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American Composers Alliance

Summer Music Festival

June 17-20, 2009

Symphony Space Leonard Nimoy Thalia
New York City

Concert 2: Thursday, June 18, 2009 7:30 PM

www.composers.com

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Special thanks to Jeff, Patricia, and Denis at Symphony Space for their kind and generous support of ACA Festivals.
Live Sound: David Schnirman, Hear No Evil
Audio Recording Engineer: Giovanni Massa

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
- Ronald Keith Parks: Anacoustic Zones
- Elliott Schwartz: The Seven Seasons
- Christopher Bailey: Time Lash*

Special funding for seven works by young composers on the program (noted with asterisk above), has been received from the Alice M. Ditson Fund of Columbia University.

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

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

Thursday, June 18, 2009 7:30 PM

WORK SONGS, BLUE STATES
with the Zukofsky Quartet

Aaron Boyd and Cyrus Beroukhim, violins
David Fulmer, viola Alberto Parrini, cello

and special guest artists: Esther Lamneck, Jane Rigler, and Thomas Piercy

John Melby **Concerto No. 2 for Clarinet and Computer (2006)**

Esther Lamneck, clarinet

Anthony Greene **String Quartet 'Chance' (2007) ****

Griffith Rose **RIPOSTE: 63 Bars for John Cage (1994) †**

Jane Rigler, flute

Matthew Davidson **String Quartet "I Had Five Long Years" (1991) ***

Intermission

Presentation of Laurel Leaf award to Phyllis Bryn-Julson

Joel Gressel **Blue States (2008) ***

electronic playback

Gilbert Galindo **Lost in the Caves (2008) ***

Thomas Piercy, amplified bass clarinet
with computer live sound by the composer

David Fulmer **String Quartet No. 3 (2009)***

* World premiere

** New York Premiere

† U. S. premiere

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.

ABOUT THE COMPOSERS and PROGRAM NOTES

Matthew De Lacey Davidson (b. 1964, Toronto, Canada; now res. Montreal, Canada) holds degrees from Victoria University of Wellington, New Zealand, the University of Toronto, Canada, and the University of Illinois at Urbana-Champaign. Apart from concertizing in Canada, New Zealand and the United States, with ragtime, early jazz, "classical" and contemporary music concerts, he actively promotes the work of other composers (both as performer and impresario) and his work has received radio broadcasts in New Zealand, North America and Europe. As a composer, his works encompass almost every medium, including book, music and lyrics for two musical comedies, chamber music, improvisatory works, theater pieces, electronic and orchestral music.

Critical praise for Davidson has come from such diverse sources as *Gramophone Magazin* ("...a remarkably talented pianist...as a performer Davidson has few peers..."), to Steve O'Keefe in *Cadence Magazine* ("...this disk by...Matthew Davidson is extraordinary."), to recording artist for Vanguard, Epic, New World Records and Omega Classics, Max Morath ("...his [Davidson's] stunning premier performances...mark...this pianist for landmark status and accolades – *sublime*."). Of his latest album, *Talencourt*, www.hbdirect.com said: "He has...achieved a fine reputation as a concert pianist...and...his chamber music experience has given him exceptional adjectives for which one reaches for the *Thesaurus: prodigious, consummate, mighty*. Well –insight into the workings of solo and chamber string music." Prominent violinist of the violinfutura project, Piotr Szewczyk, has described Davidson's compositions as "...very charming, sophisticated, and very innovative...".

I Had Five Long Years (for String Quartet) (1991)

This single movement work is structured as follows:
A – variation 1(a) - var2(a) –
B – var 1(b) - var2 (b) - var2 (c) - var1 (c) –
C

Although there is only one continuous movement, it is divided into three sections with contrasting variations. "A" is a transcription of a prison work song *I had five long years* recorded at the notorious Angola State Penitentiary in Louisiana in 1959 by Harry Oster (released on Folk-Lyric Recording Co., Louisiana Folklore Society). The original singer was

James Russell and other inmates. "B" is a transcription of the railroad song, *John Henry* as sung by Rich Amerson, a transient from Alabama as recorded by Harold Courlander in 1956 for Folkways Records. "I ain't proud to be poor, but I ain't too poor to be proud," is also indicative of early jug band recordings of the 1920s. "C" is a transcription of the *Bayou Teche Waltz* as played by Columbus Fruge, a Cajun accordion player and singer recorded in the 1920s. Variation 1 is a polytonal variation to be played exactly as written. Variation 2 is an optional improvised section which can either be played exactly as notated or partially as notated and/or completely improvised. (World Premiere)

Violinist and composer **David Fulmer** was just named a winner of the 56th annual BMI Student Composer Awards, and was recently presented the prestigious Charles Ives Award from the American Academy of Arts and Letters for his original compositions. Other honors and awards include a special citation from the Minister of Education of Brazil for his lectures entitled "The History of Music Theory", the Hannah Komanoff Scholarship in Composition (2006-07) and the 2005 Dorothy Hill Klotzman Grant from the Juilliard School, and the highly coveted 2004 George Whitefield Chadwick Gold Medal from the New England Conservatory. After graduating from the Masters program at Juilliard pursuing studies in composition with Milton Babbitt and violin with Robert Mann, David is currently resuming his studies at Juilliard as a C.V. Starr Doctoral Fellow maintaining his role as violinist and composer.

He just returned from touring with the Zukofsky Quartet performing the pioneering program of the complete string quartets of Milton Babbitt. He appears frequently and records often with the premiere new music ensembles Speculum Musicae, the Group for Contemporary Music, the New York New Music Ensemble, and also with the Second Instrumental Unit, an ensemble that he co-founded and directs. His recent compositions have been commissioned by and written for the Mimesis Ensemble, Zukofsky Quartet, Cygnus Ensemble, Lyndon Institute, Tetras Quartet, Monadnock Music Festival. Between academic and performing engagements, he often presents lectures on a myriad of musical topics around the globe, with

recent appearances at the Philadelphia Modern Languages Association Conference; International Society of the Arts, Mathematics, and Architecture (Germany); BRIDGES International Mathematics “My ***String Quartet No. 3***, affectionately dedicated to the Zukofsky quartet, was written for the 2009 American Composers Alliance Festival. When deciding upon a new work for the Festival, I immediately leapt at the opportunity to write a string quartet, perhaps because as a string player myself, the string quartet presents one of the ultimate, and singularly unique chamber music expressions. For a composer, the string quartet medium presents an extended registral spectrum, a diversified palate of timbres (through the uses of such techniques as pizzicato, sul ponticello, sul tasto, col legno, etc.), and a wonderful asymmetric balance of instruments. Lastly, the quartet is such an appealing ensemble to write for simply because of the wealth and quality of repertoire that has been written for this formation; the models are countless.

This work is structured around sequences articulated by registers of varying lengths. The succession of these registers is continuously changing as a result of the transformations of pitch material together with the changing of instrumental

Conference (Maryland); Banff Centre; Hildegard Von Bingen Society.

groupings within the quartet (i.e. solo, duo, trio). This sort of rapid succession of smaller and extended sections enables a spontaneous contour to unravel as the resultant formal design of the work. In the harmonic sense, this quartet aims at creating a texture of ever-changing chromatic saturations. Utilizing the full 24-tone chromatic gamut, the use of quarter tones allows dense concentration of pitch material. The employment of such an extended gamut also entails greater variety and differentiation regarding the size and qualities of particular pitch collections. In assembling the collections contained in this work, I became fascinated with the very tightly-knit ones (containing the smallest intervals), and on the contrary, others that contained only larger intervals. Some of the harmonies heard this evening will behave sonorously, while others will not. It is with great pleasure that I present my quartet this evening with the Zukofsky Quartet. Lastly, I would like to thank the Festival for inviting me to write and perform this new work for this year’s program.” (World Premiere)

Gilbert Galindo’s (b. 1982) music has been heard at venues and festivals in the United States, Germany, and Scotland. He has received commissions from the Chicago Fine Arts Society, Duo Petrarca, and the Lone Star Brass with additional premieres and performances from the Midland Odessa Symphony, Northwestern University Symphony Orchestra, Bard Institute Composers Orchestra, the ai ensemble, pianist Mabel Kwan, and ensemble dal niente. He is a recipient of the 2008 Van Lier Fellowship from Meet The Composer, two BMI Student Composer Awards (2006 & 2008), a first place winner in the Ohio Federation of Music Clubs 2006 Young Composers Contest, a winner in Northwestern University’s first orchestral competition in 2004, the Cacavas Award, two awards from the Chicago Union League Civic & Arts Foundation 2003 Music Composition Contest, and Northwestern’s William T. Faricy Award for Creative Music. Galindo’s teachers in composition

have included Samuel Adler, Margaret Brouwer, Jason Eckardt, Donald Freund, William Karlins, Zhou Long, Augusta Read Thomas, Amnon Wolman, and Jay Alan Yim. He received a B.M. in music composition and outreach and education in music in 2004 from Northwestern University where he co-founded the new music group Exposure-musicians for new music and a M.M. in music composition from the Cleveland Institute of Music in 2006 where he served as conductor and graduate assistant of the CIM New Music Ensemble.

Lost in the Caves (2008) (World Premiere)

Unfamiliar landscapes

A night of new encounters, of new escapes

The joy, the thrill the excitement of the unknown

Absolutely clueless

What bliss!

Anthony Green (b. 1984) holds a Bachelors of Music in theory and composition from Boston University (summa cum laude), and a Masters of Music in composition from the New England Conservatory (magna cum laude). As a pianist, he has performed at Jordan Hall, Symphony Hall, and other places throughout New England and Long Island. He has played works by David Liptak, Berg, and Crumb with the Time's Arrow New Music Ensemble, he has premiered and performed in many solo and chamber pieces of colleagues, and also participated in the world premiere of *Moirologhia* by Theodore Antoniou.

Recently, he performed James Tenney's Chromatic Canon with the Callithumpian Consort, and Steve Reich's *City Life* with the New England Conservatory Wind Ensemble for the composer. Additionally, he has been active as a church musician, playing in both gospel and traditional styles, and he accompanies singers in numerous genres, including musical theater and Israeli folk music. He also maintains a private piano studio, with students ranging from 6 to 50, as well as a private tutoring studio, teaching music history, theory, and basic composition.

As a composer, Anthony Green has had readings, commissions, and performances across the country by pianists Sivan Etedgee and Daniel Holt, violists Greg Williams, Sarah Darling, and Ashleigh Gordon, *ALEA III* (with Gunther Schuller conducting), and *Alarm Will Sound*, among others. He is currently composer-in-residence with the Providence String Quartet for their 2008-09 season, funded by a grant from the Argosy Foundation, and he is the recent winner of the 2nd Ossia International Composition Prize for his work *3 Groups*. Past teachers include Martin Amlin, Richard Cornell, Theodore Antoniou, Lee Hyla, and Robert Cogan for composition, and Maria Clodes-Jaguaribe for piano. He has also participated in masterclasses with Lukas Foss, Joshua Feinberg, Michael Finissey, Walter Zimmermann, and Michael Daugherty. He is currently a doctoral student at the University of Colorado in Boulder, where he teaches Introduction to Music Technology, and is the first recipient of the university's Atlas Fellowship. He is currently studying composition with Michael Theodore.

Chance, composed in 2004, was originally the last movement of a 4 movement string quartet. However this movement was composed first. The revisions done in 2007 were executed to make this

movement stand alone from the others. It was premiered in Jordan Hall by the Laurel String Quartet – a quartet of students at New England Conservatory, and was also featured in the “Listen Local” series of the Providence String Quartet for their 2007 – 2008 season. It has recently been performed during the 14th Biennial Florida State University New Music Festival by the Eppes Quartet, and in Dublin, New Hampshire by the Apple Hill Chamber Players. This year's performance during the ACA Summer Festival will mark its New York debut.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. He has received grants from the National Endowment for the Arts and the New York State CAPS program. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.

Blue States (2008) was composed during the fall and winter of 2008. The title alludes not only to states that voted for the Democratic nominee in the 2008 election, but also to various jazz elements and moods of sadness, largely abated by the results of the election. The opening introductory section settles on jazz chords at the end of its long phrases. In the next fugal section a jazz tune is presented in several timbres and speeds, as if a group of players were standing around waiting for their turn to get in a lick.

A strong bass line provides counterpoint here and elsewhere throughout the piece. Two introspective sections follow – the first with sustained white-noise chords punctuated by bell-like attacks, the second with vibraphone-like chords. A further set of variations moves from an almost catatonic state to a full emotional outburst, perhaps occasioned by the election results. Another faster jazzy section leads to a recapitulation that expands and alters the original three sections. All the sounds in *Blue States* are produced by computer algorithms. Nothing has been prerecorded or sampled. Most sections present quasi-transpositions of the same materials at different speeds, catching up and passing one another so that a following voice becomes a leader halfway through its phrase. (World Premiere)

Born in 1941 in Whitehall, Wisconsin, **John Melby** attended the Curtis Institute of Music, the University of Pennsylvania, and Princeton University. His composition teachers include Henry Weinberg, George Crumb, Peter Westergaard, J. K. Randall, and Milton Babbitt. In 1973 he was appointed to the Composition/Theory faculty in the School of Music of the University of Illinois at Urbana-Champaign, where he was Professor of Music until his retirement in August of 1997 and where he now holds the title of Professor Emeritus.

Melby is best known for his music written for computer-synthesized sounds, including a series of concerti for various instruments with computer; other compositions include two piano sonatas, three string quartets (the most recent of which includes computer), songs for voice and piano, pieces for larger ensembles, numerous compositions for computer alone, an opera, and two symphonies. His compositions have won numerous awards and have been widely performed both in the United States and abroad. He has been the recipient of an NEA Fellowship, a Guggenheim Fellowship, an award from the American Academy and Institute of Arts and Letters, an associateship in the University of Illinois Center for Advanced Study, and numerous other grants and awards, including First Prize in 1979, at the International Electroacoustic Music Awards (Bourges, France). His music is published by Associated Music Publishers, ACA, Shawnee Press, and Merion Music, Inc. (Theodore Presser Co.), and recorded on the CRI, Advance, New World, Centaur, and Zuma labels, and on a CD issued by the Institute International de Musique Electroacoustique in Bourges, France. He is a member of BMI, American Music Center, SEAMUS, International Computer Music Association, SCI, American Composers Forum, and American Composers Alliance. His biography is included in the current edition of *Who's Who in America*.

Concerto No. 2 for Clarinet and Computer was composed in 2006 for clarinetist Esther Lamneck, who gave the first performance of the work at the University of Illinois at Urbana-Champaign in March of 2007. It is scored for B-flat clarinet and a computer-synthesized accompaniment. The electronic component of the work exists in two versions, a stereo version (the one used for this

performance) and a version for eight channels. It was produced in my Macintosh-based studio using the MacCsound program for digital sound synthesis and my own C and FORTRAN data-manipulation routines.

The Concerto is in one extended movement that loosely parallels the formal structure of a typical three-movement concerto, including a cadenza. The piece is virtuosic in nature and makes use of some of the extended clarinet techniques for which Dr. Lamneck is renowned as a performer. This composition is one in a series of (so far) nineteen concerti for various instruments and computer-synthesized sounds.

Griffith Rose went to Yale from 1953 to 1954, where he enjoyed a class in ancient Greek poetry. He was "chucked out" as he recalls, from his other three courses —philosophy, chemistry, and German. He studied carefully the Bartók string quartets, the first symphony of Shostakovich, and an unfinished viola concerto of Bartók, reconstructed from Bartók's notes by Tibor Serly. After 1957, Rose joined Wolfgang Fortner's class in Freiburg, with Peter Westergaard and Hans Zender. Rose spent the summers of 1961 and '62 studying with Stockhausen at Darmstadt. A fellow student there was Sylvano Bussotti. Other professors at Darmstadt included Mauro Kagel, John Cage and David Tudor. Rose has spent most of his life living as an American in Paris, and has recently deposited his complete catalog of score masters with the American Composers Alliance collection at the University of Maryland, where the material is now available for performers and researchers. Rose's musical compositions are encoded with hidden meanings that are inaccessible to those who do not possess the key. All of his works are based on a certain fetishism—of numbers, names, lovers, friends, objects, games, works of art, quotations, and other systems of meaning.

Riposte: 63 Bars for John Cage for solo flute is aptly named, and like many of Rose's works, it was commissioned by flutist Pierre-Yves Artaud. This performance is the first U.S. performance of "63 Bars", and is performed by the mesmerizing Jane Rigler, who, coincidentally, studied with Artaud in Paris.

ABOUT THE ARTISTS



Comprising four individuals of outstanding solo and chamber music experience, Aaron Boyd and Cyrus Beroukhim, violins; David Fulmer, viola; and Alberto Parrini, cello—the **ZUKOFSKY QUARTET** has dedicated itself to the mission of presenting masterworks of the new, as well as the old. Currently the quartet is in-residence at Bargemusic, New York City’s premier chamber music venue, they are also the first to perform all of Milton Babbitt’s notoriously difficult string quartets in one concert.

Individually, the members have participated in the Marlboro, Santa Fe, Prussia Cove, Seattle, and Ravinia festivals, and have collaborated with the Amadeus, Guarneri, Juilliard, and Orion quartets, as well as the Beaux Arts Trio.



The NY Times calls clarinetist **Esther Lamneck** “an astonishing virtuoso”. Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras including the Houston Symphony and conductors such as Pierre Boulez, and in chamber music concerts with renowned artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Her collaborations with composers have produced new compositions in many genres for the clarinet and the tárogató. Ms. Lamneck currently serves as Director of Instrumental Studies and the Graduate Music/Dance Program in Italy for New York University. Artistic director of the NYU New Music and Dance Ensemble, the group maintains its residence at the University during the season and in Italy during the summers. She has recorded for Capriccio Records, Centaur, Music and Arts, CRI, EMF, Opus One, Capstone, and SEAMUS.



Thomas Piercy is a critically acclaimed musician with orchestral, concerto, solo recital and chamber music appearances throughout the Americas, Europe and Asia. Described by The New York Times as passionate and evoking panache in contemporary fare, Mr. Piercy is a versatile artist, presenting audiences to varied and exciting concerts of standard classical music, jazz-inspired programs, contemporary works, pieces written specifically for him and his own original arrangements, compositions and collaborations. Piercy performs and records on rare rosewood large-bore clarinets made for him by Luis Rossi of Santiago, Chile, and Buffet Prestige clarinets with

Opperman mouthpieces and barrels. His sound has been described by critics as uniquely beautiful and consistently warm.



Jane Rigler, flutist, composer, educator and curator is known for her innovations in new flute performance, techniques and unique musical vocabulary. She is a featured performer in contemporary music festivals throughout the U.S. and Europe as a soloist as well as within chamber ensembles (Ensemble Plural, Either/Or, Ne(x)tworks, Ensemble Sospeso, Anthony Braxton 12tet, etc.). Besides premiering works written especially for her, Jane’s compositions cover simple solo acoustic pieces inspired by language to complex interactive electronic

works that pay homage to painting, poetry and dance. After receiving a B.M. (Northwestern University) and then pursuing flute studies in various parts of Europe and North America, she gained her M.A. and Ph.D. (UC San Diego) completing *The Vocalization of the Flute*, a book demonstrating both new and ancient methods of singing-while-playing the flute. Her expertise has led to performances in contemporary operas, experimental theater and dance events as well as other interactive electronic festivals.



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).