



Founded in 1937  
Affiliate of BMI since 1944

## American Composers Alliance

### Summer Music Festival

June 17-20, 2009

Symphony Space Leonard Nimoy Thalia  
New York City

Concert 1: Wednesday, June 17, 2009 7:30 PM

[www.composers.com](http://www.composers.com)

## **ACA Board of Directors & Staff**

Hubert Howe\*  
President  
Noel Zahler  
Vice-President  
Joel Gressel  
Secretary/Treasurer  
Richard Brooks  
Chairman  
Robert Carl\*  
Fred Cohen  
Gerry Ann Fifer  
Barry Hoggard  
John Melby  
Idith Meshulam\*  
Steven C. Sacco  
James Paul Sain  
Joel Eric Suben  
Beth Wiemann\*  
Mark Zuckerman  
(\*Concert committee)

### **General Manager**

Gina Genova

### **Festival Producers**

Gina Genova  
Sara Schoenbeck  
David Fulmer  
Yael Manor  
Jason Mears  
Matthew Welch  
Liam Harte  
Paul Kerekes

### **Web, databases, membership, accounts**

Joan Dyer  
Steve Hanson  
Darren J. Smith

### **Archivist**

Jessica Freeman

### **ADDRESS**

648 Broadway  
Room 803  
New York, NY 10012

### **TELEPHONE**

(212) 925 0458

### **EMAIL**

info@composers.com

### **FAX**

(212) 925 6798

### **WEB**

www.composers.com

*Special thanks to Jeff, Patricia, and Denis at Symphony Space for their kind and generous support of ACA Festivals.*

### **Live Sound Playback:**

*David Schnirman, Hear No Evil*

### **Audio Recording Engineer:**

*Giovanni Massa*

Wednesday, June 17, 2009 7:30 PM

***ELECTIONS, TRANSITIONS, AND REFUGE***  
***With Second Instrumental Unit***

***David Fulmer, conductor***

*And special guest artists: Duo Parnas, Wendeline Everett,  
Gabri Athayde, and Helena Piccazio*

**Frederick Tillis**

**SONG for Sister Hokkaido (2008) \***

for Brass Quintet and Latin percussion

Nathan Botts, Paul Murphy, Trumpets

Sydney Braunfeld, Horn

Nathan Mayland, Trombone

Dan Peck, Tuba

Alex Lipowski, Percussion

**Brian Fennelly**

**'Sigol' for Two, Fantasy Duo for Violin and Cello (2008)**

Duo Parnas

Madalyn Parnas, violin

Cicely Parnas, cello

**Travis Alford**

**Transitions (2006-07) \*\***

Jonathan Engle, Flute/Alto flute

Nathan Botts, Trumpet

Vicky Chow, Piano

**Richard Cameron-Wolfe**

**ARQ: Region III - Refuge (2008) \***

David Fulmer, violin

Molly Morkoski, Vicky Chow, Piano 4-hands

**INTERMISSION**

**Robert Ceely**

**METAMIR (2006) †**

Alto flute: Jonathan Engle

Carol McGonnell, bass clarinet

Aaron Boyd, viola

Molly Morkoski, piano

David Fulmer, conductor

**Lewis Nielson**

**What about you? (2007) \*\***

Helena Piccazio, violin

Gabrielle Athayde, cello

Wendeline Everett, bassoon

**John Eaton**

**Our Four Candidates (2008) \***

*in 5 movements: Obama, McCain, Biden, Palin, The Campaign*

Jonathan Engle, Flute/alto flute

Arthur Sato, Oboe/English horn

Carol McGonnell, Clarinet/bass clarinet

Adrian Morejon, Bassoon/contrabassoon

David Fulmer, conductor

\* World premiere

\*\* New York Premiere

† World premiere of revised version

## ABOUT THE COMPOSERS and PROGRAM NOTES

**TRAVIS ALFORD** (b. 1983) is a composer, trumpet player, and improviser in the Boston area. Growing up in Spring Hope, NC, he began playing the trumpet at the age of 11 in school concert and jazz bands, community groups, and in church. In college he discovered he was much better at composing than playing the trumpet (though he still tries). As a performer, Travis played with the ECU Symphonic Wind Ensemble, various chamber and jazz ensembles, and with the North Carolina "Pops" Orchestra. While at NEC he was a member of The Forge, a contemporary improvisation collective under the direction of Tanya Kalmanovitch. Current projects include *Test Pattern*, a composer/performer collaboration with composers Dan Van Hassel (piano) and Mu-Xuan Lin (voice), and the experimental & collaborative music series *COMPROVIDED* (BOS & NY), of which Travis is co-founder and Artistic Director. He is also co-founder of the Park Street Brass Ensemble, based at Park Street Church in Boston, where he is also on the leadership board of the arts ministry, which helps to connect, involve, and promote artists within the church. He holds degrees from the New England Conservatory (MM, Music Composition 2008) and East Carolina University (BM, Music Theory/Composition 2005), and is currently working toward a PhD. in composition at Brandeis University. His principle composition teachers have included Eric Chasalow, David Rakowski, Lee Hyla, Edward Jacobs, Mark Richardson, and Mark Taggart.

**Transitions** (2006-2007): "2005-06 was a time of transition for me. I graduated from college, became engaged, got married, moved to Boston, and began graduate study. It was also a year of emotional transition and loss, as my high school music teacher, friend, and colleague, Michael Lancaster, passed away unexpectedly. Mike or "L" as he was affectionately known was a jazz aficionado and a rocker at heart, which heavily influenced my early musical upbringing. His passion for music however transcended these genres, and he helped instill in me the idea that "music is music," some good, some bad, while any further labels/genres are inadequate at best, and ultimately unimportant. I do not wish to get into much formal discussion of the work except to say this: Michael once told me, when he found I was going into composition

he knew I would get into "new" music, but to remember to "write something with a melody". Although I feel most of my music is "melodic", I knew what he meant. So for this piece, the destination is the trumpet (Mike's instrument) melody at the end. L, I hope you enjoy."

Composer-pianist **RICHARD CAMERON-WOLFE** was born in Cleveland, receiving his music training at Oberlin College and Indiana University. His principal teachers were Joseph Battista and Menahem Pressler (piano); Bernard Heiden, Iannis Xenakis, and John Eaton (composition). After teaching briefly at Indiana University, Radford College, and the University of Wisconsin-Milwaukee, Cameron-Wolfe moved to New York City, where he performed and composed for several major ballet and modern dance companies. In 1978 he began a 23-year Professorship at Purchase College, SUNY, resigning in 2002 in order to focus on the piano and composing.

Devoted to the promotion of modern classical music (which he prefers to call "sound art"), Cameron-Wolfe has served as an administrator for several musical organizations: Friends of American Music (1974 to the present), the New Mexico Music Festival (1978-82), Music from Angel Fire (1984), The Charles Ives Center (1990-91), and as Executive Director of the American branch of CESAME: the Center for Soviet/American Musical Exchange (1989-93).

Cameron-Wolfe now lives in the mountains of northern New Mexico, where he teaches piano and hosts a monthly web-streaming three-hour "Sunday Morning [Un] Classics" radio show (dominated by 20th-century music). His current projects include the recording and editing of two CDs – one of his own compositions, the other showcasing his unique piano repertoire of music by lesser-known 20th-century composers. He is currently preparing for an autumn 2009 concert tour in Russia, playing works by Dane Rudhyar, Leo Ornstein, and Thomas de Hartmann, and will be attending the premiere of his opera "Liaison (with Roses)" at the Roerich Museums in Moscow and St. Petersburg.

### **ARQ: Region III - Refuge** (2008)

ARQ is a projected seven-movement work for chamber orchestra with prominent piano part, designed as a means of escape from (the corrupt system of) reality. The design and

destiny of this "ship" is indebted to both the story of Noah and to the Book of Revelation. Each of its seven sections will exist independently in a chamber music manifestation, and "Refuge" is Region III of the structure. Its function in relation to the whole can be summarized by the progression from refuge [from the conflict of Region II] through meditation to purification. (World Premiere)

"To me music is organized sound in time. Whether my music is instrumental, vocal, electronic or a combination, the impetus is the idea; the medium chosen is a result of the idea." **ROBERT CEELY**, born in 1930, is a composer and an educator. His compositions include solo, chamber, and orchestral music as well as music for tape and tape with instruments. He attended the New England Conservatory where he studied with Francis Cooke and completed further studies with Darius Milhaud and Leon Kirchner at Mills College, with Roger Sessions, and with Edward Cone and Milton Babbitt at Princeton University.

From 1963-64, he composed music in the Electronic Music Studio in Milan as a guest of The Italian Government. His ballet "Beyond the Ghost Spectrum", commissioned by the Fromm Music Foundation with choreography by James Waring, was performed at Tanglewood with Michael Tilson Thomas conducting and the opera, "Automobile Graveyard", after a play by Fernando Arrabal, was presented at the New England Conservatory in 1995. He has received grants from the National Endowment for the Arts, the Ditson Fund, the Manon Jarroff dancers, the Massachusetts Arts Council, the Fromm Music Foundation and others. He has taught at the Naval School of Music, The Lawrenceville School, Robert College in Istanbul, and for thirty-eight years at the New England Conservatory where he established and directed the Electronic Music Studio and taught composition. In 1995, he was honored with an Outstanding Alumni Award. He retired from teaching in 2003 and presently devotes his time and energy to composition.

**METAMIR** (2006) began life as a composition for Alto Flute, Bass Clarinet, Viola and tape. During extensive revision it has morphed into a piece for Alto Flute, Bass Clarinet, Viola and Piano. The revision resulted from the application of simple mathematical procedures: addition, subtraction, multiplication and division. Although the resulting composition exhibits some

characteristics to the original; in most respects it is entirely new, and different. This revised version is receiving its world premiere.

**JOHN EATON** was called "The most interesting opera composer writing in America today" by Andrew Porter in The London Financial Times. He has received international recognition as a composer and performer of electronic and microtonal music as well. Eaton's work has been performed extensively throughout the world. International performances include those in Italy (at the Venice Festival, Maggio Musicale Fiorentina, RAI, etc.), and many others. In America, his work has been performed by the San Francisco Opera, Cincinnati Symphony, Los Angeles Philharmonic, Santa Fe Opera, New York City Opera and Brooklyn Academy of Music.

His most recent grand opera, *The Reverend Jim Jones*, was commissioned by the National Endowment for the Arts. In 1993 he formed the Pocket Opera Players, which presented his operatic pieces *Peer Gynt* and *Let's Get This Show on the Road* to great public and critical acclaim; as was the case in 1996, when it premiered *Don Quixote* and *Golk* as well. On May 30th, 1997, Boston Musica Viva commissioned and premiered *Travelling with Gulliver* with a grant from the Fromm Foundation. A festival of Eaton's music took place at the Tribeca Performing Arts Center on May 18th and 19th of 2004, featuring the World Premiere of *Pinocchio* and the New York Premiere of *Antigone*, as well as panels on The Acting Instrumentalist: Eaton's Pocket Operas and Contributions to Electronic Music. His comic opera, *Pumped Fiction*, was premiered by ACA at Symphony Space in 2007. Allan Kozinn spoke of it as a "...considerable achievement" in the New York Times. Eaton is Professor Emeritus of Music Composition at the University of Chicago. He taught there for 10 years and at Indiana University (Bloomington) for 20.

**Our Four Candidates** (2008) The composer describes it as "a lark, not a serious piece." It was written rather quickly last year during the height of the presidential campaign, generally on flights between New York and Iowa City.

The five movements are meant to represent, respectively, Barack Obama, John McCain, Joseph Biden, Sarah Palin, and The Campaign (or "Camp-Pain") itself. Generally, the clarinet portrays Obama; the bassoon (and contra-bassoon), McCain; the plaintive oboe (and

English horn), Biden; and the carping flute (and piccolo and tin whistle), Palin. Often, however, the instruments go out of character and take other parts in the musical continuity – e.g., in the beginning of the Obama movement, the English horn and contra-bassoon represent exotica and the flute atmosphere; and, in the Palin movement, the oboe and bassoon play Eskimo songs.

The movements are further broken down: **I. Obama:** *An Exotic Birth and Youth, Coming of Age, A Somewhat Misspent Youth, The Statesman Emerges;* **II. McCain:** *He Comes from a Military Background, Military Service, Pilot Training, The Hanoi Hilton, In the Air over 'Nam, Shot Down, A Prisoner, The Rescue, The Temporary Decline;* **III. Biden:** *Stentorian, Frenetic, and, throughout, The Orator;* **IV. Palin:** *Coming to Life, Life in the Arctic, The Mature Biting Sarah, Sarah the Huntsman* (complete with rifle shots); **V. The Campaign:** no specific episodes, but listen for the candidates oratorical style and songs.

“The piece is very challenging for the instrumentalists, especially with the ubiquitous microtones and multiphonics. I hope you forgive my having some fun and enjoy reminiscing about the campaign.” (World Premiere)

**BRIAN FENNELLY** (born 1937) studied at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus '65, Ph.D. '68). From 1968 to 1997 he was Professor of Music in the Faculty of Arts and Science at New York University, where he is now Professor Emeritus. In addition to a Guggenheim fellowship, his awards include three fellowships from the National Endowment for the Arts, two Koussevitsky Foundation commissions, and an award for lifetime achievement from the American Academy of Arts and Letters. His catalogue includes fifteen works for orchestra, twelve of which have been recorded; choral music; and chamber music including *Skyscapes I-IV*, *Evanescences* for instruments and tape, two piano sonatas, three string quartets and three brass quintets. His music has been awarded prizes in such prestigious competitions as the Louisville Orchestra New Music Competition and the Goffredo Petrassi International Competition for orchestral music. He is co-director of the Washington Square Contemporary Music Society, which he founded in 1976. In November 2007 Albany records released a new CD of his chamber music featuring the Da Capo Chamber Players,

Pro Arte String Quartet, the ensemble counter)induction, and pianist Blair McMillen.

**'Sigol' for Two** is a fantasy for violin and cello written in 2008 for Duo Parnas. It is the fifth work based on materials first heard in *Sigol Musings* (2004) for solo violin, written for violinist Rolf Schulte and dedicated to the composer's granddaughter Sigol Sara Fennelly, born in 2003. The “Sigol” theme itself can be seen as an imagined portrait of the child, beginning rhapsodically and concluding with a little dance. *'Sigol' for Two* is in seven contiguous parts that can be regarded as free variations: the “Sigol” theme, a scherzando, a nervous fantasy, a paraphrase of the theme, a quixotic drama, a lullaby, and a muted reprise of the scherzando. *'Sigol' for Two* won the New York Composer Circle's 2008 composer competition and was recorded in March 2009 by Duo Parnas for their second CD on Sheffield Lab.

**LEWIS NIELSON** (b. 1950) studied music at the Royal Academy of Music in London, England, Clark University in Massachusetts and the University of Iowa, receiving a Ph.D. in Music Theory and Composition in 1977. His music appears through American Composers Edition and CDs of his music are available from Albany, MMC, Capstone, Centaur, and Innova Recordings. He has received numerous grants and awards for his works, including from the National Endowment for the Arts, the Delius Foundation, Meet the Composer, the Georgia Council for the Arts, the Groupe de Music Expérimentale de Bourges in France, the Ohio Council for the Arts, and the 2008 Cleveland Arts Prize. After 21 years at the University of Georgia, he joined the composition faculty of the Oberlin Conservatory of Music in 2000 where he is currently Professor of Composition and chair of the Composition Department.

Layers of music and speech both define the structural integrity of **What about you?** (2007) and account for its ultimate cohesiveness. The text consists of repeating consonants and vowels, text fragments of indeterminate language, and intelligible—if occasionally fragmentary—utterances in German, Spanish, and English. Similarly disjointed organizational schemes can be heard in the music as short articulations shun connection to longer events and delay the emergence of meaning and clarity. From somewhere within the interwoven texture, the dialectical purpose of the work surfaces. The final text (taken from an

unfinished poem fragment by Osip Mandelstam in my own translation) provides a clue to the means of creating this unified form of expression: "And suddenly, out of my ineloquent stammering, sounds fill out and stretch." (New York Premiere)

**FREDERICK C. TILLIS** was born in Galveston, Texas on January 5, 1930. His catalog includes more than 150 compositions and commissions, some of ACA publishing's most oft-requested works, spanning both jazz and classical European traditions in various media - symphony orchestra, jazz, instrumental, choral, chamber music, and vocal works. Melodic, harmonic, and rhythmic textures reflect elements of various musics of the world, including Asian and Western cultural backgrounds. Dr. Tillis has also written thirteen books of poetry. Among his honors and awards are several commissions, as well as grants from the Rockefeller Foundation, the National endowment for the Arts, the United Negro College Fund, the Commonwealth Award from the Massachusetts Cultural Council, and The Distinguished Faculty Lecturer's Award at the University of Massachusetts at Amherst. As a jazz saxophonist, he has traveled with the Tillis-Holmes Jazz Duo and the Tradewinds jazz Ensemble to Australia, Austria, Belgium, China, England, Fiji, France, Germany, Greece, Italy, Japan, Luxembourg, Mexico, Netherlands, New Zealand, Poland, the former Soviet Union, Switzerland, and Turkey. In addition, he was artist in residence in South Africa, Japan, and Thailand.

**Song For Sister Hokkaido** (2008) is a piece written for Brass Quintet and Latin Percussion that combines western European harmonic and melodic vocabulary, Jazz rhythmic figures and Latin American pulse and cultural nuances. A cultural mixture and brew of American, Asian, Latin and western European flavors. (World premiere)

#### ABOUT THE ARTISTS

Some of New York City's finest young professionals, **Second Instrumental Unit** has been featured both as Resident-ensemble, and as Guest-artists at Queens College, Harvard, Yale, Princeton, Columbia, Juilliard, the New England Conservatory, and many others. In 2007, SIU was invited to lecture and perform in Porto Alegre, Brazil at the Universidad. As a result of the tour, the Arts Council and Minister of Education of Brazil issued a special citation to David Fulmer and Eliot Gattegno (co-directors) for their outstanding artistic excellence. The Unit

made its Carnegie Hall debut at Weill Recital Hall in the spring of 2006 in a 90th birthday celebration concert in tribute of Milton Babbitt. In addition to its residency at the Aaron Copland School of Music, the Unit will also be the in residence at the Boston Conservatory this year. The American Composers Alliance has been fortunate to showcase the Second Instrumental Unit at its annual summer festival since 2007. "It brings us great pleasure to be making our third appearance at the ACA festival."

This season these teen-aged phenoms of **DUO PARNAS**, Madalyn and Cicely Parnas, have performed duo concerti with the New York String Orchestra conducted by Jaime Laredo, the Albany Symphony Orchestra conducted by David Alan Miller, and the Catskill Symphony Orchestra led by Charles Schneider. They were awarded 1st prize in the 2008 International Chamber Music Competition at Weill Recital Hall and in the 2008 NYASTA Solo Competition, and are recording their second CD, following the release of their highly successful debut CD. Together Madalyn and Cicely are chamber music students of Peter Serkin, with whom they present trio concerts, including most recently, the opening of Music Mountain's 80th year on Sunday, June 14, 2009.

**Wendeline Everett** graduated from Oberlin Conservatory with a degree in bassoon performance. In addition to performing solo works and chamber music on the bassoon, she is also an expert on Turkish and Middle Eastern wind instruments.

Featured in the ACA Festival 2008, **Gabri Athayde**, a cellist since the age of four and a half, was born in Orinda, California. She graduated from Oberlin, where she also learned to speak Japanese and Mandarin. Currently a graduate student at UCSD, she is mentored by Charles Curtis.

The Brazilian **Helena Piccazio** began her violin studies in 1991 with Renata Jaffe in São Paulo. She has performed with many groups, including Repertoire Experimental Orchestra, University of São Paulo Symphonic Orchestra, Jeunesses Musicales World Orchestra and the Lucerne Festival Academy Orchestra.

∞ ∞



**The 2009 ACA Laurel Leaf Award** for a distinguished career in support of American music will be presented on Thursday, June 18th to the acclaimed soprano, **Phyllis Bryn-Julson**, a champion of new music by American composers throughout her long career.

First awarded by ACA in 1951, the Laurel Leaf has been received by such notable artists as Martha Graham (1959), Claire Reis (1963), Henry Cowell (1965), Aaron Copland (1963) -- ACA's first president, the MacDowell Colony (1973), Ralph Shapey and the Contemporary Chamber Players of the University of Chicago (1979), WNYC Radio and the American Composers Orchestra (1987), and the Gregg Smith Singers (2003).

ACA congratulates New York Women Composers, Inc. on their 25<sup>th</sup> anniversary in 2009, and salutes one of its founders, ACA composer **Elizabeth Bell**, celebrating her 80<sup>th</sup> birthday this year.

**Perusal scores** of works on this concert are on display at the WACA table just outside the entrance to the concert hall. Many of the festival scores are available for purchase at [sales@composers.com](mailto:sales@composers.com)

Also on the WACA table, are free brochures and complimentary CDs, representing works by ACA composers, as well as copies of the historically important ACA Bulletin, published from 1952-1965.

ACA is a 501(c)(3) nonprofit corporation in the State of New York. It relies on donations from the public and from members and friends of ACA. These concerts are funded, in part, by generous contributions from BMI, Proskauer Rose, the Lower Manhattan Cultural Council, the Argosy Foundation, CUNY Graduate Center Research Fund, and the Office of Cultural Affairs, Consulate General of Israel in New York.

\*ACA is grateful for special funding for seven works by young composers on the program (noted with asterisk below), with support from the Alice M. Ditson Fund of Columbia University.

∞ ∞

## 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 Kerekas: 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
- 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, 1<sup>st</sup> edition, Vol I. More info available at the WACA table outside of Thalia Hall, or email [info@composers.com](mailto:info@composers.com)

Please feel free to get a cold drink at *Unwined*, and bring it with you into the theatre for the concert.