s, when the last factory shut down, and the detritus from 100 years of industry was left to rot. The building was unused until 2008, when it was discovered by Lucien Zayan. The last factory, which made belts, had a hit in the 1960’s with the “invisible dog” party trick, which gave the nascent art center its name. [www.theinvisibledog.org](http://www.theinvisibledog.org)

## ABOUT ART WORKS

*the music of the city is free*

Festival artwork and poster series by Audra Wolowiec

Audra Wolowiec is an artist based in New York who produces conceptually driven work with an emphasis on sound and the material qualities of language. Her work has been exhibited internationally and in New York at Art in General, Norte Maar, Studio 10 and the Center for Performance Research, including commissions from Clocktower Productions and MASS MoCA. Recent residencies include Complex Systems Art and Science Residency at the University of Oregon and Bemis Center for Contemporary Art. Features include *The New York Times*, *Modern Painters*, *reductive journal*, *Sound American* and *The Brooklyn Rail*. She currently teaches at SUNY Purchase and was the inaugural Artist Educator in Residence at Dia: Beacon in 2015. [www.audrawolowiec.com](http://www.audrawolowiec.com)



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## ***Whisper Or Shout: Artists in the Social Sphere***

**BRIC House March 17 - May 1, 2016**

***Curated by Elizabeth Ferrer, Vice President, Contemporary Art at BRIC***

*Whisper or Shout: Artists in the Social Sphere* is an exhibition of eight artists and one collective whose work seeks to generate dialogue about some of the most critical social justice issues of our day, including police violence, gentrification, homelessness, poverty, and workers' rights, among others. Featuring work by Sol Aramendi, Matt Black, Taeyoon Choi, Alicia Grullón, Brendan Fernandes, Interference Archive, Kameelah Janan Rasheed, Shaun Leonardo and Kenneth Pietrobono, the exhibition highlights the various forms of communication used by artists to convey their message and catalyze change. Central to the exhibition is a series of public programs, performances, and workshops.

## ***Annual Open Studios***

**The Invisible Dog May 6-8, 2016**

The 7th annual exhibition of all Invisible Dog artists-in-residence and open studios. Once a year (and only once a year) does ID open their artists' studios to the public. The incredible individuals and collaborators we host come from vastly different backgrounds with even more varied mediums and styles, but together, their imagination reverberates throughout our bricks, our wooden floors, our very foundation. You can feel the creative flow of our building throughout the year, but only during Open Studios can you see the work within our walls that makes us who we are. Don't miss this rare opportunity to see what everyone has spent the year working on, featuring the work of the Artists of the Invisible Dog: Douglas Adesko, Vanessa Belli, Gabe Benzur, Malcolm Brown, John Burgerman, Chong Gon Byun, Simon Courchel, Dillon DeWaters, Daniel Fish, Ryan Frank, Camille De Galbert, Nemo Hoffman, Oliver Jeffers, Iestyn & Deirdra Jones, Kiya Kim, Anne Mourier, Prune Nourry, Mac Premo, Claudia Paneca, Sarah Palmer, Aaron Ruff, Ugo Schildge, Peter Treiber, and Kevin Waldron.

## **FESTIVAL HOSTS**



**FRED SHERRY**, a cellist, pioneer, and visionary in the music world, has introduced audiences on five continents and all fifty United States to the music of our time through his close association with today's composers. Elliott Carter, Mario Davidovsky, Steven Mackey, David Rakowski, Somei Satoh, Charles Wuorinen, and John Zorn have written concertos for Sherry, and he has premiered solo and chamber works dedicated to him by Milton Babbitt, Derek Bermel, Lukas Foss, Oliver Knussen, Peter Lieberson, and Toru Takemitsu, among others. Mr. Sherry was a founding member of TASHI and Speculum Musicae, Artistic Director of the Chamber Music Society of Lincoln Center, a member of the Group for Contemporary Music, Berio's Juilliard Ensemble, and the Galimir String Quartet, and a close collaborator with jazz pianist and composer Chick Corea. Sherry's book *25 Bach Duets from the Cantatas* was released by Boosey & Hawkes in July 2011. It will be followed by a long-awaited treatise on contemporary string techniques.



**TERRANCE MCKNIGHT** is the weekday evening host for WQXR 105.9 FM, New York's only all-classical music station. Previously, he also hosted the former Saturday evening program, *All Ears with Terrance McKnight*, a show about musical discovery, which was honored with an ASCAP Deems Taylor Radio Broadcast Award in 2010. McKnight's musical experiences—from glee club soloist and accomplished pianist, to professor at Morehouse College, and finally as producer and host of several music programs for public radio—have consistently juxtaposed the European classical tradition alongside American classic traditions, such as jazz, gospel, African-American spirituals, and other musical genres. McKnight has hosted and produced several audio documentaries for WQXR on subjects such as Langston Hughes, Dr. Martin Luther King, Jr., Hazel Scott, Coleridge-Taylor Perkinson and Florence Beatrice Price. As a speaker, McKnight has worked with Chamber Music America, the Mellon Foundation, American Opera Projects, and the Metropolitan Museum of Art, among others.



**HELGA DAVIS** is currently starring in the 25th anniversary remount of Philip Glass and Robert Wilson's seminal work *Einstein on the Beach*. In addition she is also featured in works by Shara Worden (*You Us We All*), Paola Prestini (*Oceanic Verses*), Missy Mazzoli (*Elsewhere*), Ann Hamilton (*The Event of a Thread*), and Peter Greenaway (*The Blue Planet*). She starred in *The Temptation of St. Anthony*, also by Robert Wilson, with libretto by Dr. Bernice Johnson Reagon of Sweet Honey in the Rock. She is the recipient of the BRIC Media Arts Fireworks grant and presented her evening-length work, *Cassandra*, in April 2014. She is also a host on Q2 Music, and has conducted special live interviews with Judd Greenstein, Krzysztof Penderecki, The Kronos Quartet, and John Luther Adams. She was awarded an ASCAP Multimedia Award for hosting *24:33: twenty-four hours and thirty-three minutes of the playful and playable John Cage*.

# concert 1

## program opening night

FRIDAY, APRIL 29 8 pm BRIC House

AMBIENT MUSIC: Sō Percussion

HOST: Fred Sherry

**Kate Moore** *The Body Is An Ear* (2010)

NY Premiere

**Saskia Lankhoorn**, piano

INTERVIEW: J. Alexander Brown

**J. Alexander Brown** *Music for Double Bass* (2015)

World Premiere;

Look + Listen 2016 Composers Competition Winner

**Hollerbrag**: Greg Chudzik, Brian Ellingsen, Tristan Kasten-Krause,  
Evan Runyon, Matthew Weber

INTERVIEW: Saskia Lankhoorn

**Kate Moore** *Stories for Ocean Shells* (2000)

NY Premiere

**Saskia Lankhoorn**, piano

INTERVIEW: Audra Wolowiec; Laura Barger

**Chiyoko Szlavnic** *Mind is Moving* (2015)

**Yarn/Wire**: Ian Antonio, percussion; Laura Barger, piano;

Ning Yu, piano; Russell Greenberg, percussion

## PROGRAM NOTES

**KATE MOORE** *The Body Is An Ear* (2010) and *Stories for Ocean Shells* (2000)

Both works are selections from the CD *Dances and Canons*, released in 2014 on ECM. *The Body Is An Ear* evokes an age-old story that speaks of the union between body and soul. The body made from earth became a refuge for the soul so that it could experience the sensation of hearing the most beautiful music in the universe. *Stories for Ocean Shells*, inspired by the patterns skillfully woven in silk, crafted by the northern hill tribes of Thailand, is built upon a recurring cyclical pattern reminiscent of those traced on the surface of a seashell, spiraling in ever expanding and contracting formations.

-KATE MOORE

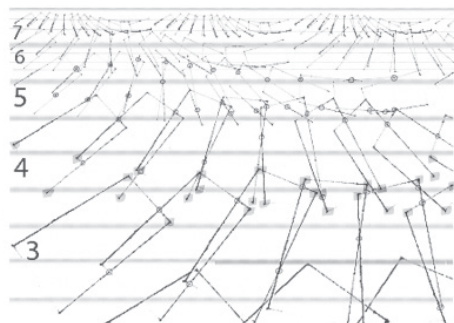
**J. ALEXANDER BROWN** *Music for Double Bass* (2015)

*Music for Double Bass* was originally commissioned as a solo work by NYC-based musician, Evan Runyon. It was not long after finishing the piece, however, that I began imagining it as an ensemble work. The textures and ideas that I wrote for a solo voice quickly took shape as an interweaving soundscape where pitches, rhythms, articulations, etc. could be passed between players. Each player reads from the same score and starts at the same time, but from there, the individual is given discretion on tempo, the breadth of dynamic, and so on, with the overall dramatic arc of the piece determined by the ensemble, with as much or as little structural control set by the players. The sonorities that pass over the audience can be more consonant or dissonant at different places, depending on the ensemble's choices, and the duration itself is indeterminate, creating an ever-changing sonic space.

-J. ALEXANDER BROWN

**CHIYOKO SZLAVNICS** *Mind is Moving* (2015)

Commissioned by Yarn/Wire, *Mind is Moving* reflects a new approach by Chiyoko Szlavnic for working with drawings as a compositional basis. From 2004-2014, Szlavnic based the majority of her pieces on line drawings she made, carefully orchestrating and translating their structures into scores for performance, or for sound installations featuring sinewaves. These drawings enabled her to produce very slowly-changing music, which highlighted sound itself, through the presence of psychoacoustic phenomena like beating and summation tones, and also produced surprising musical results through the structuring of events using visual cues. Yet the drawings she produced were rather flat: although they implied further dimensions, they were actually two-dimensional. So, being interested in working with three-dimensional scenarios, in exploring the correlation between multiple dimensions in sound and line drawings, Szlavnic's drawings began to change, to include geometrical forms, and her approach to using them for her compositions also began to shift.



*Mind is Moving* reflects more recent explorations of the idea of three dimensional space on paper, and in sound. A polygon extracted from an earlier drawing was duplicated and rotated, graphically, until twelve overlapping polygons created a satisfying image. This “sequence” was then reproduced in a limited number of scales related to the original polygons by simple ratio multiplications. *Mind is Moving* sets some of these results on keyboard instruments (vibraphone, Glockenspiel, piano, and electric piano). The first five sections show each “sequence” in a different scale, moving from larger (slower) to smaller (faster). The sixth and seventh sections are more complex: several polygon sequences (in different scales) are heard simultaneously. The resulting music resembles a kaleidoscope—the actual elements stay the same, but their constellations are always different, since different time and pitch scales overlap and repeat at different rates. The final section slows everything down, and returns to a simpler scenario, so that the resonance and decay of the instruments come into focus.

Many thanks to Yarn/Wire for bringing such strange, beautiful sounds into the world!

—CHIYOKO SZLAVNICS

## PERFORMER BIOS

**GREG CHUDZIK** is an active performer on the double bass and electric bass. Currently, he performs regularly with several new music groups, including Signal Ensemble, Wet Ink Ensemble, and Talea Ensemble, and with bands Empyrean Atlas, Bing and Ruth, and The Briars of North America. He has worked with Steve Coleman, Steve Reich, Pierre Boulez, George Benjamin, Helmut Lachenmann, Charles Wuorinen, Alex Minck, Tristan Perich, and others. Greg’s recording credits include the Grammy-nominated *Barcelonaza* by Jorge Leiderman, *Synovial Joints* by Steve Coleman on Pi Recordings, *Tomorrow Was the Golden Age* by Bing and Ruth on RVNG records, *Americans* by Scott Johnson (Tzadik records), multiple recordings with Signal Ensemble on New Amsterdam and Mode Records, *Grown Unknown* by Lia Ices (Secretly Canadian records), *Inner Circle* by Empyrean Atlas, and *High Violet* by The National on 4AD records. Greg’s new album, *Solo Works, Vol. 1*, features original pieces of music written for bass guitar and electronics, and will be released this July on Panoramic Records.

**BRIAN ELLINGSEN** is a New York City-based double bassist, chamber musician, and soloist. Specializing in contemporary music, *The New York Times* has described his interpretations as, “coaxing an amazing variety of sounds from his instrument.” As a soloist, Brian has been featured at the Perth International Festival, Adelaide International Festival, New Zealand International Festival, and the Spoleto Festival USA. As a chamber musician, he is a standing member of Decoda, and has performed with Ensemble Intercontemporain, International Contemporary Ensemble, Lucerne Festival Alumni Ensemble, Ensemble ACJW, and Gotham Chamber Opera. Brian has also toured the world and received much critical acclaim for his role in *An Iliad*, a play based on Homer’s *The Iliad*. The play features an epic score for solo double bass and electronics, which Brian premiered in 2010 and continues to tour with to this day. Brian holds a Bachelor’s degree from The Hartt School, and a Master’s degree from Yale School of Music.

**TRISTAN KASTEN-KRAUSE** is a Brooklyn-based musician with a drive for modern, avant-garde, and emerging sounds. His approach to music exists not only outside of convention but outside of the common conceptions of possibility. Tristan has worked with progressive artists of all disciplines, realizing compositions with Steve Reich and Alvin Lucier, performing chamber works with Wilco’s Glenn Kotche, collaborating on performance installations with visual artist Ann Hamilton, and making noise and electronic music with members of Cleveland Post-Punk outfit Cloud Nothings. He has performed with New York ensembles such as Contemporaneous, Wet Ink, and Ensemble Signal. Tristan is a two-year alumnus with Bang on a Can’s Summer Festival at MASS MoCA. He received a Master’s degree from the Hartt School where he studied double bass with Robert Black.

From an early age, **SASKIA LANKHOORN** loved to play contemporary music, making her first appearance on national radio in 1995, playing *Sechs Kleine Klavierstücke opus 19* by Arnold Schönberg. She regularly performs with Ensemble Klang, which she co-founded in 2003, and has appeared with them in the Huddersfield Festival, Cultural Olympiad UK 2012, and Sonic Festival, New York City. As a soloist, Lankhoorn has performed worldwide at venues such as the Concertgebouw and Muziekgebouw aan 't IJ in Amsterdam and Symphony Space in New York. She strives to play new, energetic and beautiful art music, in combination with a strong performance and sound concept, enveloping the audience into a new sound world. Lankhoorn graduated with a Bachelor's and Master's from The Royal Conservatorium of The Hague under the guidance of Marcel Baudet and Latvian (Riga) teacher Naum Grubert. Lankhoorn's first solo album, *Dances and Canons*, a suite of solo piano works by Kate Moore, was released on the record label ECM and was nominated for the Edison award in 2015.

**EVAN RUNYON** is a Brooklyn-based acoustic and electric bassist, composer, and improviser. Artistic director of Real Loud, 1/2 of A Gentleman's Intermission (with clarinetist Carlos Cordeiro), and a core member of ensemble mise-en, Evan performs and records as soloist, leader, and sideman in a variety of classical, jazz, and pop settings (both contemporary and traditional) with some of New York's most exciting artists, including Chris Potter, Antibalas Afrobeat Orchestra, and Spanish Harlem Orchestra. He has been a featured performer at the GAIDA (Lithuania), ARENA (Latvia), Montreux Jazz (France), and ISB (Rochester, NY) festivals, appeared on the SXSW and Warped Tour stages and recorded for releases on Fat Wreck, AF, Albany, and Asian Man. His principal mentor was Robert Black.

A versatile and well traveled bassist, **MATTHEW WEBER** has performed with the New Jersey, Richmond, Portland (ME), Riverside, Greenwich, and Virginia Symphony Orchestras, as well as the New York Gilbert and Sullivan Players, Hudson Valley Philharmonic, New Jersey Festival Orchestra, Orchestra New England, and toured China twice with various ensembles. Committed to new music, Matthew is a member of Ensemble LPR (Le Poisson Rouge house orchestra), and the Mimesis Ensemble. He has performed with (the new music groups) Boston Modern Orchestra Project, Axiom Ensemble, and The New Juilliard Ensemble. In addition he has premiered numerous chamber and solo works for the double bass. Matthew has recorded for Deutsche Grammophon, Phillip Glass, Albany Records, BMOP/Sound, and Harlem Ballet Theater. Passionate about music from a young age, Matthew began his musical studies at the age of twelve playing Double bass, Electric bass, and Cello. Matthew holds a Masters from the Juilliard School and a Bachelors from the Conservatory of Music at Purchase College. Matthew currently holds faculty positions at the Turtle Bay Music School and the Luzerne Music Center. Matthew also maintains a private bass studio in New York City. In addition to classical music he has remained equally comfortable playing double bass and electric bass in many other genres.

**YARN/WIRE** is a New York-based percussion and piano quartet noted for its "spellbinding virtuosity" (*Time Out New York*) and "mesmerizing" performances (*The New York Times*). Founded in 2005, Yarn/Wire is dedicated to expanding the repertoire written for its instrumentation through commissions and collaborative initiatives. Yarn/Wire commissions include Raphaël Cendo, Peter Evans, Alex Mincek, Thomas Meadowcroft, Misato Mochizuki, Tristan Murail, Sam Pluta, Kate Soper, and Øyvind Torvund. The group has given the US premieres of works by Enno Poppe, Stefano Gervasoni, and Georg Friedrich Haas, among others. The ensemble enjoys collaborations with genre-bending artists such as Tristan Perich, David Bithell, Sufjan Stevens, and Pete Swanson. Yarn/Wire has appeared at Lincoln Center Festival, BAM, New York's Miller Theatre, River-to-River Festival, La MaMa Theatre, Festival of New American Music, London's Barbican Centre, the Edinburgh International Festival, Shanghai Symphony Orchestra Hall, and Hong Kong New Music Ensemble's Modern Academy. Their ongoing series, Yarn/Wire/Currents, serves as an incubator for new experimental music at ISSUE Project Room in Brooklyn, NY. The ensemble has recorded for the WERGO, Distributed Objects, Populist, and Carrier record labels in addition to maintaining their own imprint. [yarnwire.org](http://yarnwire.org)



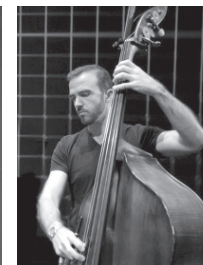
YARN/WIRE



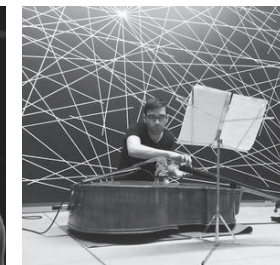
SASKIA LANKHOORN



GREG CHUDZIK



BRIAN ELLINGSEN



TRISTAN KASTEN-KRAUSE



EVAN RUNYON



MATTHEW WEBER

## COMPOSER + INTERVIEWEE BIOS

**J. ALEXANDER BROWN** is an active composer whose interests in other disciplines, ranging from philosophy to film, inform both his approach to music and his musical language. He received a BA from Bard College, where he studied principally with composer and theorist, Kyle Gann, and a Master's from the Hartt School, where he studied with Robert Carl and Ken Steen. Brown's opera, *When We Dead Awaken* (adapted from Henrik Ibsen's play), was produced at Bard College under the direction of Emily Cuk and conducted by David Bloom (Co-Artistic Director and founder of the ensemble Contemporaneous). Collaborations include premieres of his amplified string quartet... *And Let My Cry Come Unto Thee* with the Foot in the Door ensemble, and his soundscape *Passacaille d'leau*, which was used in the exhibition *Natural Tendencies*. Recent highlights include providing the soundtrack for the documentary *The Twelve Foot Tall Rabbits of Rokeby Farm* and four short sound pieces for a one-night only show at Pratt called *Unoriginal*. [jessealexbrown.weebly.com](http://jessealexbrown.weebly.com)

**KATE MOORE** is an award-winning composer of new music. Her work has been described as "a giant tsunami of sound" (*The New York Times*) and "a fascinating exercise in micro- and macro-rhythm" (*Sydney Morning Herald*), and has been performed at Carnegie Hall, The Sydney Opera House, and the Concertgebouw Amsterdam, and at major festivals around the world. She has worked with Slagwerk Den Haag, Amsterdam Sinfonietta, Nieuw Ensemble, Alarm Will Sound, Bang on a Can All-Stars, Calder Quartet, Ensemble Offspring, and Askol|Schönberg. She holds degrees from The Conservatorium of Sydney, the Koninklijk Conservatorium, and the Australian National University, and was awarded numerous prizes including Den Haag Toptalent (2012), De Komeet cultural award (2010), and the Carlsbad Festival of Music Composition Prize (2010), among others. She studied cello at The Canberra School and Music and Electroacoustic composition at The Australian Center for Arts and Technology.

**CHIYOKO SZLAVNICS** was born and raised in Toronto and has lived in Berlin since 1998. She studied music at the University of Toronto, and privately with the composer James Tenney. She composes for a wide variety of instruments and ensembles, often combining them with sine waves. A central aspect of her work is the audible phenomenon called "beating" which is highlighted through her particular use of extended sustains, glissandi, tuning systems, and her way of combining acoustic instruments with electronics. Drawings became the starting point for her compositional process around the year 2003. In 2009 and 2010, however, several drawings series suddenly emerged, which distinctly belonged to the field of visual art. Szlavnic now practices in both disciplines, and not only are her drawings *heard* in concert, but her music is sometimes also *seen* in exhibitions in Europe and North America.

**AUDRA WOLOWIEC** (see art works)

# concert 2

**program** a retrospective evening—  
works performed at festivals past

**SATURDAY, APRIL 30 8 pm BRIC House**

AMBIENT MUSIC: **Sō Percussion**

HOST: **Terrance McKnight**

**Kaija Saariaho** *Fall* (1991)

**Bridget Kibbey**, harp

INTERVIEW: Žibuoklė Martinaitytė

**Žibuoklė Martinaitytė** *Driving Force* (2004)

(Look + Listen 2011 Composers Competition winner)

**Driving Force Trio**: Ryan Muncy, tenor sax;  
Mike Lormand, trombone; Art Bailey, accordion

INTERVIEW: Brendan Fernandes; Bridget Kibbey and  
James Austin Smith

**Elliott Carter** *Trilogy* (1992)

I. Bariolage (harp solo)

II. Inner Song (oboe solo)

III. Immer Neu (oboe and harp)

**Bridget Kibbey**, harp; **James Austin Smith**, oboe

INTERVIEW: Katie Geissinger and Toby Newman

**Meredith Monk** Selections from *Book of Days* (1985/88)

"Travelers 1,2,3"

"Jewish Storyteller/Dance/Dream"

"Travellers 4/Churchyard Entertainment"

"Plague"

"Eva's Song"

Members of **Meredith Monk & Vocal Ensemble** and **The M6**: Sasha  
Bogdanowitsch, Katie Geissinger, Toby Newman,  
Robert Osborne, Bruce Rameker, Allison Sniffin

## PROGRAM NOTES

### KAIJA SAARIAHO *Fall* (1991)

Kaija Saariaho's *Fall* is a short work from a larger ballet commissioned by the Finnish National Opera, with choreography by Carolyn Carson. In each movement of the work, as is typical in Kaija's writing, the acoustic instruments act in counterpoint with a live electronic feed. *Fall* manipulates this interplay to such a high speed, the feeling of ricochet comes to mind. Beyond this, Kaija plays with our expectations in this work for harp—as the delicacy of the harp evolves into an insidious repetition of the same patterns and high pitches until it erupts into a downward spiral.

—BRIDGET KIBBEY

### ŽIBUOKLĖ MARTINAITYTĖ *Driving Force* (2004)

*Commissioned by Gaida Festival (Lithuania)*

Driving force is the inner device that stimulates any activity. An impulse and a driving force are required for any action. The latter is of the utmost importance. How do we find it? Where does it lie? What is the engine of the music? What is the driving force of music? Is it rhythm, melos, harmony, polyphony, timbre, or an inner impulse? In the process of writing *Driving Force*, I was consciously trying to grasp where the driving force of this work emanates from. The unique combination of instruments encouraged an inventiveness, and I was unexpectedly inspired by the harmony of Baroque cadences as well as Baroque melismas, which are easily detectable in the composition.

—ŽIBUOKLĖ MARTINAITYTĖ

### ELLIOTT CARTER *Trilogy* (1992)

Elliott Carter's *Trilogy* was written for friends and husband-and-wife team Heinz and Ursula Holliger. Elliott features both partners individually and as a duo in this three-movement work. He starts with a fantastic display of virtuosity on the harp in "Bariolage," with interjections from the oboe. The second movement is the oboe's turn at virtuosity with the harp interjecting; and finally, the two come together in the final movement. "Bariolage" plays upon the concept of same pitch, different string, as Elliott uses enharmonics, harmonics, and even xylophonics to bring across pitch doublings on the harp. He takes this same concept into the oboe's movement with multiphonics and gestures that play with a single pitch. The third movement ushers in Carter's signature play of counterpoint—with rhythmic, harmonic, and coloristic lines pushing against one another.

But, what's most important to note, is that Carter took his inspiration for this work from the last two stanzas of Rainer Maria Rilke's *Sonette an Orpheus*, II. 10, "But existence is still enchanting for us; in hundreds of places it is still

pristine. A play of pure forces, which no one can touch without kneeling and adoring. Words still peter out into what cannot be expressed....And music, ever new, builds out the most tremulous stones her divinely consecrated house in unexploitable space." As a performer, this is truly one of the greatest works written for the duo, as something so meticulously-crafted has the feeling of being spontaneously improvised.

"And music, ever new..."

—BRIDGET KIBBEY

### MEREDITH MONK *Book of Days* (1985/88)

Meredith Monk's *Book of Days* (© Meredith Monk Music/ ASCAP), created and composed in the mid-1980s, has been presented as a vocal concerto, a film, and an album. As with most of Monk's work, her approach to developing forms has defied categorization, fluidly moving between genres of music, film, theater, dance, and visual art. In the case of *Book of Days*, an image for the film came to Monk in the summer of 1984—that of Eva, a young, clairvoyant Jewish girl from a plague-ridden medieval community, who sees haunting visions of the future. Monk had been thinking for a while about making a film about time travel.

At the same time, she had been developing musical material that first became a vocal concerto entitled *Book of Days*, which she premiered with her Vocal Ensemble and a chorus of 21 at Carnegie Hall in February 1985. She then reworked the music so that it could be performed in concert form by the Ensemble alone. It then became apparent to her that the music and film ideas related to each other, and she determined that the music would form at least part of the film score.

When it came time to record the album with ECM Records, Monk re-thought the music again, developing longer musical forms for some of the sections that were only fragments in the film and musical sequences that were not ultimately used in the film score.

The form you will hear this evening is comprised of selections from both the original concert form and the music subsequently developed for the film. Toby Newman, who played the young girl in the film, performs the solo "Eva's Song" to close the set.

Monk writes, "In most of my music...I try to express a sense of timelessness; of time as a circle or recurring cycle. *Book of Days* is very much about the transparency and relativity of time – the sense that you can see one period through another and the sensation that everything could be happening concurrently; that history is a thought, eternity is now."

*Book of Days* is available on DVD from The House Foundation for the Arts, and on CD with ECM Records. [www.meredithmonk.org](http://www.meredithmonk.org)

—THE HOUSE FOUNDATION

## PERFORMER BIOS

Pianist, accordionist, composer and arranger **ART BAILEY** has been an active participant in the NYC music scene for over a decade. His current projects include The Art Bailey Quartet, with cornetist Kirk Knuffke, bassist Rene Hart, and drummer George Schuller; and Materia Obscura, a collective quartet featuring clarinetist Guillermo Gregorio. Sideman duties include being a member of bassist Michael Bisio's Accortet Bisio, with a recording released in September of 2015 on Relative Pitch, and a new group organized by legendary accordionist and composer Guy Klucevsek called All Accordions All The Time. Some of the many fine and stellar musicians he has had the pleasure to record or perform with include Ratzo Harris, Herb Robertson, Rez Abbasi, Kiran Ahluwalia, Matt Wilson, Jeff Lederer, Marty Ehrlich, Dave Valentin, Karl Berger, Whit Dickey, Alfredo (Chocolate) Armenteros, the Atlanta Symphony, The Metropolitan Opera, and The New York City Opera.

Lauded for her compelling artistry and virtuosity, **BRIDGET KIBBEY** produces and enjoys projects that expand the scope and platform of the harp. She is a recipient of an Avery Fisher Career Grant, the Classical Recording Foundation's Young Artist Award, a 2015 Salon de Virtuosi Sony Recording Grant, and is a member of Chamber Music Society of Lincoln Center's CMS II. Bridget's debut album, *Love is Come Again*, was named one of the Top Ten Releases by *Time Out New York*. She is thrilled to have recorded with Plácido Domingo for SONY Records, The National, The Knights, and with soprano Dawn Upshaw and Gustavo Santaolalla on Deutsche Grammophon in Luciano Berio's *Folk Songs* and Osvaldo Golijov's *Ayre*. Ms. Kibbey's solo performances have been broadcast on NPR's *Performance Today*, New York's WQXR and Q2 Radio, WNYC's *Soundcheck*, WETA's *Front Row Washington*, WRTI's *Crossover*, and A&E's *Breakfast with the Arts*. [www.BridgetKibbey.com](http://www.BridgetKibbey.com)

**MIKE LORMAND** is a New York City-based trombonist and a performer of eclectic contemporary and classical music in solo, chamber, and orchestral settings. In addition to being a member of the International Contemporary Ensemble, Weather Vest, and Paragon Ragtime Orchestra, Mike also performs with Talea Ensemble, Argento Chamber Ensemble, and Deviant Septet. His lasting appreciation for the orchestral repertoire has led to performances with Mostly Mozart Festival Orchestra, The Knights, New York City Ballet, New York City Opera, and Saint Paul Chamber Orchestra. As a brass instructor at St. Ann's School in Brooklyn, Mike enjoys connecting students to lasting personal relationships with music, and sharing insights taught to him by his teachers, Per Brevig, Dave Taylor, Marta Hofacre, and Bob Schmaltz. Mike is a graduate of Manhattan School of Music (MM) and University of Southern Mississippi (BM).

Members of **MEREDITH MONK & VOCAL ENSEMBLE** consists of some of the finest and most adventurous singer/ instrumentalist performers active in new music. Founded in 1978 to further expand Monk's groundbreaking exploration of the human voice, the Vocal Ensemble has received multiple awards and critical acclaim, including a 2008 GRAMMY nomination for *impermanence*. Appearing in festivals, theaters, and concert halls around the world, Meredith Monk & Vocal Ensemble can also be heard on numerous recordings on the ECM New Music Series label. **THE M6:** Meredith Monk Music Third Generation formed in 2008 after the individual members were selected for the Meredith Monk & Vocal Ensemble professional training workshop at the Weill Music Institute of Carnegie Hall. The group has performed extensively in Manhattan, has been featured on NPR's *All Things Considered*, and can be heard on Monk's recording, *Songs of Ascension*.

**RYAN MUNCY** is a saxophonist, praised for "superb" performances by *The New York Times* and his ability to "show off the instrument's malleability and freakish extended range as well as its delicacy and refinement" by *The Chicago Reader*. He is a recipient of the Kranichstein Music Prize (Darmstadt Summer Courses), the Edes Foundation Prize for Emerging Artists, and a Fulbright Fellowship, and he has participated in the creation of more than 125 new works for the instrument. His debut solo album *Hot* was released by New Focus Recordings in 2013, and was described as "absorbing" (Alex Ross) and "one of the year's best albums" (*Time Out New York*). Muncy is the saxophonist and grants manager of the International Contemporary Ensemble (ICE) and also serves as co-director of the ensemble's OpenICE program. He holds a DMA from Northwestern University. [www.ryanmuncy.com](http://www.ryanmuncy.com)

Oboist **JAMES AUSTIN SMITH**, praised for his "virtuosic," "dazzling," and "brilliant" performances (*The New York Times*) and his "bold, keen sound" (*The New Yorker*), performs equal parts new and old music across the United States and around the world. Smith is an artist of the Chamber Music Society of Lincoln Center, International Contemporary Ensemble (ICE), Talea Ensemble, and Cygnus, as well as co-Artistic Director of Decoda, the Affiliate Ensemble of Carnegie Hall. He teaches at Manhattan School of Music and State University of New York at Purchase, and is co-Artistic Director of *Tertulia*, a chamber music series that takes place in restaurants in New York and San Francisco. Smith's festival appearances include Marlboro, Lucerne, Chamber Music Northwest, Schleswig-Holstein, Stellenbosch, Bay Chamber Concerts, Mecklenburg-Vorpommern, OK Mozart, Schwetzingen, and Spoleto USA. He has recorded for Nonesuch, Bridge, Mode and Kairos, and had his debut solo recording *Distance* released in early 2015 on South Africa's TwoPianists Record Label.

## COMPOSER + INTERVIEWEE BIOS

**ELLIOTT CARTER** (1908-2012) is internationally recognized as one of the most distinguished American composers of the 20th and 21st centuries. He received the Pulitzer Prize on two occasions, was the first composer to receive the United States National Medal of Arts, was named the Commander of the “Ordre des Arts et des Lettres” by the government of France, among other honors. He first took up composition with his mentor and teacher Charles Ives, and later studied with Gustav Holst and Nadia Boulanger. Carter’s early works were of a neoclassical style, but his style changed dramatically after 1950 at which point he developed a unique harmonic, often atonal, and complex rhythmic character. He wrote for chamber ensembles, orchestra, solo instruments, and voice. Carter was a prolific composer and wrote up until his death at the age of 103.

**BRENDAN FERNANDES** is a Canadian artist of Kenyan and Indian descent, currently based in Brooklyn, New York and Toronto, Ontario. He completed the Whitney ISP (2007) and earned his MFA (2005) from The University of Western Ontario and his BFA (2002) from York University. His work has been exhibited at the Solomon R. Guggenheim Museum, the Museum of Art and Design New York, The National Gallery of Canada, Art in General, Mass MoCA, The Andy Warhol Museum, Seattle Art Museum, Brooklyn Museum, Sculpture Center, Deutsche Guggenheim and the Stedelijk Museum. He was a recipient of a Robert Rauschenberg Residency Fellowship in 2014 and in 2016 he will be artist-in-residence at Northwestern University, Evanston, IL in the Department of Dance Studies.

Recently named by WQXR a “textural magician,” Lithuanian-born composer **ŽIBUOKLĖ MARTINAITYTĖ** has a growing reputation for her innovative chamber and orchestral music. She studied composition at the Lithuanian Music Academy and later participated in numerous composition courses including Darmstadt New Music Summer Course, Ircam/Acanthes, Royaumont and others. Currently residing in New York, she has had commissions with MATA festival, Barlow Endowment, and won the Look + Listen Composers Competition Prize. She was also granted fellowships for creative residencies at the MacDowell Colony for Artists, Aaron Copland House, Millay Colony, and the Cité Internationale des Arts in Paris. Her piece *A Thousand Doors To The World*, commissioned by the Lithuanian Radio on the occasion of “Vilnius – Culture Capital of Europe 2009,” was broadcast by Euroradio—the “virtual concert hall” with 4 million listeners. This and *Horizons* received the Lithuanian Composers Union Award as Best Orchestral Performance (2010, 2014).



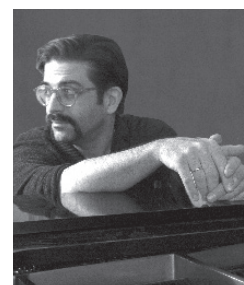
MEREDITH MONK &  
VOCAL ENSEMBLE



THE M6

**MEREDITH MONK** is a composer, singer, director, choreographer, filmmaker, and creator of new opera, music-theater works, films, and installations. Considered one of the most significant creative forces in the performing arts of the past fifty years, she is a pioneer of what is now called “extended vocal technique” and “interdisciplinary performance.” In 1968, Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance. In 1978, she formed Meredith Monk & Vocal Ensemble to expand her innovative exploration of the voice as a multifaceted instrument. She has received numerous awards including a Doris Duke Artists Award, a MacArthur “Genius” Award, and two Guggenheim fellowships. Monk was recently named Carnegie Hall’s 2014-15 Debs Composer’s Chair, an Officer of the Order of Arts and Letters by the Republic of France, one of NPR’s 50 Great Voices, and *Musical America*’s 2012 Composer of the Year. In September 2015, Ms. Monk received the National Medal of Arts from President Obama.

Finnish composer **KAIJA SAARIAHO** studied at the Sibelius Academy in Helsinki, and later in Freiburg, and at IRCAM in Paris. Much of her compositional catalogue is comprised of chamber works, and she has also written vocal pieces such as the operas *L’amour de loin*, premiered at the Salzburg Festival in 2000, and *Adriana Mater*, commissioned for the Opéra National de Paris in 2006. Characterized by its luxuriant and dream-like textures, Saariaho’s style is greatly influenced by her research in timbre analysis at IRCAM which lead her to include electronics in her compositions.



ART BAILEY



BRIDGET KIBBEY



JAMES AUSTIN SMITH



MIKE LORMAND



RYAN MUNCY

# concert 3

## program unusual spaces

Curated by Phyllis Chen

**FRIDAY, MAY 6 8 pm** The Invisible Dog Art Center

AMBIENT MUSIC: **Sō Percussion**

HOST: **Helga Davis**

**Daniel Jodocy** Improvisation

INTERVIEW: Daniel Jodocy

**Nathan Davis** *On speaking a hundred names* (2010)

**Rebekah Heller**, bassoon

INTERVIEW: Phyllis Chen

**Phyllis Chen** *The Matter Within* (2016)

World Premiere, the Look + Listen 2016 Commission

**Phyllis Chen**, toy piano and tines

**JACK Quartet**: Kevin McFarland, cello; Christopher Otto, violin;

John Pickford Richards, viola; Ari Streisfeld, violin

**Daniel Jodocy** Improvisation

INTERVIEW: Douglas Adesko

**Jo Kondo** *Caccia* (2016)

World Premiere

**Phyllis Chen**, toy piano

INTERVIEW: John Luther Adams

**John Luther Adams** *The Wind in High Places* (2011)

**JACK Quartet**

## PROGRAM NOTES

### **DANIEL JODOCY** *Improvisations*

Daniel Jodocy presents his new spring collection of instruments inspired by his four-month musical trip in Japan and Mexico, where he played with his band, Dizzy Ventilators, performed as a soloist, and conducted the Orchestra Ambigua. The collection consists of many surprises that will make you think and smile.

—DANIEL JODOCY

### **NATHAN DAVIS** *On speaking a hundred names* (2010)

*On speaking a hundred names* was written for Rebekah Heller. It is inspired by the singularly multifarious sound of the bassoon and by its ability to deconstruct and elucidate its own overtone structure. There are many fingerings for most notes, each offering a different color, and producing a single note requires taming its natural predilection for playing a dense collection of pitches. In exploring the instrument and writing the piece, I was reminded of the practice common to many religions of giving many names to a single deity. Generally descriptions of attributes—sometimes contradictory—these lists strive to represent aspects of an entity too complex to be defined. Reciting names is a meditative practice in some traditions, and this piece is a meditation of sorts, with the angularity of a mind at times struggling with the process.

—NATHAN DAVIS

### **PHYLLIS CHEN** *The Matter Within*

The toy piano was never presented to me as a musical instrument. Instead I stumbled upon it as an unassuming object. For *The Matter Within*, I've decided to return to this original place of entry to examine and distill the toy piano as a found object. By exploring its elements, hearing its raw essences and noises, the bare materials of the toy piano are exposed and brought to light. Contrary to extended techniques, I am using new but condensed techniques to strip the piano down to its most basic essence, it's simple and imperfect materials: plywood, plastic and metal. Each element is revealed in isolation, using JACK as extra hands to explore the foreign territories of the toy piano. *The Matter Within* is a Look + Listen commissioned work, and was made possible by New Music USA and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Special thanks to the Look + Listen Festival and JACK Quartet for bringing this piece to life!

—PHYLLIS CHEN

**JO KONDO** *Caccia*, for toy piano (2016)

“Caccia” is the Italian word for “chase” or “hunt,” and is used traditionally as a musical term for canon of folkloristic nature. My *Caccia* is, as the title implies, a two-voiced canon in unison, the first voice is imitated strictly by the second that lags behind, “chasing” the leader. However, in this piece the canonic structure remains almost imperceptible to the listener’s ear, because the two voices in the same register intermingle with each other constantly, so that they are aurally inseparable. The intermingled voices create composite rhythm-melodic patterns, different from the melodies in either voice. It is a kaleidoscopic succession of these ever changing composite patterns (in other words, surface structures) that draws the listener’s attention.

This work was written in February 2016, under the commission from Phyllis Chen with funds provided by New Music USA.

—JO KONDO

**JOHN LUTHER ADAMS** *The Wind in High Places* (2011)

Gordon Wright was the friend of a lifetime. For 30 years, Gordon and I shared our two greatest passions: music and Alaska. Gordon was my musical collaborator, my next-door neighbor, my fellow environmentalist and my camping buddy. *The Wind in High Places* is a triptych evoking special moments and places in our friendship. Over the years, I’ve utilized string quartets in several large ensemble works. But, at the age of 59, I finally composed my first string quartet.

I’ve long been enamored with the ethereal tones of Aeolian harps—instruments that draw their music directly from the wind. *The Wind in High Places* treats the string quartet as a large, 16-stringed harp. All the sounds in the piece are produced as natural harmonics or on open strings. Over the course of almost 20 minutes, the fingers of the musicians never touch the fingerboards of the instruments. If I could’ve found a way to make this music without them touching the instruments at all, I would have.

—JOHN LUTHER ADAMS



PHYLLIS CHEN



REBEKAH HELLER



DANIEL JODOCY

## PERFORMER BIOS

**PHYLLIS CHEN** is a pianist, toy pianist and composer described as “a dazzling performer who wrings novel sounds from the humble toy piano” (*The New York Times*) and “a bold pianist with an excellent sense of color” (*LA Times*). As a composer, her music has been described as “spellbinding” (*The New York Times*) and “mesmerizing” (*Chicago Reader*), focusing on the use of toy pianos and miniature objects/instruments. She has received grants and commissions from New Music USA, NYSCA, Fromm, Foundation for Contemporary Arts, Jerome-Roulette Intermedium, Baryshnikov Arts Center, A Far Cry, International Contemporary Ensemble, Opera Cabal, Singapore International Festival for the Arts, and others. To create more repertoire for the toy piano, Phyllis founded the UnCaged Toy Piano, a new music festival and annual composition competition. Phyllis is also one of the founding members of the International Contemporary Ensemble, who recently released *The Nature of Thingness* (Starkland), featuring chamber works by Phyllis Chen and Nathan Davis.

Praised for her “flair” and “deftly illuminated” performances by *The New York Times*, bassoonist **REBEKAH HELLER** is equally comfortable playing established classical works and the newest of new music, and is a fiercely passionate advocate for the bassoon. Her debut solo album of world premiere recordings, *100 names*, has been called “pensive and potent” by *The New York Times* and was featured in the ArtsBeat Classical Playlist of the same publication. As a core member of the renowned International Contemporary Ensemble (ICE), Rebekah plays solo and chamber music all over the world. She has been a featured soloist with the Seattle Symphony Orchestra and the Nagoya Philharmonic and has performed in cities both near and far including São Paulo, Rio, Manaus, Tokyo, Paris, Berlin, Köln, Salzburg, Chicago, New York, Boston, San Francisco, Minneapolis, and many more. A graduate of the Oberlin Conservatory, Rebekah lives in New York City.

**JACK QUARTET** is “the go-to quartet for contemporary music, tying impeccable musicianship to intellectual ferocity and a take-no-prisoners sense of commitment” (*Washington Post*). The recipient of Lincoln Center’s Martin E. Segal Award, New Music USA’s Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming, JACK has performed to critical acclaim at Carnegie Hall (USA), Wigmore Hall (United Kingdom), Muziekgebouw aan ‘t IJ (Netherlands), IRCAM (France), Kölner Philharmonie (Germany), the Lucerne Festival (Switzerland), La Biennale di Venezia (Italy), Suntory Hall (Japan), Bali Arts Festival (Indonesia), Festival Internacional Cervantino (Mexico), and Teatro Colón (Argentina). Comprising violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland, JACK is focused on new work, leading them to collaborate with composers John Luther Adams, Chaya Czernowin, Simon Steen-Andersen,

Caroline Shaw, Helmut Lachenmann, Steve Reich, Matthias Pintscher, and John Zorn. Upcoming and recent premieres include works by Derek Bermel, Phyllis Chen, Cenk Ergün, Roger Reynolds, Toby Twining, and Georg Friedrich Haas. Dedicated to education, the quartet spends two weeks each summer teaching at New Music on the Point, a contemporary chamber music festival in Vermont for young performers and composers.

**DANIEL JODOCY** has performed and recorded with musicians and bands including Jonas Mekas, Bill Frisell, Joey Baron, Robin Schulkowsky, Art Baron, Billy Martin, Jeff Ballard, John Spencer (Blues Explosion), and Nublu Orchestra, and contributed to the Grammy-Nominated Brazilian Girls 2008 album *New York City*. He has built instruments for Aaron Posner-Teller's critically acclaimed shows *Macbeth* and *The Tempest* and for John Zorn's *Pocket Concerto Project* at the Miller Theater. The experience creatively influenced and defined Daniel's interest in alternative mediums of instruments, leading to his well-received musical suitcase project. Daniel is currently active with his project Dizzy Ventilators, touring extensively in Japan and Europe. He also collaborates with several groups including Wollesonic by Kenny Wollesen, FilmSpeak with Todd Clouser, and conducts his own international "Orchestra Ambigua," engaging community members using Butch Morris' style of improvisational conducting. For three years Daniel was a member of the house band at the renowned SoHo House NYC, alongside Max Gabriel, Dred Scott, and Miles Wick.

## COMPOSER + INTERVIEWEE BIOS

**JOHN LUTHER ADAMS** was awarded the 2014 Pulitzer Prize for Music for his symphonic work *Become Ocean*, and a 2015 Grammy Award for "Best Contemporary Classical Composition." *Inuksuit*, his outdoor work for up to 99 percussionists, is regularly performed all over the world. Columbia University honored Adams with the William Schuman Award, and he is a recipient of the Heinz Award for his contributions to raising environmental awareness. He has been honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries." Adams studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as Executive Director of the Northern Alaska Environmental Center. He has taught at Harvard University, Oberlin Conservatory, Bennington College, and the University of Alaska, and has been composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network. The music of John Luther Adams is recorded on Cantaloupe, Cold Blue, New World, Mode, and New Albion, and his books are published by Wesleyan University Press.

**DOUGLAS ADESKO**'s work combines still photographs with ambient audio recordings to document various aspects of contemporary life. His ongoing project, *Family Meal*, is featured in the forthcoming book, *Family Photography Now*.

**PHYLLIS CHEN** (see performer bios)

**NATHAN DAVIS** "writes music that deals deftly and poetically with timbre and sonority" (*The New York Times*). His opera/ballet *Hagoromo* premiered at the BAM Next Wave Festival in November 2015 with the International Contemporary Ensemble. Past premieres at Lincoln Center, Mostly Mozart Festival, Carnegie Hall, Symphony Space, the Park Avenue Armory, The Kitchen, Roulette, Darmstadt, Helsinki Musica Nova, and Acht Brücken Köln. He has been commissioned by American Opera Projects, Calder Quartet, Yarn/Wire, La Jolla Symphony Chorus, Steven Schick, Miller Theatre, and the Ojai Festival. He and Phyllis Chen won an NY Innovative Theater Award for their score to Sylvia Milo's *The Other Mozart*. Currently he is a Fellow at the Camargo Foundation in Cassis, France. Other awards from Meet The Composer, Fromm Foundation at Harvard, Copland Fund, Jerome Foundation, American Music Center, MATA, and ASCAP. CDs include *The Bright and Hollow Sky* and *On the Nature of Thingness*. More information at [www.nathandavis.com](http://www.nathandavis.com)

Born in Tokyo in 1947, **JO KONDO** has written more than one hundred compositions, ranging from solo pieces to orchestral and electronic works, which have been widely performed in Japan, North America, and Europe, and recorded on Hat Art, ALM, Fontec, Deutsche Grammophon, and other labels. He has received commissions from numerous organizations, and his music has been featured at many international music festivals. Kondo has published five books spelling out in detail his own aesthetic and compositional ideas. He graduated from the composition department of Tokyo University of Arts in 1972, received a scholarship from the John D. Rockefeller III Fund, has taught as guest lecturer at University of Victoria, British Columbia, and was composer in residence at Hartt School of Music. He is currently Professor of Music at Ochanomizu University in Tokyo, teaches at Tokyo University of Arts and Elisabeth University of Music in Hiroshima, and is an Associate Editor of *Contemporary Music Review*.



JACK QUARTET

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## ABOUT LOOK + LISTEN

Founded in 2002, Look + Listen is an annual New York City festival presenting contemporary classical music in art spaces. The Festival expands and engages audiences of 20th and 21st-century music by providing the unique opportunity of a visual context for music and an aural context for visual art. The Festival takes place over several days each spring, with three or four ensembles and soloists on each concert. L+L supports and brings together the highest quality emerging and established musicians and composers on the new music scene, and is dedicated to promoting contemporary visual artists and the art spaces that feature them.

From the Bang on a Can All-Stars, Brooklyn Rider, ICE, and eighth blackbird; to Mark Stewart and Meredith Monk, the Festival has been fortunate to present some of today's most renowned performers, year in, year out. We are also proud to present emerging performers alongside established artists, giving opportunities to rising stars. Similarly, the Festival encourages performers to play works by both emerging and established composers. Hearing pieces from young composers alongside the proven master works provides great balance and helps keep the concerts fresh and vibrant.

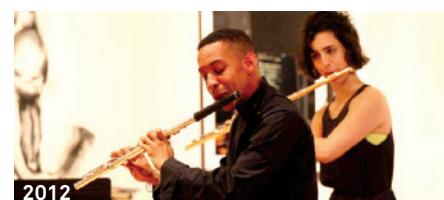
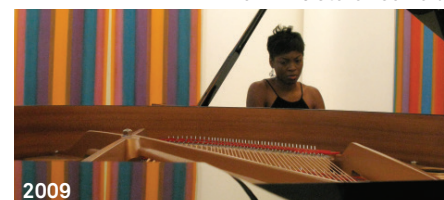
The Look + Listen Festival is proud of its long history of partnering with galleries and visual art spaces during our concerts. L+L has been fortunate to present programs working with some of today's most intriguing artists and art galleries, including Art In General, Robert Miller Gallery, OK Harris, BRIC House, The Invisible Dog, and Pratt Manhattan Gallery, among others. Integral to the Festival are our indispensable hosts, who not only introduce the works, but also conduct interviews with composers, performers, and visual artists. In recent years, the Festival has been recorded for future broadcast and streaming on our media partner, WQXR's Q2 Radio. Pre-concert presentations of "ambient compositions" are a specialty of the Festival. These pre-taped works are often written by members of the Look + Listen Composers Collective and broadcast throughout the gallery prior to each evening's full-length concert, and during intermission.

Through commissioning and premiering, Look + Listen fosters new works by composers. 2016's commission is a work written by Phyllis Chen, performed by Chen and the JACK quartet. In 2015, the Festival commissioned a new solo/duo work by Jason Treuting, written for Jeffrey Zeigler and Treuting. For 2014, L+L commissioned Composers Collective Chair/Director Sebastián Zubieta to write a piano trio. Past commissions include two 2013 co-commissions with Concert Artists Guild: by Michael Brown and Nicholas Canellakis, and by João Luiz. In 2012 it was *Orbit Design* by Derek Bermel, and the inaugural commission was in 2010: a piece by Dr. Carlos Sanchez Gutierrez for eighth blackbird.

Look + Listen awards a Composer's Competition prize annually. It includes a cash award for the winning composer and a performance of the chosen work on the Festival. A jury headed up by Competition Director Sean Carson, comprised of members of the Look + Listen Composers Collective and Board Members, makes the selection. Recent prize winners include J. Alexander Brown (2016), Daniel Fawcett (2015), Antonio Macaretti (2014), Evis Sammouris (2013), Ashley Fu-Tsun Wang (2012), Žibuoklė Martinaitytė (2011), Dan Visconti (2010), Paul Leary (2009), and Nathan Davis (2008).

## PHOTOS OVER THE YEARS

Photo credits: 2002 - 11 Ron Gordon  
2012 - Janette Beckman  
2013 - Karen Chester  
2014 - 15 Steven Schreiber



one palm twists to swipe  
another faced up  
tapping towers across chests  
i outward from chins  
break crossed fists apart

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