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American Composers Alliance

Summer Music Festival

June 17-20, 2009

Symphony Space Leonard Nimoy Thalia
New York City

Concert 5: Saturday, June 20, 2009 7:30 PM

www.composers.com

* Piano Courtesy of Yamaha Artist Services

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2009 Festival Full Concert Schedule:

Wednesday, June 17 7:30pm

- Frederick Tillis: SONG for Sister Hokkaido
- Brian Fennelly: 'Sigol' for Two, Fantasy Duo
- Travis Alford: Transitions*
- Richard Cameron-Wolfe: Arq III: Refuge
- Robert Ceely: Metamir
- Lewis Nielson: What about you?
- John Eaton: Our Four Candidates

Thursday, June 18 7:30pm

- John Melby: Concerto No. 2 for Clarinet & Computer
- Anthony Greene: String Quartet 'Chance'*
- Griffith Rose: 63 Bars for John Cage
- Matthew Davidson, "I Had Five Long Years"
- Joel Gressel: Blue States
- Gilbert Galindo: Lost in the Caves*
- David Fulmer: String Quartet No. 3*

Friday, June 19 7:30pm

- Kirsten Volness: Hverfa*
- Robert Carl: Shake the Tree
- Gary Schneider: Friends Romans Countrymen
- Elizabeth Bell: String Quartet No. 1
- Richard Brooks: Sonata for Solo
- Joyce Hope Suskind: Two Yeats Songs

Saturday, June 20 4:30pm

- Harold Seletsky: Microtonal Variations
- David Gordon "MY GRAIN"
- Joan Tower: Circles
- Margaret Fairlie-Kennedy: Four Images
- Paul Kerekes: Soliloquy, Aside*
- Earle Brown: Summer Suite '95

Saturday, June 20 7:30pm

- Hubert Howe: Composition for Piano
- Darleen Mitchell: Metaxu
- John Gibson: SLUMBER
- Gheorghe Costinescu: Sonata for the Piano
- Raoul Pleskow: Konzertstück for violin and piano
- Ronald Keith Parks: Anacoustic Zones
- Elliott Schwartz: The Seven Seasons
- Christopher Bailey: Time Lash*

Pledges and donations of \$50 or more received through June 30, 2009 to support ACA's preservation and promotional efforts on behalf of its historical music catalog will receive a special gift of ACA Historic Bulletin Notecards, 1st edition, Vol I. More info available at the WACA table outside of Thalia Hall, or email info@composers.com

*ACA gratefully acknowledges receipt of special funding for seven works by young composers on the program (noted with asterisk above), with support from the Alice M. Ditson Fund of Columbia University.

SATURDAY, JUNE 20, 2009 7:30PM
PIANO AND FRIENDS

Hubert Howe

Composition for Piano (2008) *

Jonathan Howe, piano

Darleen Mitchell

Metaxu (2008) *

Accepter le Vide, Détachement, Décréation, Metaxu, Beauté

Sharon O'Connell Campbell, mezzo-soprano

Noah Turner Rogoff, cello

Nathan Buckner, piano

John Gibson

Slumber (2006) **

Electronic playback

Gheorghe Costinescu

Sonata for the Piano (1957, rev. 2007-08) †

Moderato energico, Andante poco rubato, Presto con fuoco

Stephen Gosling, piano

Intermission

Raoul Pleskow

Konzertstück for Violin and Piano (2008) *
in 3 movements

Yael Manor, piano

Gerardo Ubaghs, violin

Ronald Keith Parks

Anacoustic Zones (2004)

Electronic playback

Elliott Schwartz

The Seven Seasons (2007) **

Winter, Holiday, Summer, Monsoon, Before Spring—Spring, Wildfire, Before Fall—Fall

Catherine Cushing, piano

Christopher Bailey

Time Lash (rev. 2003)

Kolot Ensemble

Robert Spady, clarinet

Yotam Baruch, cello

Véronique Mathieu, violin

Yael Manor, piano

* World premiere

** New York Premiere

† U. S. premiere

ABOUT THE COMPOSERS, PROGRAM NOTES and SUNG TEXTS

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received A.B., M.F.A. and Ph.D. degrees. He is Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He is also a former Director of the Aaron Copland School of Music. He has been a member of the American Composers Alliance since 1974 and President since 2002. Recordings of his computer music have been released by Capstone Records (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS-8771).

Composition for Piano (2008) My first composition for the keyboard was such a disaster, from the standpoint of playability, that I refrained from attempting another such undertaking for over 20 years. This was especially regretful, since my son Jonathan is a fine pianist. Finally, as I worked out how to avoid unreasonable stretches and confine the music to the range of two hands, I have written this work, which is dedicated to my son. The piece is in three parts and ten sections. It begins with a full statement, covering five octaves, and then proceeds to an agitated passage that spans the entire seven-octave range of the piano, although in selected portions at a time, followed by a transition. The middle part is slow and lyrical, gradually intensifying, until a transition back to the texture of the opening. The third part begins with a transformed recapitulation, including both of the first two sections, to the conclusion. The ending covers a six octave range, but only three at a time, and it is arranged so that no single hand spans more than an octave and a third. Nevertheless, it is still probably extremely difficult to play. I am grateful to Jonathan for being the first to play it. (World Premiere)

Darleen Cowles Mitchell has written over 100 compositions for various instrumental and vocal combinations, from solo flute to full orchestra and chorus. Her compositions have been performed throughout the United States and in Europe by many performers and organizations such as the American Chamber Symphony, the Aurora String Quartet, The Contemporary Chamber Players, and by Duo 46 at the International Guitar Festival, Hermoupolis, Greece. Her works are published by American Composers Editions in New York.

Dr. Mitchell has been the recipient of many awards, including the National League of American Pen Women Composition Competition, for her work *Visions*—a concerto for tuba and concert band, Meet the Composer grants, and grants from the Florida Arts Council and the Illinois Arts Council. In 2005, she was awarded the “Distinguished Artist Award,” an Individual Artist Fellowship by the Nebraska Arts Council. She received a BM from De Paul University, MM from Northwestern University, and a Ph.D. from the University of Chicago, where her teachers included Ralph Shapey and Shulamit Ran. She has been on the faculties of De Paul University, The American Conservatory of Music, and the City Colleges of Chicago, European Division, in Belgium. Dr. Mitchell is currently an Associate Professor of music theory and composition at the University of Nebraska at Kearney, where she created and oversees the annual New Music Festival. Her most recent compositions include *Metaxu* (2008) for Mezzo-Soprano, Cello and Piano and *Music of the Upper Worlds* (2008), a concerto for violin which will be premiered by the Kearney Symphony Orchestra in October, 2009.

Other recent works include *Luminous Mysteries* for two pianos, which was commissioned by the Nebraska Music Teachers Association, *Passages*, for piano trio, and *Dakota*, a song cycle for female voice and piano on texts by Kathleen Norris, which was performed at the ACA New Music Festival in June, 2007. *O Vos Angelis*, for soprano, clarinet and piano premiered in 2003 in California at the Hildegard Festival of Women in the Arts and was performed at the ACA New Music Festival in 2005. *Watery Moon*, for alto flute/bass flute and vibraphone was premiered in London, July 2004, at the Royal College of Music. Her *Music of Remembrance*, for chamber ensemble, was commissioned by the Third Chair Chamber Players and the Angels Theater Company, Lincoln, Nebraska, as incidental music for the play *The Train*. The work premiered at the Lied's Johnny Carson Theater in Lincoln in April 2007, and was subsequently performed in Omaha and Kearney at the Merryman Performing Arts Center. *The Train* is a play about holocaust survivors and remembrance.

Metaxu is a Greek word for the boundary between the material and spiritual worlds. The passage through is possible by meditation as well as music.

My interest in female mystics and stumbling upon a work for two new faculty members, Sharon Campbell and Noah Rogoff. The melodic and harmonic resources grow from a group of set classes from (0167) to (01267) and (012367). The textures, use of the sets in embedded layers, soloistic searching melodies in the cello, and especially in #4, *Metaxu*, the crossing of the voice and cello parts, with the voice and cello basically on top of each other, are meant to symbolize the image of *metaxu* and bring out the liminal qualities of the music. The text for *Metaxu* (2008) is from Simone Weil's *La pesanteur et la grace* (Gravity and Grace), published in 1947. Weil, born to a well-to-do Jewish family, embraced the social teachings of Jesus (although she never was baptized). She preferred to live and work among the poor and died of tuberculosis, refusing the proper nutrition and medical attention that the poor could not afford. My setting uses short phrases from different sections of her book. (World Premiere)

The text translated:

1. **Accepter le Vide**

Grace fills empty spaces but it can only enter where there is a void to receive it, and it is grace itself which makes this void.

2. **Détachement**

He emptied himself of his divinity, to empty ourselves of the world, to reduce ourselves to the point we occupy in space and time, that is to say, to nothing.

3. **Décréation**

He who gives us our being loves in us the acceptance of not being. Our existence is made up only of his waiting for our acceptance not to exist.

4. **Metaxu**

This world is the closed door. It is a barrier. And at the same time it is the way through. The essence of created things is to be intermediaries leading to God.

5. **Beauté**

Beauty captivates the flesh in order to obtain permission to pass right to the soul...the instantaneous and the eternal. The beautiful is the experimental proof that the incarnation is possible.

John Gibson's acoustic and electroacoustic music has been presented in the US, Canada, Europe, South America and Asia. His instrumental compositions have been performed by many groups including the London Sinfonietta, the Da

Weil's book inspired the piece, which took shape as Capo Chamber Players, the Seattle Symphony, Speculum Musicae, and at the Tanglewood, Marlboro and June in Buffalo festivals.

Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival, the Florida Electroacoustic Music Festival, and several ICMC and SEAMUS conferences. Gibson holds a Ph.D. in music from Princeton University, where he studied with Milton Babbitt, Paul Lansky, and Steven Mackey. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia, Duke University and the University of Louisville. He is now Assistant Professor of Composition at the Indiana University Jacobs School of Music.

Slumber was composed at the request of the Third Practice Festival for multichannel pieces that engage or incorporate the music of the past in some way. "For *Slumber*, I looked to music from Schumann's *Kinderszenen*, "Kind in Einschlummern." I asked pianist Mary Rose Jordan to record this piece. Then I subjected parts of the recording to the whims of my own software, which stratifies the spectrum of a brief sound and creates many shimmering, out-of-sync repetitive patterns. Almost all of the sounds in the piece come from the piano recording. The synthesizer solo in the middle section was performed by me, using a glove controller. *Slumber* begins very noisily, but it eventually settles into a quotation from the end of the Schumann."

Gheorghe Costinescu, born in Bucharest in 1934 and residing in New York since 1969, has been active as a composer, conductor, pianist, musicologist, and educator. After earning an MA in composition from the Bucharest Conservatory in the class of Mihail Jora, he continued his studies with Karlheinz Stockhausen in Cologne and with Luciano Berio at The Juilliard School in New York. In 1976 he received a PhD with Distinction from Columbia University, where he studied with Chou Wen-chung. His chamber, choral, orchestral, and stage works have been performed in the main cities of Europe and the United States, and at the Royan, Shiraz-Persepolis, and Tanglewood festivals. His stage work *The Musical Seminar*, a winner in the League-ISCN National Composers Competition, was premiered at Lincoln Center in New York City. The European premiere took place at the Stuttgart State Opera.

Costinescu has received grants and awards from the American Academy and Institute of Arts and Letters, the National Endowment for the Arts, the New York

Foundation for the Arts, the American Music Center, has been a Fulbright Scholar and has also received the Romanian Academy's George Enescu prize. His theoretical writings include studies and articles on contemporary music, essays on comparative aesthetics, and *A Treatise on Musical Phonology*.

Costinescu has held teaching positions at The Juilliard School, Columbia University, and the New School for Social Research. In 1982, he joined the faculty and subsequently directed the electronic music program at Lehman College of the City University of New York, where he became Professor Emeritus of Music in 2003.

Sonata for the Piano (1957, rev. 2007-08)

I composed the initial version of my piano sonata in 1957, while a conservatory student in Romania. I revised it, or rather re-composed it, exactly fifty years later in the United States. I mean by "re-composing" updating, restructuring, and expanding already existing material.

Of the three movements of the work – *Moderato energico*, *Andante poco rubato*, and *Presto con fuoco* – the first and the third are structured more or less according to the classic sonata form; the second movement uses a combination of ternary and variational forms. Since making a studio recording of the last movement for the Romanian Broadcast in 1957, I have had none of the movements performed in public, feeling that their full potential was not yet realized.

The Sonata's main themes, some rather pungent and chromatic, others more lyrical or with modal inflections, followed me through the years. Recently, I felt urged by my compositional and life experiences to complete the work as I first imagined it. It came, however, as a surprise that the last movement, especially in the coda, turned out to integrate, in addition to echoes from the preceding movements, elements of ragtime and jazz. These emerged as if pointing to where the long journey of composing this work was to end. –G. C., New York, 2008

Raoul Pleskow, composer, was born in Vienna, Austria and educated in New York City. His principal teachers in composition were Karol Rathaus, Otto Luening, and Stefan Wolpe. He has been recipient of many honors, the most recent of which include awards by the National Endowment for the Arts, the Martha Baird Rockefeller Fund for Music, the National Institute of Arts and Letters, and a fellowship from the John Simon Guggenheim Memorial Foundation. His works have been performed by the Cleveland Philharmonic, the

Meet the Composer, and the Ford Foundation. He Tanglewood Festival Orchestra, the Plainfield Symphony, the Orchestra de Camera, the South Dakota Symphony, the Pierrot Consort, the Stony Brook Contemporary Chamber Players, the Queens Symphony Orchestra and many others. Commissions include those by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi, Camarata, the North/South Consonance and the Unitarian Church of All Souls. He was Chairman of the music department at C.W. Post University from the late 1960s until 1994. His work can be found on CRI, Serenus, Ars Nova-Ars Antiqua, Golden Crest, Centaur, CRS, Capstone, and North-South Records.

Konzertstück for Violin and Piano (2008) consists of a brief cadenza for solo violin that leads into a quasi-fantasia for violin and piano. It is followed by a second movement in form of a rondo. The work is non-tonal and is dominated by the violin. It is dedicated to the memory of my father, a violinist. (World Premiere)

Ronald Keith Parks has received commissions from, and written for the Charlotte Civic Orchestra, NeXT Ens, Force of Nature, SC Music Teachers Association, Georgia Contemporary Ensemble, NC School of the Arts Symphony, the International Music Program, and many others. His compositions have been performed in numerous venues throughout North and South America, Europe, Australia, and Asia. His research into computer music techniques has been widely disseminated. He was awarded the Aaron Copland Award and his music is available on the EMF, Vox Novus, and ERM labels. He is currently an Associate Professor of Music at Winthrop University.

Anacoustic Zones

The anacoustic zone is the region of the earth's atmosphere, above an altitude of about 160 kilometers, where the distance between the air molecules is greater than the wavelength of sound, and sound waves can no longer be propagated. One thing I find attractive about composing electroacoustic digitally rendered music is the possibilities inherent in the ability to approach sound, and the transformation of sound, in ways that are not otherwise available. In Anacoustic Zones I was intrigued by the possibility of creating metaphorical anacoustic zones through which sound-generating sources pass into and out of and the sounds they emit are disintegrated or reanimated in the process. The substance of the music becomes the aural evidence of anacoustic

processes acting on sound generating sources as zones. It is the transition from a normal state to immersion in the anacoustic zone (or vice versa) that is elevated to the perceptual surface of the music. Each zone can have a unique effect on sound and disintegrate or reanimate it in different ways. Similarly, subtly different sounds may react differently as they approach or passes through the same zone. Content, gestures, and form are governed by the aural, surface evidence of the effect that each zone has on sound source materials. The result is a work that exists somewhere on the continuum between articulation and timbre.

Elliott Schwartz was born 1936 in New York City and studied composition with Otto Luening and Jack Beeson at Columbia University. He has recently retired from the faculty at Bowdoin College, where he served for 43 years, twelve of them as department chair. His many extended residencies and/or visiting professorships include Ohio State University, the University of California (San Diego and Santa Barbara), Harvard, Oxford, and Cambridge. Schwartz's compositions have been performed by such groups as the Minnesota Orchestra, Cincinnati Symphony, Indianapolis Symphony, St. Paul Chamber Orchestra, Chicago Chamber Orchestra, and the Youth Orchestra of the Netherlands and featured at numerous international music centers and festivals including Tanglewood, the Library of Congress, Monday Evening Concerts (Los Angeles), Deljsbreker (Amsterdam), Music of the Americas (London), and the European Youth Orchestra Festival (Copenhagen). Leading orchestras and chamber ensembles have recorded his music for New World, CRI, Albany, Innova, Capstone and other labels. Honors and awards for his compositions include the Gaudeamus Foundation (Netherlands), the Rockefeller Foundation (two Bellagio residencies), and the National Endowment for the Arts. Over the course of his career he has served as president of The College Music Society, president of the Society of Composers, Inc, vice-president of the American Music Center, and board member of the American Composers Alliance.

Schwartz has also written or edited a number of books on musical subjects. These include *Music: Ways of Listening*, *Electronic Music: A Listener's Guide*, *Music since 1945* (co-author with Daniel Godfrey) and the anthology *Contemporary Composers on Contemporary Music* (co-editor with Barney Childs). A CD recording of four recent works has just been released by Innova Records, and a disk containing Schwartz's six chamber concertos (played by the Boston Modern Orchestra

they near, pass through, and emerge from these Project, Gil Rose conducting) will appear on the BMOP Sound label later this summer.

The Seven Seasons was composed in 2007 for one of my students, Katie Cushing, who is an excellent pianist with experience playing new music and great interest in extended piano techniques. I had originally thought of a work depicting the four seasons, but then decided that it would be more interesting to add three more "seasons" -- Holiday, Monsoon and Wildfire --to the traditional foursome. Katie played *The Seven Seasons* at a Bowdoin College student recital in May 2008; the present performance is the work's New York premiere.

Christopher Bailey was born outside of Philadelphia. He turned to music composition in his late 'teens, studied at the Eastman School of Music and later at Columbia University. Recent performances of his music occurred in Taiwan, Germany, Montreal, New York, Chicago, Miami, New Orleans, Houston, Minneapolis, and in Seoul, Korea, where he was a 2nd-Prize recipient in the International Composers Competition. Other awards include prizes from BMI and ASCAP, and the Bearns Prize. In summer 2007, he released a CD of piano music with electronics. For more information, see <http://music.columbia.edu/~chris>.

Timelash (2000/revised 2003) was written in 1999 as a kind of antidote to another work of mine, *SL III: Trio*, which is a long, mostly slow composition. *Timelash* proceeds rapidly, sometimes repetitively, in jolts and fits and starts, beeping out quasi-Morse Code rhythms, and occasionally colliding its instruments into scrunching climaxes. It also explores resonance: a chord is depressed silently by the pianist at the beginning of the work, and is allowed to resonate for the duration of the composition. I was very careful about the sounds of the harmonies in the work, though sometimes they whiz by too rapidly to follow the detail.

ABOUT THE ARTISTS

Nathan Buckner, piano (Associate Professor) joined the U.N.K. music faculty in 1997. Mr. Buckner has appeared throughout the United States as well as in Europe and Asia as a soloist and chamber musician. Performances include solo recitals at Alice Tully Hall and the Kennedy Center, as well as chamber concerts with the DaCapo Chamber Players at Merkin Hall, and Washington's Contemporary Music Forum at the Corcoran Gallery. A native of Eugene, Oregon, Mr. Buckner holds a B.M. from The Juilliard School, an M.M. from Indiana University and a D.M.A. from

University of Maryland.

Sharon O'Connell Campbell, mezzo-soprano, has performed numerous opera roles, most recently the Third Lady in the Lyric Opera of Kansas City production of *Die Zauberflöte*. Dr. Campbell is a recent graduate of the University of Kansas, where she earned the Doctor of Musical Arts degree in Vocal Performance. Recently, she appeared as a soloist in the Beethoven Symphony No. 9 with the Kansas City Philharmonic, and in Bradley Ellingboe's Requiem with the Chicago Arts Orchestra.

Catherine Cushing has recently completed her junior year at Bowdoin College, with a double major in English and Education. She has also spent a semester in Paris under the Vassar-Wesleyan study-away program. A native of Westwood, Massachusetts, she studied piano at the New England Conservatory prep division, and has been a piano student of Anastasia Antonacas and Joyce Moulton at Bowdoin.

Pianist **Stephen Gosling** enjoys a varied career as soloist and chamber musician with a particular focus on the music of our time. He is currently a member of the New York New Music Ensemble, Ensemble Sospeso, Manhattan Sinfonietta, American Modern Ensemble, Washington Square Contemporary Music Society, and Ne(x)tworx. He is additionally a frequent guest artist of many other groups, including the New York Philharmonic, Orpheus, the Chamber Music Society of Lincoln Center, American Composers Orchestra, the Orchestra of St. Luke's, Speculum Musicae, and Absolute Ensemble. His work has garnered consistent critical acclaim, and he was profiled by the New York Times in October 2005.

Originally from Armonk, NY, **Jonathan Howe** earned a BA in Music from Princeton University in 2001, and an MA in Music Education from Queens College/CUNY in 2005. He has been teaching music at East Hampton High School since 2003 and teaches privately as well. Mr. Howe studied piano with David Richards, Donald Pirone, Elizabeth Wright, and Edmund Niemann and currently studies with Teresa Dybvig. Unlike several of his prior performances, this program will not require the use of paper clips, wood chisels, or glass rods

Kolot Ensemble Artists :

Robert Spady, clarinetist, doctoral student and associate instructor at Indiana University, was a soloist with the Toronto Symphony Orchestra;

Gerardo Ubaghs, violinist, Artists Diploma from Reina Sofía in Madrid, graduate student at Indiana University, first prize-winner in the International String Competition in Shanghai;

Véronique Mathieu, violinist, doctoral student at Indiana University, first prize winner of Canadian Music Competition, Clermont-Pepin Music Competition, winner of Canada Council Bank of Instruments Competition;

Jung-Min Shin, violist, doctoral student at Indiana University, Associate Concertmaster of Evansville Philharmonic Orchestra, Artist in-Residence at University of Evansville as a member of Eykamp String Quartet;

Yotam Baruch, cellist, Master's degree from the Peabody Conservatory in Baltimore, doctoral student at Indiana University, winner of the chamber and solo competition at the Tel-Aviv Academy of Music.

Yael Manor, pianist, Master's degree from the Tel-Aviv Buchmann-Mehta School of Music, doctoral student and Associate Instructor at Indiana University; founder and director of Kolot Ensemble.

Described by The Boston Globe as a "talented, . . . fine player," **Noah Turner Rogoff**, cello/double bass/Director of String Project began studying cello at the age of four. He holds a Master of Arts in music theory and a doctorate in cello performance from the University of Minnesota, where he studied with Tanya Remenikova, formerly an assistant to Rostropovich at the Moscow Conservatory. He was a student of Hans Jensen at Northwestern University. Mr. Rogoff earned his B.M. at Northwestern along with a certificate in music criticism from the Medill School of Journalism and a minor in French. An active supporter of new music, Mr. Rogoff performed two solo works of Elliott Carter in the presence of the composer at the Saint Paul Chamber Orchestra Center in 2006.