

Department of Music and Theatre
Music Program

presents:

2015
New Music
&
Culture Symposium

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Office of the UAlbany Vice-President for Research

College of Arts and Sciences Dean's Office

Phi Beta Kappa Visiting Scholars Program

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North/South Consonance, Inc.*

January 29-31, 2015
UAlbany Performing Arts Center

Welcome to the **2015 New Music & Culture Symposium.**

An impressive marathon of public concerts, lectures, panel discussions as well as masterclasses, the Symposium celebrates the remarkable artistic accomplishments of musicians affiliated with the SUNY system.



Featured will be compositions and performances by faculty, alumni and students hailing from the four research centers – Albany, Binghamton, Buffalo and Stony Brook – as well as from Plattsburgh, Potsdam, Purchase and Schenectady County Community College.

In addition to compositions for traditional vocal and instrumental combinations, Symposium events will also highlight premieres of works for novel instruments such as the *soundplane* and *theremin cello* as well as compositions involving the latest in computer technology.

Augusta Read Thomas – the former composer-in-residence with the Chicago Symphony and Phi Beta Kappa Visiting Scholar for the spring semester – and UAlbany Professor Emeritus Joel Chadabe – the President of Intelligent Music and New Music World – are the keynote speakers. Their presentations will touch upon issues of relevance to musicians and the public.

Most importantly, the Symposium will afford students and members of the community-at-large with the opportunity to experience first-hand the alluring and stimulating music penned by SUNY composers as well as the expert and inspired interpretations of SUNY performers.

Enjoy and take note!

Max Lifchitz

MY HEARFELT THANKS TO

Bernadette Socha, Music Program Administrative Assistant

Ellen Burns, Music Program Librarian

Performing Arts Center staff (Patrick Ferlo, Kim Engel & Bryan Robinson)

Michael Campion Leczinsky (Northeast Multimedia) northeastmultimedia.com

Jason Holt Mitchell

Brian Burke, Phi Beta Kappa UAlbany Chapter

Laura Ellis, North/South Consonance, Inc.

January 29 at 5:45pm in Recital Hall (2nd Floor)

INAUGURAL PROGRAM

The North/South Consonance Ensemble

Martha Herr, soprano

Claudia Schaer, violin

Max Lifchitz, piano

*Welcome and Introductory Remarks by
Dr. Robert Jones, University at Albany President*

PETER WINKLER

Silken Rags

I. Blue Ridge Samba (2001)

II. Fern Honey (1972)

III. Le Tango Eternel (1985)

MAX LIFCHITZ

Transformations No. 2 (1982)

DAVID HEUSER

The Darkness in My Pockets (2002)

1. Lillian's Chair

2. ...doors that groan in the night because they remember being tres

3. Song of Wednesday

*Remarks by Professor Anthony DeBlasi,
President of the UAlbany Phi Beta Kappa Chapter*

AUGUSTA READ THOMAS

Twilight Butterfly (2013)

Toft Serenade (2006)

MAX LIFCHITZ

Forget Me Not (2013)

I. The Sunlight

II. The Potato

III. Au Revoir

IV. A Summer Evening

January 30 at 12pm in Recital Hall (2nd Floor)

VOCAL MUSIC FROM SUNY BUFFALO

Martha Herr, soprano

Jason Holt Mitchell, guitar/electronics

Max Lifchitz, piano

LEJAREN HILLER

Barbara Allen (1958)

YVAR MIKHASHOFF

Beggar's Songs (1969)

I. Offering

II. The White Birds

MORTON FELDMAN	Only (1947)
LEIGH LANDY	"B" (1984)
NILS VIGELAND	A Dream (2010)
ILZA NOGUEIRA	That Music (2006)
LEO SMIT	Songs of Wonder (1976) I. Untold Wonders II. The Horizons of Time III. A Magic Starry Night

January 30 at 1:15pm in Recital Hall (2nd Floor)

PHI BETA KAPPA KEYNOTE LECTURE

The A.R.T. of Composing

Augusta Read Thomas, Phi Beta Kappa Visiting Scholar
with introduction by College of Arts & Sciences Dean Edelgard Wulfert

"Spending a life creating new sounds out of thin air is exhilarating and humbling."

Professor Augusta Read Thomas will provide a wide-ranging and engaging survey of the music she has composed in the past 30 years. In addition to audio samples and detailed musical explanations, Professor Thomas will also speak about her experiences as composer-in-residence with The Chicago Symphony; public reactions to her music and to contemporary music in general; the role of composers in the academic environment; and composers and the marketplace.

January 30 at 2:30pm in Recital Hall (2nd Floor)

VIOLIN MUSIC FROM SUNY STONY BROOK

Claudia Schaer, violin
Winnie Yang, piano

CLAUDIA SCHAER	Scorevole (2011)
DARIA SEMEGEN	Music for Violin Solo (1977)
TYLER CAPP	Stranger Variations (2008)
WINNIE YANG	Sonata (2012)

January 30 at 3:30pm in Recital Hall (2nd Floor)

CONVERSATIONS WITH COFFEE

KEVIN A. TRUAX

Three Dickinson Songs (2014)

- I. *The Little Stone*
- II. *My River Runs to Thee*
- III. *To Fight Aloud*

Caitlin Gotimer, soprano

Kevin Truax, piano

JAMES R. BUDINICH

Lugares (2013)

1. *El puente viejo (The Old Bridge)*
2. *Orzán*
3. *La Peregrina (The Pilgrim)*

James Budinich, guitar

RICHARD HUGUNINE

Seven Songs (2014)

1. *Endless Nights*
2. *Again, I Lie Here*
3. *And I Stand Here*
4. *Dried Up Lakes*
5. *Because of My Darkness*
6. *I Am The Nothing*
7. *Eyes Like Onyx*

Meroë Khalia Adeeb, soprano

Richard Hugunine, piano

BRETT L. WERY

Three Conversations with Coffee (2012)

- I. *Allegretto come una danza*
- II. *Larghetto*
- III. *Rondo – Allegretto Amabile*

Karen Hosmer, oboe & English horn

Allyson Keyser, trumpet & flugelhorn

Mark Evans, piano

January 30 at 7:30pm in Recital Hall (2nd Floor)

UPSTATE/DOWNSTATE:

Music by Composers from Albany, Plattsburgh & Purchase

The North/South Consonance Ensemble

Ann Ellsworth, French Horn
Ray Furuta, flute & Piccolo
Marianne Gythfeldt, clarinet & bass clarinet
Claudia Schaer, violin
Kumhee Lee, cello
Winnie Yang, piano
William Pfaff, soundplane
Max Lifchitz, piano/conductor

LAURA KAMINSKY	Blast (2010)
MAX LIFCHITZ	Yellow Ribbons No. 39 (2005)
ALLYSON BELLINK	Lydian Holiday (2009)
SUZANNE FARRIN	Ma dentro dove (2010)
MAX LIFCHITZ	Yellow Ribbons No. 47 (2010)
WILLIAM PFAFF	Nahootsoii (2014)
MAX LIFCHITZ	Yellow Ribbons No. 49 (2015)

January 31 at 9am in B78 (basement level)

LECTURE

Writing Wrong Notes: The Aesthetics of Subversion in the Music of tUnE-yArDs

Andrew Conklin, Co-Founder of Language, Music, and Emotion
Research Group (LaMERG) PH.D. Candidate, SUNY Stony Brook

Though the composer, Merrill Garbus (who performs as tUnE-yArDs), has received considerable attention in the last five years, there has been comparatively little discussion of her idiosyncratic pitch language. I propose an analytical framework for the “wrong notes” that pervade Garbus’s music. She uses both vocal timbre and intonation as expressive parameters, which allows her to challenge conventional notions of a “pure,” “beautiful,” or “correct” singing style. Her penchant for subversion extends to her lyrics, which regularly question simplistic images of beauty, happiness, and stability, education.

January 31 at 10am in B78 (basement level)

LECTURE/RECITAL

The Augmented Guitar

Zane Merritt, Composer/Performer/Improviser, PH.D. Candidate, SUNY Buffalo

Composers at the University at Buffalo have contributed to the 21st century repertoire of classical and electric guitar music. This program exhibits a cross-

section of works employing some sort of augmentation to the instrument. The following works will be featured:

MEREDITH GILNA Talon (2012)

MEGAN GRACE BEUGGER For acoustic guitar played
with nylon circular bow (2014)*

COLIN TUCKER distances swarming and encompassing (2014)

NATHAN HEIDELBERGER a refrain One keeps playing (2013)

January 31 at 11am in B78 (basement level)

KEYNOTE LECTURE

New Frameworks for Music

Joel Chadabe, Founder & President of New Music World
and Intelligent Arts, UAlbany Professor Emeritus

Due to advances in technology and the internet through the early years of the 21st century, the framework for musical composition has changed dramatically. What does that mean for composers? For music education? How is new music likely to evolve?

January 31 at 1pm in Recital Hall (2nd Floor)

University of Buffalo Faculty Ensemble Plays University of Buffalo Composers

Yuki Numata Resnick, violin
Jonathan Golove, cello
Eric Huebner, piano

DAVID FELDER A Garland (for Bruce) (2012)
Another Face (1987)

JEFFREY STADELMAN Works from the Koral Series
1. Koral XV for piano (2009)
2. Koral XVI for violin and piano (2009)
3. Koral IV for cello and electronics (2007)

JONATHAN GOLOVE Bad Dreams (2004)

DAVID FELDER Rocket (1979, rev 1981)

January 31 at 2pm in Recital Hall (2nd Floor)

TOM KOLOR PLAYS MUSIC FOR PERCUSSION

FRANÇOIS-BERNARD MACHE	Phènix (1982)
VINKO GLOBOKAR	Dialog uber Erde (1994)
PHILIPPE HUREL	Loops IV (2005)
MARTIN MATALON	Short Stories (2005) I. rigoureux II. tempo flexible III. leggero IV. pesante
IANNIS XENAKIS	Rebonds (1987-89)

January 31 at 3pm in Recital Hall (2nd Floor)

WORKS FROM THE UNIVERSITY OF BUFFALO
COMPOSITION DEPARTMENT

Jonathan Golove, theremin cello
Zane Merritt, electric guitar
Cort Lippe, computer

Crossfire Percussion Duo
Jason Bauers and Robert Fullex, percussion

ZANE MERRITT	Mercury Acqua Mirage (2014)*
CHRIS ASHBAUGH	Scop III (2014)*
CORT LIPPE	Music for Snare Drum and Computer (2007)
JACOB GOTLIB	Portrait Sequence (Blanching Out) (2012)
MATT SARGENT	Small Stones (2009)
COLIN TUCKER	nor nothing towards obstruction or else erasure yet and (2014)
MEGAN GRACE BEUGGER	Daring Doris (2001)

January 31 at 5:30pm in Recital Hall (2nd Floor)

Stony Brook Contemporary Chamber Players

Joseph Han, baritone

Gina Cuffari, bassoon

Amr Selim, French horn

Christopher Howard, percussion

Seba Ali, piano

Sunny Knable, piano

SUNNY KNABLE

The Busking Bassoonist (2013)

I. Underground Blues

II. Park Bench Ballad

III. Street Changes

ANDREW CONKLIN

Drift (2013)

PERRY GOLDSTEIN

Late Night Thoughts from the V.A. (2006)

MARGARET SCHEDEL

Tattoo of a Gesture (2014-15)

I. Underhues

II. Geometries of Shadows

III. Tangle and Thought

IV To Red, To Music, To Chaos

PETER WINKLER

Returning to the Root (2000)

I. Scena (without pause)

II. Aria

Meet the Composers

Chris Ashbaugh is pursuing a PhD in composition at SUNY Buffalo under a University Presidential Fellowship. His music has been performed by various groups including the Capital University horn and clarinet choirs, the University at Buffalo Percussion Ensemble, members of the Slee Sinfonietta, and the Jordan College of Fine Arts Composer's Orchestra. In 2012 he conducted the premiere of his chamber opera with original libretto, *Death and Taxes*, at Butler University.

Allyson Bellink is an Emmy Award winner and four-time Emmy Award nominee. She has provided music for many popular TV programs including *Guiding Light*, *As The World Turns* and *Friends*. ABC Sports commissioned her to co-compose the *Superbowl Theme* as well as background music for ABC'S *Monday Night Football*. Educated at the Manhattan School of Music she is an Assistant Professor of Studio Composition at Purchase College.

Megan Grace Beugger completed her undergraduate studies at Northwestern University and is currently a PhD candidate in music composition at the University at Buffalo, where she is a Presidential Fellow. Her music has been performed at June in Buffalo, Qubit Noise Festival in NYC, the Munich Philharmonic Gasteig New Music Series, Schloss Solitude in Stuttgart, SICPP in Boston, and will be featured in the upcoming MATA festival in New York City.

Composer and guitarist **James Budinich** is currently working towards his Master of Music in Composition at Binghamton University, studying with Daniel Thomas Davis. He earned his undergraduate degree at the

College of the Holy Cross where his mentors included Jared Miller, Chris Arrell and Osvaldo Golijov. His guitar mentors include Robert Sullivan and Mateo Arnáiz. His works have been performed by the Momenta Quartet, and upcoming events include performances by the Lontano and New Morse Code ensembles.

Tyler Capp won a 2013 Morton Gould Young Composer Award from ASCAP. He studied at the University of Delaware, SUNY Stony Brook, and is now completing his doctorate on a Chancellor's Fellowship at the University of Missouri-Kansas City Conservatory of Music and Dance.

Joel Chadabe, is an internationally recognized pioneer in the development of interactive music systems. He has performed at the Venice Biennale (Italy), Wellington Festival (New Zealand), De Isbreker (Amsterdam), New Music America, Inventionen (Berlin), IRCAM (Paris), Ars Electronica (Linz, Austria), Electronic Music Festival (Stockholm), New Music New York, and other venues and festivals worldwide. He is the author of *Electric Sound*, a comprehensive history of electronic music. He has received fellowships and grants from the National Endowment for the Arts, New York State Council on the Arts, Ford Foundation, Rockefeller Foundation, Fulbright Commission, and other organizations, and he is the recipient of the SEAMUS 2007 Lifetime Achievement Award. Chadabe is currently Professor Emeritus at SUNY Albany; visiting faculty at New York University; founder and president of New Music World; and president of Intelligent Arts.

Andrew Conklin began his lifelong fascination with sounds when, at age six, he received a toy record player and attempted his first forays into sonic manipulation. His music has since been performed by members of new music groups such as the International Contemporary Ensemble, Earplay, and Tala Rasa Percussion Trio. Also active as both a new-music guitarist and a researcher/theorist, Conklin co-founded the *Language, Music, and Emotion Research Group* (LaMERG) at SUNY Stony Brook, which is preparing to host its second symposium in March, 2015. A Ph.D candidate at Stony Brook University, he received Stony Brook's Ackerman Prize for Excellence in Music (given annually to either a composer or musicologist) in 2014.

Suzanne Farrin's works have been performed in the U.S., Europe, and South America at such venues as Weill Recital Hall at Carnegie Hall, Symphony Space, the Kennedy Center, Atlantic Center for the Arts, and the Walker Art Center. She holds a doctorate in music from the Yale School of Music and is an Associate Professor and Head of the Classical Composition program in the Conservatory of Music at Purchase College. She also served as Director of the Purchase College Conservatory from 2010 through fall 2013.

David Felder serves as the Birge-Cary Chair in Composition at the University at Buffalo. The Artistic Director of the *June in Buffalo* Festival he is also Director of the Robert and Carol Morris Center for 21st Century Music at the University. His many grants and commissions include those from the National Endowment for the Arts, New York State Council on the Arts, New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, Fromm and Rockefeller Foundations. As the recipient of a Meet the Composer New Residencies grant he served as composer-in-residence with the Buffalo Philharmonic from 1993 until 1996. His works are published by Theodore Presser, Co. and are available on numerous compact disc albums. He received the Music Award from the American Academy of Arts and Letters in 2010.

Morton Feldman (New York, 1926–1987) was a major figure in 20th-century music. A pioneer of indeterminate music – a development associated with the experimental New York School of composers also including John Cage, Christian Wolff, and Earle Brown – Feldman's works are characterized by notational innovations that he developed to create his characteristic sound: rhythms that seem to be free and floating; pitch shadings that seem softly unfocused; a generally quiet and slowly evolving music; and recurring asymmetric patterns. In 1973, Feldman became the Edgard Varèse Professor (a title of his own devising) at SUNY Buffalo.

Perry Goldstein studied at the University of Illinois, UCLA, and Columbia University, from which he received a doctorate in music composition in 1986. A composer of vivid, high-intensity music, Goldstein's music has been described as "*kinetic, percussive [and] pummeling.... demonstrating consummate structural artistry*" by The New York Times. Performers championing his music include cellist Joel Krosnick, pianists Gilbert Kalish, and Eliza Garth, the Aurelia, Prism, and Capitol Saxophone Quartets, bass clarinetist Michael Lowenstern, and the Escher String Quartet. His works appear on 18 compact discs released on the Bridge, Challenge, Crystal, Innova, New Dynamic, New World, United States Military, and Vanguard labels. Goldstein serves as Chair of the Department of Music at SUNY-Stony Brook.

Active as composer and cellist, **Jonathan Golove** has been featured as soloist with the Buffalo Philharmonic Orchestra, Slee Sinfonietta, the Asko/Schoenberg Ensemble, London Sinfonietta, and International Contemporary Ensemble. He has recorded for the Albany, Centaur and Nine Winds labels. Educated at the University of California, Berkeley, University of Southern California and University at Buffalo, Golove is a member of the critically acclaimed Baird Trio, and has performed in such venues as Carnegie Hall (Weill Recital Hall) and Zipper Concert Hall in Los Angeles. A versatile musician, Golove has performed at the Vancouver Jazz Festival, the Eddie Moore Jazz Festival (Oakland), and the International Meeting of Jazz and New Music (Monterrey, Mexico). Golove serves as Associate Chair of the Music Department at the University at Buffalo.

Jacob Gottlib's music is regularly performed by a variety of ensembles and has received recognition from ASCAP/SEAMUS, Ossia, The Acht Brücken Festival, and Gaudeamus Muziekweek. He was a co-founder of the Kansas City Electronic Music and Arts Alliance and a member of the Buffalo, NY-based new music collective Wooden Cities. He is the host of *Muddle Instead of Music*, a weekly program dedicated to contemporary music on Louisville's ARTxFM station. He attended the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Nathan Heidelbergberger attended Oberlin College where he was awarded the Walter E. Aschaffenburg Composition Prize. A composition fellow at the Tanglewood Music Center and at the Aspen Music Festival he has also participated in the Copland House CULTIVATE Institute, June in Buffalo, and a residency at the Banff Centre. Currently a Presidential Fellow and PhD candidate at the University at Buffalo, his works has been performed by such groups as the New Fromm Players, Ensemble Court Circuit, Ensemble Linèa, Norbotten NEO, the Slee Sinfonietta, and the Oberlin Contemporary Music Ensemble.

David Heuser's music has been hailed as "*all-American music at its most dynamic and visceral,*" "*thoughtful, beautiful and wonderfully made,*" and "*just the sort of music classical music needs more of.*" He has received commissions from such ensembles as the San Antonio Symphony, the New York Youth Symphony, and the Texas Music Festival Orchestra and has won many awards, including the Columbia Orchestra American Composer Competition and the Dallas Wind Symphony Brass Fanfare Competition. A graduate of the Eastman School of Music and the Indiana University Jacobs School of Music, Heuser serves as Associate Dean at Potsdam's Crane School of Music. His music is published by Non Sequitur Music, and is available on recordings released by the Albany, Capstone, and Equilibrium labels.

Lejaren Hiller (New York, 1924–1994) joined the faculty at University at Buffalo as Slee Professor of Composition in 1968. He established the school's first computer music facility and codirected with Lukas Foss the celebrated Center of the Creative and Performing Arts.

Richard Hugunine has served as Ballet Binghamton's Music Director and Composer in Residence. While living in Washington DC he was lead class pianist at the National School of Ballet and on-call ballet pianist at the Kennedy Center for the Performing Arts. In 2012, Hugunine earned his undergraduate degree in composition at Binghamton University studying choral arranging with Dr. Bruce Borton and graduating Magna Cum Laude. He is currently working on his Master of Music degree in Composition at Binghamton University under the direction of Daniel Thomas Davis.

THE NEW YORK TIMES described **Laura Kaminsky** as "*a composer with an ear for the new and interesting whose work is colorful and harmonically sharp edged.*" Her commissions, fellowships, and awards as a composer and presenter, include those from the National Endowment for the Arts, New York State Council on the Arts, Aaron Copland Fund, Chamber Music America, CEC ArtsLink International Partnerships, Artist Trust, Seattle Arts Commission, North Carolina Council on the Arts, Virgil Thomson Foundation, and Meet The Composer. A graduate of Oberlin College and the City University of New York, Kaminsky served as dean of the Conservatory of Music at Purchase College from the summer of 2004 through June 2008.

Sunny Knable is active as composer, classical pianist, jazz player, songwriter, percussionist and educator. He holds degrees from California State University, Sacramento and Queens College, CUNY and is currently completing his doctorate in composition at SUNY Stony Brook. Knable won three Best Composition awards at the Festival of New American Music, and in 2009 was the recipient of the Analog Arts Iron Composers Award. His works have been heard throughout the United States, Europe, and Asia. His debut CD *American Variations* was released in 2012 on Centaur Records featuring acclaimed pianist Richard Cionco.

Leigh Landy holds a Research Chair at De Montfort University in England where he directs the Music, Technology and Innovation Research Centre. He is editor of *Organized Sound: an international journal of music technology* (Cambridge Univ. Press) and author of six books including *What's the Matter with Today's Experimental Music? Understanding the Art of Sound Organization* (MIT Press); and, most recently *The Music of Sounds* (Routledge). He directs the Electro-Acoustic Resource Site (EARS) project and is a founding member of the Electroacoustic Music Studies Network (EMS Network). With a Master's Degree from Columbia University, he received his doctorate from SUNY Buffalo after extensive work with both Hiller and Feldman.

Active as composer and performer, **Max Lifchitz** has appeared on concert stages throughout Europe, Latin America and the US. A graduate of The Juilliard School and Harvard University, he taught at the Manhattan School of Music and Columbia University before joining the University at Albany's teaching staff in 1986. He served as the 2006 *Elena Diaz-Verson Amos Eminent Scholar in Latin American Studies* at Columbus State University in Georgia. His creative endeavors have been supported by grants and fellowships from the ASCAP, Ford and Guggenheim Foundations; the University of Michigan Society of Fellows; the New York State Council on the Arts; and the National Endowment for the Arts. In 2005, he received the University at Albany Award for Excellence in Research.

Cort Lippe teaches in the Department of Music of the University at Buffalo where he directs the Lejaren Hiller Computer Music Studios. He has been a researcher at the Institute for Sonology in Holland and also at Xenakis' studio CEMAMu, while following Xenakis' courses on acoustics and formalized music at the University of Paris. At IRCAM, where he gave courses on new technology in composition, he developed real-time computer music applications, and was part of the original development team for the software Max. As a Fulbright Award recipient, Lippe taught at the National and Kapodistrian University of Athens, Greece during 2009. His compositions have been performed at over 200 major festivals worldwide; are recorded on more than 30 CDs; and have received numerous international prizes.

Zane Merritt, an ABD PhD candidate in the composition program at the University at Buffalo, is active as a composer, performer, and improviser. Recent premieres include works for the Dubuque Symphony Orchestra, Parvenue, and Wooden Cities. As a performer, he has been featured at Symphony Space in New York City, academic conferences in Nagoya Japan, and the June in Buffalo new music festival. In May of 2015, he will join the Switch Ensemble performing Jason Thorpe Buchanan's opera "Hunger" as part of the MATA Interval series.

Yvar-Emilian Mikhashoff was born Ronald MacKay in nearby Troy in 1941. In 1968, while a graduate student at the University of Houston, MacKay adopted his grandfather's name, Mikhashoff. Thanks to a Fulbright Fellowship Mikhashoff traveled to Paris to study with Nadia Boulanger. In 1973, upon earning a doctorate from the University of Texas at Austin he joined the faculty of SUNY Buffalo where he taught until his death in 1993. In addition to organizing many festivals and broadcasts throughout the world, Mikhashoff was one of the founders of the North American New Music Festival and its director for 11 years.

Brazilian composer and musicologist **Ilza Nogueira** taught at the Federal University of Paraiba and is a full member of the Academia Brasileira de Música. She studied composition with Ernst Widmer (Federal University of Bahia), Mauricio Kagel (Musikhochschule Köln) and earned a doctorate from SUNY Buffalo where she studied with Lejaren Hiller and Morton Feldman.

William Pfaff is an Associate Professor of Music at SUNY Plattsburgh where he serves as Faculty Liaison for the Center for Teaching Excellence. In 2013 he was honored with the Chancellor's Award for Teaching Excellence. Pfaff holds degrees from Brandeis University and the University of New Hampshire and has received fellowships from the Wellesley Composers Conference, June in Buffalo, May in Miami, and the Composer/Conductor Program (Hartt School of Music). He has served as composer-in-residence at the University of Massachusetts-Lowell, California State University Monterey Bay and the New Music Visions series at High Point University in North Carolina. He was the Alan and Wendy Pesky Artist-in-Residence at Lafayette College in 2010.

Matt Sargent is a Presidential Fellow at the State University of New York at Buffalo and a visiting professor in music composition at the Hartt School of Music. His works have been heard in performance and installations at a variety of venues in the United States and Europe, including recent events at the Wulf (Los Angeles, CA), the Stone (New York, NY), Constellation (Chicago), the SEM Ensemble's "New and Emerging Composers" series, Bard College, the Hartford Art School, and the Museum of Contemporary Art Cleveland.

Margaret Anne Schedel works have been performed throughout the United States and abroad. While working towards a DMA in music composition at the University of Cincinnati College-Conservatory of Music, her interactive multimedia opera, *A King Listens*, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She holds a certificate in Deep Listening with Pauline Oliveros, is a joint author of *Electronic Music*, and recently edited an issue of *"Organised Sound"* on sonification. She won the first Ruth Anderson Prize for her interactive installation *Twenty Love Songs and A Song of Despair*. As an Associate Professor of Music at Stony Brook University, Schedel serves as Co-Director of Computer Music and is a core faculty member of cDACT, the Consortium for Digital Art, Culture and Technology.

Daria Semegen is the Director of the Electronic Music Studio at SUNY Stony Brook. She studied at Eastman and Yale before teaching at the Columbia-Princeton Electronic Music Center from 1971-1975. Her many awards include grants from the National Endowment for the Arts, fellowships from Yaddo, MacDowell Colony, Tanglewood and Chautauqua; the ISCM International Electronic Music Competition prize; and the first Library of Congress McKim Commission ever awarded to a woman composer.

Leo Smit (1921-1999) studied piano and composition with Isabelle Vengerova and Nicolas Nabokov at the Curtis Institute. In 1935 he became the pianist for the American Ballet Company and began a long-lasting friendship with Igor Stravinsky. The 1957 Boston Symphony performance of his *Symphony No. 1* was honored by the New York Music Critics' Circle as the best new orchestral work of the year. In 1962 he accepted the Slee Chair in Composition at the State University of New York at Buffalo.

THE LOS ANGELES TIMES described **Jeffrey Stadelman's** music as *"painterly, deftly dispersed in time and glazed with a dry wit."* His works have been performed throughout the US and abroad by distinguished ensembles such as the New York New Music Ensemble, Boston Musica Viva, California Ear Unit, San Francisco Contemporary Music Players, Earplay, and New World and Cassatt String Quartets. His music is published by APNM and BMG Ariola and is available on compact discs released by the Albany and Centaur labels. He earned a Ph.D. in Music from Harvard University and serves as Chair of the University at Buffalo's Music Dept.

A Long Island native, **Augusta Read Thomas** studied at Yale University, the Royal Academy of Music and Northwestern University. She taught at Eastman and Northwestern before being appointed University Professor of Composition at the University of Chicago. Her works are published exclusively by G. Schirmer and are available on copious recordings. Thomas served as the Mead Composer-in-Residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony Orchestra, from 1997 through 2006. In 2007, her *Astral Canticle* was one of the two finalists for the Pulitzer Prize in Music and in 2009 she was elected to membership in The American Academy of Arts Letters.

Kevin Truax is pursuing a graduate degree in Opera at Binghamton University and is a member of the Resident Artist Training Program at the Tri-Cities Opera. He received his undergraduate degree in Vocal Performance at Susquehanna University in Pennsylvania. In addition to performing main roles with Tri-Cities Opera he has been a featured soloist at both Binghamton University and the surrounding community. His compositions have been performed at Susquehanna and Binghamton Universities as well as in many area churches.

Colin Tucker is a PhD candidate and Presidential Fellow at the University at Buffalo where he studies with David Felder and works as a teaching assistant. The recipient of a BMI Student Composer Award, Tucker received his undergraduate degree from the University of Michigan and a graduate degree from the University of Huddersfield. His works have been performed by among others, the Detroit Symphony Orchestra, Slee Sinfonietta, East Coast Contemporary Ensemble, Linéa, and the St. Petersburg String Quartet.

A native of Buffalo, **Nils Vigeland** made his professional debut as a pianist in 1969 with the Buffalo Philharmonic Orchestra, Lukas Foss, conductor. He studied composition with Mr. Foss and David Del Tredici at Harvard College eventually earning his Ph. D at SUNY Buffalo where he studied with Morton Feldman. For eight years (1980-89) Vigeland directed *The Bowery Ensemble* which gave an annual series of concerts at Cooper Union in New York City. He taught at Manhattan School of Music for thirty years, retiring as Chair of the Composition Department in 2013.

Active as composer and conductor, **Brett L. Wery** is a Professor at Schenectady County Community College where he conducts the Schenectady County Community College Wind Ensemble and is the Music Director/Conductor of the Capital Region Wind Ensemble. As a clarinetist and saxophonist, Wery performs and records with the Empire Jazz Orchestra, Albany Symphony, and the Dogs of Desire. He has been honored with

the SUNY Chancellor's Award for Excellence in Teaching, the SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities as well as the SCCC Foundation Award for Excellence in Teaching.

Peter Winkler studied at the University of California-Berkeley and at Princeton University. The teacher who influenced him most profoundly was Earl Kim, whose exquisite work and goal of "*reducing music to its maximum*" inspires him to this day. He was elected a Junior Fellow at the Society of Fellows at Harvard University, where he spent three years composing before joining the faculty of the State University of New York at Stony Brook where he taught from 1972 until 2014. Also active as a pianist, Winkler has been involved with dozens of diverse projects, from classical to popular music, often writing music that blurs the line between those genres.

Lan-In Winnie Yang holds two Doctorate degrees - D.M.A. in Piano with Award of Honor (Ackerman Excellence in Music) and Ph.D in Composition - from Stony Brook University. She also studied at Oberlin and the Manhattan School of Music. Her numerous commissions include those from the Taiwan National Symphony Orchestra, the Amphion String Quartet and the New York Classical Players. Her works have been performed throughout the US, Europe and Asia. Yang's original music for *Dancing Dream*, a music video for erhu and piano, won the "Best Music Video Award" in the 2012 Mid-Atlantic Chinese Film Festival.

About the Performers

Soprano **Meroë Khalia Adeb** began her operatic training at Louisiana State University and is now a Master's of Music Opera student at Binghamton University and Resident Artist with Tri-Cities Opera. During the past two summers she participated in Martina Arroyo's *Prelude to Performance* program.

Pianist **Seba Ali** enjoys a diverse career as a soloist, chamber musician, and teaching artist. At age eleven, she made her debut with orchestra in her native Egypt and has performed with the Cairo Celebration Orchestra, Bibliotheca Alexandria Chamber Orchestra, Cairo Conservatory, and Cairo Symphony. Currently, she is completing her doctorate in performance at SUNY Stony Brook while serving as teaching assistant and chamber music faculty in Stony Brook's Pre-College division.

Jason Bauers, a member of the Crossfire Percussion Duo, earned undergraduate and graduate degrees from the University at Buffalo. He has performed with the Slee Sinfonietta, Genkin Philharmonic, and Talujon Percussion Quartet. Active as a drum set player in the hardcore/metal music scene, he has toured and recorded with Psyopus (Metal Blade Records), Pick Your Side (A389 Records), and Unwelcome Guests (Dirt Cult Records). He is endorsed by the Paiste Cymbal Company.

Gina Cuffari, bassoonist, has been praised by the press for her "*sound that is by turns sensuous, lyric, and fast moving.*" A member of the Riverside Symphony, she also performs with the Orpheus Chamber Orchestra, Long Island Philharmonic, Westchester Philharmonic, Brooklyn Philharmonic, and American Composers Orchestra. As a member of the Phoenix Ensemble she recorded music of Schoenberg and Stockhausen for Albany Records. An Adjunct Professor of Bassoon at New York University and Western Connecticut State University, Cuffari is now pursuing her doctorate at Stony Brook University.

THE NEW YORK TIMES described **Ann Ellsworth's** playing as "*outrageous*" and "*splendidly projected.*" She attended the Eastman and Juilliard Schools, with further study in Oslo, Norway and St. Petersburg, Russia. She is a former member of the Phoenix Symphony and has held faculty positions at Purchase College, SUNY Plattsburgh and SUNY Stony Brook. She enjoys performing a variety of styles and genres having recorded for film and television and performed with such artists as Aretha Franklin, Diana Ross, Shakira and Chaka Kahn. An advocate for the music of living composers, Ellsworth organized the first New Music and Culture Symposium that took place at SUNY Plattsburgh during the summer of 2009.

Pianist **Mark Evans** is on the faculty at the Schenectady County Community College School of Music where he directs the SCCC School of Music Chamber Music Series. In 2006 he was awarded the college's Outstanding Service Award. A graduate of Mannes and the College of St. Rose, Evans has appeared at the Hyde Collection, the Tang Museum at Skidmore, the Arkell Museum, Troy Savings Bank Music Hall, and Siena College, among other venues.

Robert Fullex – a member of the Crossfire Percussion Duo – earned undergraduate and graduate degrees from the University at Buffalo. He has participated in the SO Percussion Summer Institute at Princeton University and the Bang on a Can Summer Festival at Mass MOCA. He has performed with the Slee Sinfonietta and the Ghenkin Philharmonic. In 2007 he appeared with the Rai-Jin percussion quartet in Seoul, South Korea.

Flutist **Ray Furuta** has been hailed by the press as “*one of the nation’s top emerging young concert artists.*” He has toured as a soloist, chamber musician, and teacher in many countries including Mexico, Canada, Spain, Austria, Czech-Republic, Poland and Hungary and has served on the artist rosters for the Banff Centre, Icicle Creek, Sarasota, Long Beach, and Yellow Barn Music Festivals. He has given masterclasses and held residencies at the San Francisco Conservatory, UC San Diego, UC Santa Barbara, Gettysburg College, Pacific Lutheran University, and University of the Pacific. He serves on the flute and chamber music faculty for the undergraduate department at Stony Brook University.

Caitlin Götmer, soprano, is currently pursuing a Bachelor of Music in Vocal Performance at Binghamton University. She has appeared with the Tri-Cities Opera and won first place both in her division of the NATS Regional Conference for two consecutive years and Binghamton University’s Concerto Competition. She spent the summer of 2014 at the Chautauqua Institute and recently was the National Anthem soloist at a speech held by President Obama in Binghamton, NY.

Clarinetist **Marianne Gythfeldt**, a native of Norway, has distinguished herself in chamber, orchestral and contemporary music performance on the international stage. A graduate of the Eastman School of Music and SUNY Stony Brook, she is at-home in traditional, contemporary and alternative/cross-over genres. From 2005 to 2013 Gythfeldt was associate professor of clarinet and chamber music at the University of Delaware. She is now Professor of Woodwinds at CUNY’s Brooklyn College.

Joseph Han, baritone, studied at Seoul National University in his native Korea before pursuing graduate studies at Carnegie Mellon and SUNY Stony Brook. He won first place in the NATS Competition (Tri-states) as well as the National Student Voice Competition in Korea. He is very active as recitalist, oratorio and opera artist.

Soprano **Martha Herr** has received wide acclaim for her work in opera, oratorio, recitals and recordings. A champion of the vocal music of her adopted country Brazil, she has premiered operas by Arrigo Barnabè, Tim Rescala and Jorge Antunes. She also took part in the first Brazilian production of Wagner’s *Ring* in the historical opera house of Manaus in the Amazonas. Ms. Herr participated in the premiere of Morton Feldman’s *Neither* at the Rome Opera and John Cage’s *Europera V* at the North American New Music Festival. The Chair of the Voice Department at the State University of São Paulo in Brazil, Herr served as a visiting professor at Bennington College during 2012. She earned her undergraduate and master’s degrees at SUNY Buffalo before completing her doctorate at Michigan State University.

Karen Hosmer serves as principal oboist with the Albany Symphony and also performs with the Springfield, MA Symphony. She has appeared as soloist in Lithuania, New York, Massachusetts, New Jersey, Michigan, and Pennsylvania and is a prize winner in the Gillet International Oboe Competition. An Associate Professor at Schenectady County Community College, Hosmer received both the SCCC Foundation Award for Excellence in Teaching and the SUNY Chancellor’s Award for Excellence in Teaching. She can be heard in recordings with the Albany Symphony on the Albany, Argos, and Naxos labels.

Percussionist **Christopher Howard** performs with the Iktus Percussion Group and the Stony Brook Contemporary Chamber Players. He has presented electro-acoustic works at national conferences including the Percussive Arts Society International Conference, Machine Fantasies, and New York City Electronic Music Festival. He has also performed, toured throughout Europe and recorded with the award-winning Fountain City Brass Band. He completed his undergraduate studies at the University of Missouri-Kansas City and is now completing his DMA at SUNY Stony Brook.

Pianist **Eric Huebner** has drawn worldwide acclaim for his performances of new and traditional music since making his debut with the Los Angeles Philharmonic at age 17. A graduate of The Juilliard School, he was appointed pianist of the New York Philharmonic in 2012 and has been featured as soloist in works by Carter, Lindberg, Stravinsky, Ives, Messiaen, Milhaud and Strauss. An Assistant Professor of Music at the University at

Buffalo his performances have been broadcast by the BBC, Radio Bremen, PBS and NPR, He has recorded for Col Legno, Centaur, Bridge, Albany, Tzadik, Innova, New Focus Recordings and Mode Records.

Allyson Keyser performs as principal trumpet with the Capital Region Wind Ensemble and has performed with the Albany Symphony, Albany Pro Musica, and the Burnt Hills Oratorio. She received her doctorate in Trumpet Performance from the University of North Carolina and is an Assistant Professor of Music at Schenectady County Community College School of Music.

Percussionist **Tom Kolor** has performed throughout the US and Europe as a member of Talujon Percussion, Manhattan Sinfonietta, Ensemble 21, Sospeso, American Modern Ensemble and Newband. He is a frequent guest with such ensembles as the Chamber Music Society of Lincoln Center, New York New Music Ensemble, Speculum Musicae, Continuum, Da Capo Chamber Players, Group for Contemporary Music, and Orpheus Chamber Orchestra. An Associate Professor at University at Buffalo, Mr. Kolor directs the UB Percussion Ensemble, teaches private lessons, and is Principal Percussionist with UB's Slee Sinfonietta. He has recorded for the Bridge, New World, Albany, Capstone, Innova, Wergo, Naxos, CRI, Koch, Tzadik, North/South, and Deutsche Grammophon labels.

Cellist **Kumhee Lee** studied at Ewha Womans University in Seoul, South Korea and is now pursuing her doctorate at SUNY Stony Brook. She has been a featured performer at Seoul's Sejong Arts Center New York's, Symphony Space and Hahn Hall in California. She has toured with the Asian Youth Orchestra and served as principal cellist for the Absolute Classic Festival Orchestra. She teaches at the New York Conservatory of Music and Art.

Jason Holt Mitchell is a classically trained guitarist and a composer of instrumental and electro-acoustic music. He studied at the University of Texas Pan-American and Texas Tech University before earning a DMA in music composition at the University of Illinois. He is a contributing author and composer for the multi-volume guitar instruction series *¡La Guitarra!* and has served on the faculty as an instructor/ and composer-in-residence for *Las Guitarras* Guitar Festival in Edinburg, Texas.

North/South Consonance, Inc. is a non-profit organization based in New York City devoted to the promotion, performance and recording of music by composers from the Americas. Founded by Max Lifchitz in 1980, the organization sponsors concerts in New York City and elsewhere and has released over 60 compact highly acclaimed compact discs distributed internationally by NAXOS.

Violinist **Yuki Numata Resnick** is rapidly gaining attention as a charismatic virtuoso, having performed as a soloist with the New World Symphony, University at Buffalo's Slee Sinfonietta, Wordless Music Orchestra, Tanglewood Music Center Orchestra and Eastman Philharmonia Orchestra. She has appeared at numerous summer festivals including Music in the Vineyards, Tanglewood, Music Academy of the West, The Banff Centre and the Sydney Opera House. Born in Vancouver, Canada, Ms. Numata Resnick studied at the Eastman School of Music and the University of Michigan and is an Assistant Professor of Violin and Viola at the University at Buffalo.

Hailed by the press as a *"rock-solid performer with a meaty tone,"* Canadian violinist **Claudia Schaeer** is acknowledged for her intriguing programming as well as her beautiful and intelligent interpretations. Trained at The Juilliard School where she assisted her mentor Sally Thomas, Ms. Schaeer received her Doctorate of Musical Arts from Stony Brook University in 2011, writing about philosophy and music, and working with Phillip Setzer, Ani Kavafian, and Pamela Frank. She has performed throughout China and has appeared as soloist and chamber musician at various European festivals. The complete *Partitas and Sonatas* by JS Bach was released in 2014.

The winner of the 2012 Northeast Horn Solo Competition, Egyptian Hornist **Amr Selim** has toured as a soloist, chamber musician and teacher throughout the US, Greece, Italy, France, Germany, and the Middle East. He won of the Ackerman Chamber Music Prize at Stony Brook University and the Egyptian Ministry of Culture Chamber Music competition. He has appeared as a soloist with the Burlington Chamber Orchestra, Stony Brook Symphony Orchestra, Gracias Symphony Orchestra, and Bibliotheca Alexandria Orchestra. He is collaborating with several Egyptian composers on a project titled *"Vocalizing the Horn: A Pedagogical Approach to Interpreting Arab Vocal Music on the Horn."* Selim is completing his doctoral studies at SUNY Stony Brook as the recipient of a prestigious Staller Scholar Scholarship.

2015 NEW MUSIC AND CULTURE SYMPOSIUM

Program Notes

INAUGURAL PROGRAM (Jan 29 at 5:45 PM)

Welcome to the inaugural concert of the 2015 **New Music and Culture Symposium**. The program features recent vocal and instrumental works by four American composers. Brief program notes for each piece as well as copies of the texts that inspired the music follow:

Peter Winkler's *Silken Rags* is a collection of works that not only reflects the composer's love of popular music of many kinds – gospel music, tango, American popular song, ragtime, etc. – but also an attempt to capture some of the spirit and feeling of these styles within the medium of concert music.

Blue Ridge Samba (2001) was written while driving down the Blue Ridge Parkway on Thanksgiving Day, 2001, on my way to a residency at the Virginia Center for the Creative Arts. It tells a complete story, with a bitter little twist at the end. **Fern Honey** (1972) subtitled "A Sentimental Rag," is an evocation of a romantic evening, its mood tempered by a note of sadness and regret toward the end. **Le Tango Eternel** (1985) began as a duet for Winston Clark's off-Broadway show, *Berlin in Light*. The inspiration here is the passionate, sexy music of Astor Piazzola, and Winston's witty lyrics

Max Lifchitz's *Transformations No. 2* – for solo violin – explores various timbric possibilities inherent in the instrument. It was written at the request of the late Mexican violinist Manuel Enríquez who premiered it in New York City on January 18, 1983 at a North/South Consonance event held under the sponsorship of the Americas Society. Written while the composer held a grant from the Guggenheim Foundation, the single movement work juxtaposes dramatic and lyrical sections while providing the performer with ample opportunity for technical display.

David Heuser's song cycle ***The Darkness in My Pockets*** was inspired by the poetry of Olga Cabral (1909 – 1997) a New York poet of Portuguese descent. Cabral began publishing poetry in the 1930s, while working as office worker (the "inspiration" for Poem of Wednesday), art gallery owner, and director of a children's art workshop. She was the wife of American Yiddish poet, Aaron Kurtz, whose poems she also translated. The texts that inspired the composer follow:

I. Lillian's Chair

Lillian has just arisen from her chair.
She has gone into her garden to commune with snails
to answer the birds' questions.
She has left her shawl and her cane
and that iron leg brace.
Won't she need her shawl in the garden?
Won't she be feeling the cold?

And she has forgotten her sling
thrown it carelessly aside -
the crumpled black satin
in which she cradled her dead arm
for seventeen years.

In one hand she took her straw basket
in the other her pruning shears:
"That bush needs seeing to," she muttered
and went looking for red clover, queen anne's lace.

What is she doing so long in the garden?
Where has she gone with her red hair?
She just grew tired of sitting and watching.
A vivid light pulled her into the leaves.
Woolen shawl, satin sling, iron brace -
she just walked out on them all.

Left us this empty chair

II. ...doors that groan in the night because they remember being trees...

(this excerpt is from the poem *House of the Poet*)

III. Poem of Wednesday

Somehow or other
I'm stuck in Wednesday
and can't get out.
You say it isn't bad
this Wednesday? Well, consider
if you've nowhere to go
but Wednesday
if the borders have been sealed
and your passport to the next
24 hours
has been lifted

I am looking for Thursday
on Wednesday
Thursday a way out
to Friday.
But I'm still here in Wednesday
a country of dolts and smugglers
Wednesday's cares the color of
gray phlegm.

Wednesday when the week sags
like a wet washline
Wednesday with its clocks
always turned to the walls
Wednesday when the bus arrives
to get you out of there

but passes you by
the Chief Smuggler waving from the driver's seat
leaving you at the curb
stranded
in the middle of Wednesday.

Wednesday with its sullen hotels
and rundown cafes
always full
no reservations
waiters pushing you out
mumbling:
Oversubscribed.
Oversubscribed.
Oversubscribed.

Wednesday when nobody has met you
and you have met nobody
but clerks and smugglers
all day
and Friday
Friday with its metallic
blue butterflies
a far-off country
across sealed borders
of perilous time zones.

These poems, which are all from the book *The Darkness in My Pockets* published 1976 by Gallimaufry,
are reprinted with the kind permission of the estate of Olga Cabral.
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Twilight Butterfly

Lyrics and Music by Augusta Read Thomas

butterfly awake a heart

twilight moon
in the air
o glow and dance upon a soul

spanning time
starlights are ribbons
threads of memory
weaving and still

treasured heart
spiral ablaze
awake song
chant violets

silver moon will give peace again

up again arise butterfly
alight sky
ascend
chant wise choirs

as heart flutters
bells shine bright
moon marked
evening star

sing of harps
invisible gold gossamer harps

bells flash

awake a heart twilight butterfly
sky

In the preface to her score, Augusta Read Thomas writes:

“In two colorful sections, which are played seamlessly, *Toft Serenade* starts with a majestic, lyrical; long solo violin song, as if the violinist was persistently serenading outside of their lover's window at midnight! This tuneful melody is supported by resonant piano harmonies (somewhat reminiscent of a guitar strumming along, accompanying the serenading violinist in an almost overtly "sweet" manner - on purpose).

The midnight serenade works! In the second section, which is playful, spirited, virtuosic, airborne, and vibrant, imagine that the serenaded climbs out of the window and runs away, forever and ever, with their lover.”

This *Serenade* is organic and; at every level, concerned with transformations and connections. Although this music is highly notated; precise, carefully structured, thoughtfully proportioned, and so forth-and although you have two musicians elegantly working together from the very specific text-I like my music to be played so that the "inner-life" of the different rhythmic syntaxes is specific, with characterized phrasing of the colors and harmonies, etc., keeping it ultra alive and spontaneous sounding, as if the audience is overhearing a "captured improvisation."

Max Lifchitz's song cycle *Forget Me Not* was inspired by poetry of the 19th century American writer Lillian E. Curtis. A set of four contrasting songs that deal with descriptions of nature as well as feelings of longing. The texts that inspired the composer follow:

I. The Sunlight

I raise my head
On which it has lain all night,
Aching, throbbing and beating
And welcome the glad sunlight.

Oh how gladly I welcome it
Dear delightful sight
And raise a prayer to God on
High
For the beautiful sun-light

However ill I may be,
It gives me a feeling bright
As I open my eyes
And am greeted by the glad sun
light

II. The Potato

What on this wide earth
That is made, or does by nature grow,
Is more homely yet more beautiful,
Than the useful Potato?

What would this world full of people do,
Rich and poor, high and low,
Were it not for this little thought of
But very necessary Potato?

True 'tis homely to look on,
Nothing pretty in even its blow,
But it will bear acquaintance,
This useful Potato.

For when it is cooked and opened,
It's so white and mellow

You for-get it ever was homely
This useful Potato

The useful and the beautiful
Are not far apart we know,
And thus the beautiful are glad to have,
The homely looking Potato

On the land, or on the sea,
Where ever we may go,
We're always glad to welcome
The homely Potato

A practical and moral lesson
This may plainly show,
That though homely our heart can be
Like that of the homely Potato.

III. Au Revoir

Farewell is hard to say
Adieu is not much better
While good-by, I fail to utter
What shall I say?
Some words must soon be spoken
Only to-morrow,
Oh! I'll say simply au revoir.

IV. A Summer Evening

The work of the day is done
And we sit down in the cool of the day
To think and rest
And watch the sun's last golden ray

And some large bird with his beak reminds us
of the little drummer (boy)
And everything seems so cheerful
On a beautiful summer evening

Poems by Lillian E. Curtis
(Published in 1872 in Albany, NY by Weed, Parsons Printers)

Program Notes Compiled and Edited by **Max Lifchitz**

VOCAL MUSIC FROM SUNY BUFFALO (Jan 30 at 12 PM)

Lejaren Hiller's song *Barbara Allen* is the second of five folk ballads arranged for voice and guitar in 1958. The ballad tunes are taken from Volume I of Cecil Sharp's collection entitled *English Folk Songs from the Southern Appalachians*.

Barbara Allen

One day in the month of May
When the green buds, they were swellin',
He fell in love with a pretty little girl,
And her name be Barbara Allen.
Early in the Spring,
The green buds, they were swellin',
Sweet William on his death-bed lay,
For love of Barbara Allen.

One Monday morn in the month of May,
When all green buds were swellin',
Sweet William on his death-bed lay,
For the love of Barbara Allen.
One cold and cloudy day in the month of May,
When the roses were a buddin'
Sweet William was buried in the churchyard,
For the love of Barbara Allen.

Yvar-Emilian Mikhashoff's *Beggar's Songs* were commissioned by the Winedale Festival Foundation for the 1991 North American New Music Festival. The cycle includes poems by Carl Sandburg, Yeats, Anna Morrow Lindbergh, John Ackerman-Jones and Robert Graves. The songs from that cycle being heard today are:

Offering (text by Carl Sandburg)

I could love you as dry roots love rain.
I could hold you as branches in the wind brandish petals.
Forgive me for speaking so soon.

The White Bird (text by W. Butler Yeats)

I would that we were, by beloved, white birds on the foam of the sea!
We tire of the flame of the meteor, before it can fade and flee;
And the flame of the blue star of twilight, hung low on the rim of the sky,
Has awaked in our hearts, my beloved, a sadness that may not die.
A weariness comes from these dreamers, dew-dabbled, the lily and rose;
Ah, dream not of them, my beloved, the flame of the meteor that goes;
Soon far from the rose and the lily and the fret of the flames we would be,
Were we only white birds, my beloved, buoyed out on the foam of the sea.

Only belongs to a collection of **Morton Feldman** compositions for voice, curated by and featuring the vocal work of the legendary Joan La Barbara. It begins (and, oddly enough, ends) with the title composition, a brief but exquisite solo voice setting of a poem by Rilke composed in 1947 when Feldman was only 21.

Only (text by Rainer Maria Rilke)

Only when flight shall soar not for its own sake only up into heaven's lonely silence, and be no more, merely the lightly profiling, proudly successful tool, playmate of winds, beguiling time there, careless and cool: only when some pure Whither out-weights boyish insistence on the achieved machine will who has journeyed thither be, in that fading distance, all that his flight has been.

B by **Leigh Landy** – for voice and electronic sounds – is based on a play by Heiner Müller only five pages long – *Bildbeschreibung* – which is a description of an image, without characters and in an undefined locale. Landy believes that *Bildbeschreibung* is a reduction of theater. And *B* is in itself a reduction of *Bildbeschreibung*. It utilizes words and phrases recomposed from Müller's text. Certainly few will understand the text, but there is no story – only many sounds. Of the four voices on the recording, one is Heiner Müller's and another is Landy's.

Nils Vigeland used as inspiration for his *A Dream* the text of *The Gift to be Simple*, by Edward Deming Andrews. The text is an example of an anonymous *speaking in tongues* song by a 19th century Shaker. There is strong evidence that the Shakers thought of these songs as imitations of Native American languages, which determines the pronunciation chosen. This is the poem and an *interpretation* made at the time.

A Dream (text by E.D.- East family, New Lebanon, Dec., 1845)

O sa ri anti va me
O sa ri anti va me
I co lon se va ne
I con e lo se va ne
I con e lo se va ne
Se ran te lo me.

O Saviour wilt thou hear me
O Saviour wilt thou hear me
I am poor and needy
I'll come and bow before thee
I'll come and bow before thee
Thy cross I'll take upon me

Ilza Nogueira's *That Music* is part of a larger work – *Reminiscências* – written in 2006 especially for Martha Herr. The larger work includes a translation of Walt Whitman's poem *That Music Always 'Round Me* into Portuguese (“Essa música que me envolve”) and is also written for solo voice. This is the only poem by Whitman in which music is the theme, referring to musical perception and musical cognition. Nogueira's setting makes reference to the glorious past of American entertainment songs, appropriating bits of songs by Gershwin, Porter and Harold Hall (who was from Buffalo). The composer also modified somewhat Whitman's poem which is below:

That Music (text by W. Whitman)

That music always round me, unceasing, unbeginning, yet long untaught I did not hear,
But now the chorus I hear and am elated,
A tenor, strong, ascending with power and health, with glad notes of daybreak I hear,
A soprano at intervals sailing buoyantly over the tops of immense waves,
A transparent base shuddering lusciously under and through the universe,
The triumphant tutti, the funeral wailings with sweet flutes and violins, all these I fill myself with,
I hear not the volumes of sound merely, I am moved by the exquisite meanings,
I listen to the different voices winding in and out, striving,
contending with fiery vehemence to excel each other in emotion;
I do not think the performers know themselves--but now I think begin to know them.

Leo Smit composed his *Songs Of Wonder* during the summer of 1976, while traveling in New Mexico around the Indian pueblos of the Rio Grande, the brooding Jemez mountains and the Sangre de Cristo range. The music reflects sense of awe and wonder inherent in Beth Frost's poetry and in the New Mexico landscape.

Songs of Wonder (poems by Beth Frost)

I. Untold Wonders

Catch a leaf falling from the sky
A beauty, fresh and clean.
Untold wonders will be yours,
As man has never seen.

II. The Horizons of Time

Do not look wonderingly at the horizon for the
Heavens of the sky,
For Heaven is beyond the Horizons of Time.

III. A Magic Starry Night

A touch of brilliance in the sky,
A glow beyond compare,
A speck of wonder up above,
A coolness in the air.

A perfect circle within the black,
A glistening silver light,
A mystic shine in the cold, grey dark,
A magic starry night.

VIOLIN MUSIC FROM SUNY STONY BROOK (Jan 30 at 2:30 PM)

Claudia Schaer: *Scorrevole*

The brief piece was my response to Philip Setzer's request to write for a violin etude. While at Stony Brook, I had the opportunity to explore breaking out of my "composer's block," which had seemed to take the form of the patterns I'd create not flinging themselves far enough into the ether, but getting bogged down in a dreary analytical hyper-self-consciousness. So, I was experimenting with non-self-reference, and non-editing, and in a moment where everything congealed, which I still remember quite precisely, wrote this out from start to finish in a few minutes. A longer train of thought - and that's all it's about.

Tyler Capp: *Stranger Variations*

The composer writes that *Stranger Variations* was born out of an attempt to reconcile my love for two genres of music: contemporary concert and American folk. Fusing elements of these (superficially) dissimilar categories has been problematic in the past, but, in the case of this piece, the solution was direct juxtaposition in the form of a theme and variations. *Stranger Variations* uses as its subject the traditional tune *Poor Wayfaring Stranger*, which is first presented as a lonesome fiddler's lament. This melody then proceeds through a number of mutations, variously inflected by both concert and fiddle styles. Even though the piece is unambiguously sectional, the seams between the two paths of musical discourse are smoothed over with quasi-improvisatory interludes and a multitude of stylistic elisions.

Daria Semegen: *Music for Violin Alone*

Originally conceived as a violin-piano duo, *Music for Violin Solo* evolved into its more concentrated version for violin solo. The piece is based on an eleven-tone series, around which the violin appears to improvise, often polyphonically with clusters and multi-voiced contrapuntal lines. The dissonances and agitated rhythms create a continuous sense of urgency and tension, with only a few points of contrasting relaxation. In 1977, the International Society for Contemporary Music selected the work to represent the U.S. at the World Music Days Festival in Helsinki and Stockholm. *Music for Violin Alone* is published by the Columbia University Press, received the George Peabody Award for its novel presentation, and is recorded by former Stony Brook student Carol Sadowski on the Opus One label.

Lan-In Winnie Yang: *Sonata for Violin and Piano*

Lan-In Winnie Yang's *Sonata for Violin and Piano* was written for violinist Philip Setzer and pianist Gilbert Kalish.

Dr. Yang writes that ".....composers often derive inspiration from the performers for whom they compose. Composing for two masters of their instruments allowed me the flexibility to write a virtuosic piece; more importantly, the character of the work was inspired by the characteristics of these two great musicians and people. This piece is infused with their spirit, especially highlighting the playful and humorous sides of their personalities. I wanted to generate a musical atmosphere for those qualities to interact.

This sonata has been sculpted in a standard three-movement form. The first movement, a sonata-allegro form, starts with a slow introduction but quickly erupts into an "Allegro" that features a lively theme. The pitch collection [0134], two pairs of half steps separated by the interval of a major second, plays a dominant role throughout. The second movement is a slow ballade in triple meter. The movement begins in long and lyrical melodies supported by simple accompaniment, which return after an intense and complex middle section. The finale is a playful rondo culminating in a return of the slow introduction of the first movement before a final coda."

CONVERSATIONS WITH COFFEE (Jan 30 at 3:30 PM)

Kevin Truax writes that he composed the *Three Dickinson Songs* “were conceived over a period of three days in the summer of 2014. They were written for the voice of, and as a gift to the performer you will hear today. The compositional techniques employed for the songs reflect my understanding of the meaning of the poems by the great 19th century American poet Emily Dickinson”

I. The Little Stone

How happy is the little stone
That rambles in the road alone,
And doesn't care about careers,
And exigencies never fears;
Whose coat of elemental brown
A passing universe put on;
And independent as the sun,
Associates or glows alone,
Fulfilling absolute decree
In casual simplicity.

II. My River Runs to Thee

My River runs to thee—
Blue Sea! Wilt welcome me?
My River wait reply—
Oh Sea—look graciously—
I'll fetch thee Brooks
From spotted nooks—
Say—Sea—Take Me!

III. To fight Aloud

To fight aloud is very brave,
But gallanter, I know,
Who charge within the bosom,
The cavalry of woe.

Who win, and nations do not see,
Who fall, and none observe,
Whose dying eyes no country
Regards with patriot love.

We trust, in plumed procession,
For such the angels go,
Rank after rank, with even feet
And uniforms of snow.

In the preface to his score, **James Budinich** explains that the Spanish word *Lugares* means locations and that each movement of his composition represents a different Spanish city. He writes that “....my junior year of college was spent in La Coruña, a city in rainy Galicia, the region of northwestern Spain bordering the Atlantic Ocean and Portugal. After completing my studies at Holy Cross the following year, I returned to Galicia, the second time to teach English in Pontevedra. The first movement evokes Pontevedra's medieval bridge, the Ponte do Burgo. The second recalls images of a seaside neighborhood in La Coruña. The final movement is a reflection of my time spent visiting Santiago de Compostela, the destination of a walking pilgrimage that spans almost the entirety of Spain. The pilgrimage leads to the burial site of St. James, below the Cathedral of Santiago.”

The *Seven Songs* by **Richard Hugunine** were written for Meroë Khalia Adeeb who performs it for you today. The cycle was inspired by the writings of the Dutch poet Natalia Crow. Hugunine explains that “....Crow's poetry explores the shadows of regret, the poignant memories, and the strengths of self-affirmation experienced as a passionate love is dying. The cycle begins with loneliness, longing, pain, loss, and woundedness. The protagonist realizes and then rejects the peril of depression, and, at the last, finds closure. “

I. Endless nights

Endless nights
we lament scar tissue stories
of wounded hearts
and silent screams.
And yet we march on
with our feet bleeding
on roads of fractured hopes
and shattered dreams.

II. Again I lie here

Again I lie here
Silent and morose
After another night of
Dancing on tidal waves.
Salty glimmer
On my face
From swaying over
Liquid dance floors,
Swept away by
Doleful melodies.

III. And I stand here

And I stand here
A mere spectator,
A lost bystander,
A distant observer
Of life continuing
Its course.
And me,
I remain alone.
Entangled in
My love affair
With solitude.

IV. Dried up lakes

Dried up lakes,
Frozen seas.
Wilted flowers,
Withered trees.
Broken back,
Bended knees.
Is all that she feels
Is all that she sees.

VI. I am The Nothing

I am The Nothing,
The fear of mankind.
I take all that is precious,
Leave nothing behind.
Crushing thy bones
And crumble thy soul.
I lurk in the shadows,
I'll swallow thee whole.

V. Because of my darkness

Because of my darkness
I shine.
Because of my scars
I am beautiful.

VII. Eyes like onyx dark and bright

Eyes like onyx dark and bright,
Feathers black as starless night.
Perceiving what the heart bemoans,
He guides lost souls to rest their bones.

Brett Wery's composition *Three Conversations With Coffee* is dedicated to Margaret Mirabelli and designed to reflect the transformative nature of an ongoing, lifelong conversation. The composer writes that ".....the three-movement work is in no way programmatic. The solo voices of the oboe and trumpet are not meant to represent individuals or depict any narrative. Instead, the interaction and counterpoint of the solo voices create subtle shifts in character and tenor. There is no strong voice or weak voice and certainly no winner or loser. The solo voices mature and stumble. They sometimes support the other and sometimes admonish. In the end, the themes develop and cross-pollinate to become richer and more meaningful than they ever could without the influence of the other. It should be noted that the last figure ends unfinished and in an upward sweep – an ongoing conversation"

UPSTATE/DOWNSTATE (Jan 30 at 7:30 PM)

Laura Kaminsky's *Blast* for solo French Horn is dedicated to Ann Ellsworth, who commissioned and premiered it. In a loose ABA form, it was conceived as a showpiece for the soloist, demanding lots of air, playing across the instrument's full range, and requiring a wide expressivity in interpretation.

Written as an homage to the former American hostages in Iran, **Max Lifchitz's** compositions entitled *Yellow Ribbons* represent a personal way of celebrating the artistic and political freedom so often taken for granted in the West. The tragic events that took place in New York City on September 11, 2011 convinced the composer that returning to work on this series started in the early 1980's was both appropriate and worthwhile.

While the various compositions in the series share similar rhythmic, melodic and harmonic elements, each is for a different instrumentation. Virtuoso in nature, their musical language exploits the timbric and dynamic possibilities inherent in their specific instrumentation while providing the performers with ample opportunity for technical display. Emotionally, the music of each composition progresses from a state of confusion and despair to one of hope and cautious optimism.

Yellow Ribbons No. 39 for solo flute was written during the final days of December 2004 when the composer learned of the devastating Tsunami that negatively impacted so many individuals throughout Asia and Africa. The folk-like melodies incorporated into the piece are dedicated to the memory of the many innocent victims of that daunting natural disaster.

Yellow Ribbons No. 47 was written on September 11, 2010 at the request of horn virtuoso Ann Ellsworth. It employs muted and open sounds as well as natural harmonic glissandi reminiscent of the natural horn. The musical discourse is built around the *Dies irae*—the medieval chant melody often associated with evil and considered a “death theme” during the 19th century.

Work on **Yellow Ribbons No. 49** began on January 7, 2015 when the attack on the offices of the *Charlie Hebdo* newsweekly took place in Paris. Indeed, "*Je suis Charlie*" might be an appropriate subtitle for the piece. The single movement work opens with a menacing horn solo cadenza that is followed by a suppliant, lyrical piano passage. A confrontation between the horn and ensemble ensues leading into an eerie sounding passage built around a background of pizzicato string sounds. Following another lyrical interlude where the clarinet plays a lengthy, imploring chorale-like line, the work reaches a climactic explosion triggering a “*counterpoint of tempi*” where all instruments start moving at their own speed. The work concludes with a quiet interlude where the horn recalls some of the lyrical motives it has intoned throughout the work.

Allison Bellink's *Lydian Holiday* was influenced by the elegant music of Carl Stalling of *Looney Tunes* fame. It is a slippery game of cat and mouse where the horn and clarinet hand off musical lines to each other, creating a ricochet effect between the players. The Lydian mode is employed throughout the work. It is a favorite of the composer because of its seafaring quality. The presence of Carl Stalling is felt throughout the composition. *Lydian Holiday* is informed by the energy of his wacky and wily underscores for *Silly Symphonies* and *Looney Tunes*. Besides being the innovator of the Click Track, used for scoring films, Stalling was one of the great “musical punsters”. So in his honor, the composer included two short musical puns. The work was written for the performers being heard this evening.

Suzanne Farrin's *Ma Dentro Dove* (Italian for *Deeper Within*) is a work for clarinet and resonating piano. In the preface to her score the composer explains that “... since the damper pedal is down throughout the piece, the piano's strings are permitted to vibrate according to the volume, pitch and timbre of the clarinet, whose sound is sent to the body of the piano via small speakers. This simple arrangement gives the effect of an instantaneous and visceral response to the heightened, energetic and meditative voice of the clarinet.”

William Pfaff kindly provided the following commentary for his piece: “*Nahootsoi* is the Navajo word which means “around the area becomes yellow.” More commonly translated as “evening twilight,” the word also refers to one of the four sacred directions, the west, which is geographically centered at the San Francisco Peaks, just north of Flagstaff, Arizona. *Nahootsoi* was originally scored for ondes Martenot, horn, bass clarinet and two violas. Tonight's version features the soundplane (madronalabs.com), flute, horn, bass clarinet, violin and cello.”

UNIVERSITY OF BUFFALO FACULTY ENSEMBLE PLAYS UNIVERSITY OF BUFFALO COMPOSERS (Jan 31 at 1 PM)

David Felder's *A Garland (for Bruce)* was commissioned in 2010, by the President's Office of the University at Buffalo for a ceremony honoring Bruce Jackson, SUNY Distinguished Professor, for career accomplishment. The work is based around several photographs taken by Jackson in the American Southwest, and is composed for an instrument that ranks as one of Jackson's favorites, the cello. Here, the cello sings in its highest register, and descends through the galleries and canyons as an evocation for a remarkably generous friend and colleague. The electronic sounds are made from resynthesized and transformed vowels – Jackson is a wonderful writer, and words, along with images, are his way.

Another Face was written in 1987 for the violinist Janos Negyesy and was commissioned by the National Endowment for the Arts. The work is the second piece in the *Crossfire* series of four works, some with electronics and optional video wall projection. The work is a musical 'response' to the extraordinary novel by the great Japanese writer Kobo Abe, *The Face of Another*. Abe has created a set of circumstances in his novel that confront us with profound questions concerning identity; these prompted a composition which proposes small musical modules juxtaposed in coded sequences as the small building blocks contained within extended lines. Each of the small modules consists of a pair -- two pitches, and two distinct rhythmic values, which are repeated locally (for memory's sake), and transformed formally through four passes through the sequence.

And yet...the entire focus of the work is the emergence during the unfolding of the piece of an unnamed 'third force', a certain lyrical something that is contained within the somewhat more fiercely deterministic materials. The transformed reconciling materials appear very prominently at the end of the work.

The work is a fiendishly difficult virtuoso piece and without the work, spirit and dedication of such virtuosos as Janos Negyesy, Karen Bentley, and Movses Pogossian, it would not have been possible to compose it. Thus it is dedicated to them with all admiration and gratitude.

Rocket Summer was composed in 1978-9. Originally sketched in totality during a three-day blizzard in northeastern Ohio, the work juxtaposes fierce, coloristic action with an evocation of other more sultry climes. In the white of the winter landscape, the lush vegetation of summer resonates still. The composition is Felder's only work for solo piano, and is dedicated to his mother, a fine amateur pianist, and Steve Zegree, a pianist and composer now on the faculty at Indiana University, who premiered the work. The title is appropriated from Ray Bradbury's "The Martian Chronicles" and references a particular scene in that work -- the lift off of manned spacecraft effects a monumental transition in the human environment.

Jeffrey Stadelman writes that ".....In 2007, I sketched a very large musical structure to be built up over many years out of small, disparate parts. This project, *Koral* (pronounced "coral"), will in the end include hundreds of pieces, to be played individually or in groups."

My work *Bad Dreams* (2002-04) was written for the Baird Trio. Its two movements present music from my opera-in-progress, *Red Harvest*, based on the novel by Dashiell Hammett. *Red Harvest* was commissioned by the European Academy of Music and its second act received its premiere at the Festival of Lyric Art of Aix-en-Provence in 1998. "Hurricane Street" is the opera's first scene and depicts the first meeting of the two principal characters, the nameless detective known as the *Continental Op*, and the vivacious and dangerous Dinah Brand. The Op has come to the town of Personville (aka Poisonville) at the request of Donald Willsson, who is murdered before the Op can learn the nature of his summons. As the murder has taken place outside the home of Dinah, who is known to have received a substantial sum of money from the deceased shortly before his death, the Op drops by to question her. Over the course of the interview, Dinah attempts to convince the Op that her assistance in solving the crime should be rewarded monetarily, while he insists that she should help him in order to protect herself from the suspicions of the Chief of Police. One important compositional strategy of the opera as a whole involves the borrowing of material from a variety of American popular music sources. This material is then subjected to filtering processes that tend to obscure, although frequently not entirely, the material's origin. In *Hurricane Street*, as the two characters spar verbally, each continually attempts to "call the tune," figuratively switching radio stations to find a song appropriate to his/her end of the conversation. For example, Dinah sings transformed versions of *The Gold Digger's Song* ("We're in the Money") and *I'll String Along with You*, while the Op offers *Night and Day* and *Body and Soul*.

Bad Dreams (The Seventeenth Murder) is illustrative of a dream sequence narrated by the Op. The Op describes two nightmarish scenes he experiences in a laudanum-induced sleep. In the first, he pursues a mysterious woman down “half the streets in the United States.” In the second, he chases a hated stranger across a crowded plaza and up a long spiral staircase. At the moment he reaches the man, both men fall off the top of a tall building. When the Op awakens from the dreams, he finds his hand clutching the handle of an ice pick, an implement he quickly realizes is buried in the breast of Dinah Brand. She has been murdered and he cannot be certain that he is not the killer. Musical references in this movement include Pat Ballard’s 1954 “Mr. Sandman” and Metallica’s “Enter Sandman,” as well as Thelonious Monk’s “Evidence,” a composition which infuses a good deal of the opera as a whole.

Program Notes compiled and edited by Jonathan Golove

WORKS FROM THE UNIVERSITY OF BUFFALO FACULTY COMPOSITION DEPARTMENT (Jan 31 at 3 PM)

Zane Merritt explains that “*Mercury Aqua Mirage* is an exploration of the quiet and esoteric qualities possible with polyrhythmically oriented music as an attempt to contrast my more recent music, which has taken a more extroverted and attack-oriented approach. The prospect of writing for the theremin cello was a prime impetus for this excursion.”

Chris Ashbaugh writes that “my *Scop* series is an experiment in bringing forward the ancient oral-traditional techniques of music-making into the world of modern art music. Each entry in the series is written for a solo performer who, much like an ancient scop, draws a unique performance in every instance from an underlying ur-text. Each playing of the piece will have variation and improvisation, but there is always the unchangeable core at the center of the work. For this particular entry, a relatively simple modal melody is taken as the ur-text. Then, utilizing a unique property of the theremin cello, its tendency to drift in pitch over time and the difficulty in producing exact pitch relations while performing, the modal melody is varied. Almost mechanically, the scalar figures are compressed and rarified in pitch as the cellist drifts back and forth across the melody’s original center, varying the performance in a most unique manner.”

In the preface to his score, **Corte Lippe** writes that “*Music for Snare Drum and Computer* (2007) was commissioned by the percussionist Pedro Carneiro and premiered by him at the Music Viva Festival in Porto, Portugal. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo using the software Max/MSP.

Technically, the computer tracks parameters of the snare drum performance and uses this information to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. Thus, while interacting with the computer system, the performer shapes all of the computer output. The intent is to create a certain degree of interactivity between the performer and the computer in which the performer influences the computer output based on aspects of the musical expressivity of his/her interpretation of the score. Much like chamber music playing, in which individual expressivity has a fundamental influence on the entire ensemble; the feedback loop between performer and computer should have a positive influence on the final musical result. The digital synthesis algorithms focus on frequency domain spectral processing of individual FFT channels, and include filtering, delay/feedback, spatialization, timbral snapshots, cross-synthesis, noise reduction/enhancement, and component reordering. The instrument/computer relationship moves on a continuum between the poles of an extended solo and a duo.

This piece is dedicated to Convolution Brother #0 and Convolution Brother #2 (aka Miller Puckette and Zack Settel). The work is recorded on the SEAMUS Label, Volume 2 by Pedro Carneiro.”

Jacob Gotlib kindly provided the following program note for his piece *Portrait Sequence (Blanching Out)*:

“The piece is built around the question, what would happen if we did not strike percussion instruments, but instead allowed them to vocalize? Although it turns out that they can’t sing very well, with an affectionate touch, they can growl, snarl, wheeze, gasp, moan, and croak. Instruments that seemed literally far removed from innate, bodily music-making — that were only as useful as far as they could be hit with a foot-long stick — become prostheses for primal expression: visceral, ghastly, and heaving, but also fluent, articulate, and sensitive.

This piece was commissioned by and dedicated to the Crossfire Percussion Duo, Jason Bauers and Bob Fullex. It would have been impossible for me to write this piece alone. It’s rare that a composer gets to enjoy such a close collaboration, and I am deeply grateful to them for the countless hours of meetings, recordings, sight-readings through terrible sketches, and harried last-minute rehearsals over the course of many months that brought this music to fruition.”

Small Stones by **Matt Sargent** was composed for percussionist Mike Lunoe in Spring 2009. The composer writes that “...while working on the piece, I was thinking about the qualities of water (current, tides, and surface tension) and their potential musical analogues.

At the surface, the piece maintains a sense of extreme fragility and calmness. Beneath, overlapping and interwoven lines, unison gestures, and shifting relationships are found throughout, requiring the duo to work together with a focused, precise delicacy throughout. There are also ripples to be found in the score (as if “small stones” were dropped onto the fluid surface of the music): both in the form of unison “drops” that vibrate and offset the surrounding music and also in the form of slowly undulating patterns that reflect and phase against one another, while gradually coming to rest.”

Megan Grace Beugger explains that “*Daring Doris* was the B-17 bomber plane flown by my great-uncle, Charles Vaughn Duda. The plane was involved in a midair collision with another American plane over Germany on September 11th, 1944.

B-17 flying fortresses were known for being able to withstand considerable damage and still return its crew home safely. However, because of this, the planes were put on the most high-risk missions. Being a pilot of one of these planes was the most dangerous job of the war, so much so that their life expectancy was given in number of missions: three.

The material for *Daring Doris* is silence that becomes pulses, pulses that become clicks, clicks that become strokes, strokes that become clicks, clicks that become pulses, and pulses that become silences. This material is most often presented in large repetitive blocks. While the intension to produce sound within a single block stays the same, the sound itself is constantly changing along with the physical states of both the performers’ bodies and the cardboard. This indeterminacy is not based on human intension, but rather a reflection of the physical sound conductors and the players’ bodies.

The piece is written in three sections. The order of the sections has less to do with a composed evolution between sections, but rather an evolution that is a reflection of the performers’ physical conditions. When the sounds created require movements that exist outside the way the sound conductors or even the physical body naturally want to move, the interaction between sound conductor, cardboard, and the performer’s own body becomes compromised, causing the sound to become intensified and inconsistent.

Daring Doris is written in memory of First Lieutenant Charles V. Duda, and is dedicated to the Crossfire Percussion Duo, Bob Fullex and Jason Bauers, whom without their collaboration and support, this piece would not have been possible.”

Program Notes compiled and edited by **Jonathan Golove**

STONY BROOK CONTEMPORARY CHAMBER PLAYERS

(Jan 31 at 5:30 PM)

Sunny Knable writes that *The Busking Bassoonist* "...came about for thirteen reasons: Prairie Dawg Press approached me in 2013 about the idea of doing a group commission for a bassoon sonata and shortly thereafter, thirteen amazing bassoonists signed up to hire me, led by the unstoppable force, Scott Pool, and his frequent collaborator, pianist Natsuki Fukasawa. The proposition was for a piece based on New York City – the noisy, irrepressible and talent-laden surrounding which I now call my home. The result is a three-movement work exploring the busking musician in different settings: the first movement, *Underground Blues*, emulates the sound of the noisy subway station, juxtaposed with brief respites of intermittent melody. The second movement, *Park Bench Ballad*, finds the musician relaxing in a park on a breezy afternoon – onlookers reading their papers and books while a distant musician is heard not too far away. The third movement, *Street Changes*, finds the musician on the hard dirty pavement, intermingled with the fast busy sounds of an unrelenting city."

In the preface to his score, **Andrew Conklin** explains that "Debussy was not far from my mind when I wrote *Drift* for solo vibraphone, and it is with his trademark spontaneity in mind that new textures are discovered and abandoned in this piece, sometimes with a sudden urgency and other times with a slippery tranquility. *Drift* is about the feeling of floating on a lake and looking up at the sky, feeling as though you haven't moved an inch but suddenly realizing that you've slowly traveled far away from your original spot. The musical material is anchored by a signature major third interval, which serves as the piece's starting and ending point, thereby confirming the overlapping senses of motion and stasis that permeate the work."

Concerning my *Late Night Thoughts from the V.A.* I'd like to say that the work is my third collaboration with celebrated novelist Richard Powers. As his books are complex and wrestle with the greatest questions we humans face, I wasn't surprised that his response to my request for a text resulted in the profound musings of a protagonist on his deathbed in a veteran's hospital, circumstances very like those of my father's at his death. Advice such as "don't look for a fight, but if you do, throw the first punch," and "if you get one hand on the [foot]ball, you should catch it" came from my father's often straightforward counsel.

The poems imagine the thoughts—at 8 p.m., 10 p.m., 3 a.m., and 3:10 a.m.—of a person near death and finding few answers. At their core, the poems seem to trumpet uncertainty. In the first, the protagonist reflects on his own father's maxims—"never draw to an inside straight," "take all you want, but eat all you take"—and discovers that the only summing up he can do at the end of life is to observe that "Whenever you know just what's going on, look closer." To uncertainty ("nobody can know the hour" of death), the second song adds immensity. "This place is so big, and all our tricks so small," the poem reads, and, in the last stanza, the protagonist opines that you can do a lot to "bail out the shore with a two-penny pail" if the moon gives an assist! As I read it, the poems suggest that our greatest efforts are feeble, and yet we must make them nevertheless. 3 a.m. takes us into the heart of pain and terror, where the veteran lies in a sweat-bathed bed, "panic bobbing buried in air."

It sounds grim, perhaps, but Rick's work, if unquinting, is always nuanced, with moments of humor, irony, and, ultimately, wonder. At 3:10 in the morning, toward the end, there is a hard-won if hardly unambiguous moment of hope and wonder as the protagonist sees "how full darkness is." The setting is simple, tender, wistful, and, I hope, consoling.

Late Night Thoughts from the V.A.

Text by Richard Powers – Music by Perry Goldstein

8 p.m.

All day long I've sat here paring
Fifty years of my father's advice
down to its core two minutes:

Never draw to an inside straight.
Win your winners and lose the rest.
Never send a boy to do a man's job.

Take all you want, but eat all you take.
Never get into a fight, but if you do,
throw the first punch, and make it the last.
If you can get one hand on the ball, it's yours.

What do I want in my own two-minute drill?
All day long I've been making my list, and
I'm ashamed to say the only thing that sticks

Is: Whenever you know just what's going on,
Look closer.

10 p.m.

The doctors laugh, but buttermilk
Seems to work wonders. I would swear
The pain this week is not so sharp
Or constant as it was, before.

They say no one can know the hour;
No one can read his own autopsy.
No one can give his own eulogy.
This place is so big, and all our tricks so small.
No cure but buttermilk, until it sours.

All life long, my father liked to say
That if, in the falling tide, you bail
Out the shore with a two-penny pail,
Then you and the moon can do a great deal.
I'll second that, still. At least today.

3 a.m.

In damp sheets and paralyzed, I try
that frightened child's game of seeing
Carry-overs on my closed lids,
Phosphene outlines that take shape
Against the total black that casts them.

Lifelong certainties
turn and jeer.
Childhood ghosts
breathe fever
over the sweat lake
of my veteran's bed,
where I lie panic-bobbing
buried in air.

3:10 am

All choice gone, I keep dead still,
Sunk in sights I've never seen,
Covered in sounds I've never heard.
Under my eyelids, this late news:
How full darkness is, and how much it moves.

Margaret Schedel kindly provided the following program note for her *Tattoo of a Gesture*:

“In 2013, percussionist Patti Cudd asked me to write her a piece which could travel well and used her twenty-inch bendir as a focal point. This constraint dictated the orchestration—a small bongo rounds out the membraneaphones while elephant bells, singing bowls, and cymbals create a metallic orchestra. A number of striking and muting implements allow me to generate a wide variety of sounds and textures from this small set of instruments that are then processed and augmented by the electronics. David Wetzel realized the electronic portion using his *Interactive Event Manager*, a scriptable, modular environment for interactive computer music. I designed the electronics knowing the capabilities of his system. Many thanks to Christopher Howard, a doctoral percussion student at Stony Brook University, who helped with the development of the percussion mechanics and techniques.

The piece has nine movements: I gave Patti ten phrases, she chose one for the title and ordered the remaining nine. Each of the movements uses the same processing techniques in the same order, although they can be compressed to 1.5 minutes or develop over 6.5 minutes. These fixed positions define the form, but the live percussion projects through these potentialities in very different ways. The first step of the processing acts almost like a sieve—only allowing certain sets of frequencies at specific times in to be analyzed and manipulated by the computer. In this way, each movement shows a different angle to the piece; the whole is only suggested, heard behind a tattered veil.”

The the preface of the score of *Returning to the Root* by **Peter Winkler** features the following proverb:

“...The ten thousand things arise together;
in their arising is their return.
Now they flower,
and flowering
sink hnomeward,
returning to the root.

...The return to the root
is peace.
Peace: to accept what must be,
to know what endures.”

(Lao Tzu, Tao Te Ching, translated by Ursula K. Le Guin)

The composer then states:

“The use of natural harmonics, and the eventual end of the piece in the horn’s “primal” position—overtone of the open (F) horn—is the “root” of the horn’s sound; here it suggests the acceptance of what is open, natural to the instrument, not fighting imperfections or trying to adjust the intonation to a “rational,” tempered scale.

While writing this piece, I thought of the horn and piano as characters in a story, which begins with an animated dialogue and ends with a long aria by the horn. In Part I, *Scena*, the horn calls out in “rips” that the piano translates into rising and falling flurrying gestures. The horn then speaks in melodies that move up and down the harmonic series while the piano speaks in melodic shapes thickened into chord clusters. This dialogue touches on frightening possibilities and the voices are touched with anxiety, then panic.

In the ensuing *Aria* (part II), the horn’s arch of rising calls speaks of “the ten thousand things aris(ing) together.” The piano is oceanic, “water at the root of things.” But as the peak of the arch approaches, the old panic returns, though soon spends itself. The piano begins the aria again, encouraging the horn to resume the song. The horn, rising tentatively in natural harmonics, soon remembers and continues the aria.

This time the peak of the arch is crossed and the melody inverts; what had been rising is now falling (“in its arising is its return”). At the end, the horn returns to its original, natural state. (“The ten thousand things...flower, and flowering, sink homeward, returning to the root.”)

Returning to the Root was written for the extraordinary hornist and composer Paul Basler (a graduate of SUNY-Stony Brook), to whom it is dedicated.”

Program Notes compiled and edited by Perry Goldstein