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**ACA FESTIVAL OF
AMERICAN MUSIC
JUNE 4-7, 2008
SYMPHONY SPACE THALIA**

Festival Concert III

Friday June 6, 2008
7:30 pm

The American Composers Alliance presents:

The iO String Quartet

Christina McGann, violin, Erik Carlson, violin, Elizabeth Weisser, viola,
and Christopher Gross, cello

With special guests:

Nancy Ogle, soprano
Gabrielle Athayde, cello, John Langford, percussion, Meredith Clark, harp
Philipp Stäudlin, saxophone, and Alex Lipowski, marimba
Aaron Boyd, violin, Gilad Harel, clarinet, Vicky Chow, piano

**FIVE LIVE CONCERTS
MORE THAN 30 COMPOSERS**

Festival Schedule:

Wednesday, June 4 at 7:30pm
Thursday, June 5 at 7:30pm
Friday, June 6 at 7:30pm
Saturday, June 7 at 4:00pm
Saturday, June 7 at 7:30pm

PETER NORTON
symphonyspace
Leonard Nimoy Thalia

Leonard Nimoy Thalia
at Peter Norton Symphony Space
2537 Broadway at 95th St.
New York City

Complete festival schedule of works to be performed,
and additional biographical information on the composers and performers, link at www.composers.com

The American Composers Alliance is a not-for-profit corporation. This event is made possible in part, with funds from the Argosy Foundation, BMI, the City University Research Fund, the Alice M. Ditson Fund of Columbia University, NYU Arts and Sciences Department of Music, and other generous foundations, businesses, and individuals.

**The American Composers Alliance
Festival of American Music 2008 (9th Annual)**

The iO Quartet, unless otherwise noted:

Christina McGann, violin, Erik Carlson, violin, Elizabeth Weisser, viola, and Christopher Gross, cello

Richard Brooks

String Quartet No. 3 (2007)

Scott Winship

Habitual Patterns (2003) †

Philipp Stäudlin saxophone
Alex Lipowski, marimba

Jan Gilbert

Of Heloise: Four Song Settings of the Poetry of Judith Infante
for Soprano and String Quartet (2008) *

Chant-Prologue
I. Heloise: Prime
II. Heloise: Hymns
III. Heloise: Vespers
IV. Mother House
Chant-Epilogue

Nancy Ogle, soprano

Intermission

Lewis Nielson

How You Go (2007) *

Gabrielle Athayde, cello
John Langford, percussion
Meredith Clark, harp

Robert Ceely

Two Pieces for String Quartet (2007) *

Francis Kayali

Trio (2001/02) ‡

Aaron Boyd, violin
Gilad Harel, clarinet
Vicky Chow, piano

John Eaton

String Quartet No. 2 (1987) *

I. Ma molto rubato
II. Wandering
III. Giocoso
IV. Agitato

PROGRAM NOTES AND TEXTS

Richard Brooks

String Quartet No. 3 (2007)

In my Second String Quartet I incorporated fragments of “America the Beautiful” as a response to the tragic events of September 11, 2001. The interval of the minor third plays an important role in the song and I developed a lot of musical figures using descending and ascending minor thirds in various patterns. One pattern in particular appealed to me: a minor third up, a half step up followed by another minor third up. Of course this pattern results in a triad with both a minor and major third.

I had used this construct in several earlier works as it has proven to be a very flexible compositional tool. I recently realized that extending the pattern one more half-step-minor third results in the 3-1-3-1-3 all-combinatorial source hexachord discovered by Milton Babbitt. An all-combinatorial hexachord is one in which a pattern of six pitches can be transposed and inverted symmetrically to produce another set of six pitches, thus it can combine with itself and yield all twelve pitches of the chromatic scale without duplication.

The fact that this pattern can produce major and minor triads as well as less tonal patterns appealed to me very much and became the basis for this work. The quartet is a single movement with several internal sections of contrasting moods.

Scott Winship

Habitual Patterns (2003)

The concept behind *Habitual Patterns* revolves around the idea that when faced with loss we often recoil into very individually established emotional patterns to deal with that loss. It may start out with anger and end in despair or vice versa with a host of emotions in between. Whichever manner these arrive in, it is the body's emotional way of dealing with losing something/someone close. *Habitual Patterns* reflects one such pattern starting with disbelief and anger, moving into despair and solitude with occasional resurgences of frustration and anger ultimately settling on a hollow acceptance.

Jan Gilbert (2008)

Of Heloise: Four Song Settings of the Poetry of Judith Infante for Soprano and String Quartet

Of Heloise is a setting of four poems of Judith Infante from *Love: A Suspect Form, Heloise and Abelard*, a collection of fifty-four poems which will be released this fall by Shearsman Books Ltd. This setting for soprano and string quartet is the first part of a much larger work with collaborative partners Nancy Ogle and Judith Infante. The chamber opera will be premiered at the University of Maine in Orono in 2009, and will include settings of the poetry for soloists, chorus, and instrumental ensemble. Judith Infante's poetry is published in the literary journals *American Poetry Review*, *Hayden's Ferry Review*, *High Plains Literary Review*, *Marlboro Review*, *Puerto del Sol*, *The Texas Observer*, *The Blue Mesa Review*; her work appears in poetry anthologies published by Papier-Mache Press.

I. Heloise: Prime

I wake, morning, wound in my one dream.

Dreaming I wake in my lover's bed.

What to sing, dawn, as I rise in old clothes and take up my stone?
Stone, morning, heavy as an infant lost.

Love buried his arrows beneath this parchment wrap of bones
and keeps me bound in his bloody rags.

Hear how I sing, dawn, sing with a clotted heart.
With a clotted heart, dawn, singing my wound!

II. Heloise: Hymns

Our daughters praise you.
All winter icy splinters of song
rose towards the chapel's rough
planed rafters and scrolled
your lambent phrases upon them.

Your Christ-filled logic ignited
the space around the Paraclete,
our burden, your praise.
We had hours yet to toil and hard
prayers under our knees.

We had no money, and for barter
nothing. Sister knelt
before sister wrapping
her feet in rags. No fire to counter
the altar's bulk. But desire
grew silently. Squatter in every corner,
it pried open locks to chambers
beneath our veils.

As I slept, winter's insatiable
form moved over me. I woke
pinioned by the rough habit
you've dressed me in.

Spring brought melt and a low priest
to confess us. The daughters in Christ
sang, and the priest remarked
our fortune. After prayers,
your hymns stayed in the chapel,
fading with smoke and sputter of candle fat.
Here poetry is an alien.
The sisters thank you.

III. Heloise: Vespers

Our mouths spill the litany, tolling
to the forest's rim. She approaches our walls.

We don't hear what summons her.
We wear veils and are married to God.

The setting sun burnishes her flanks. My sisters
turn their backs. The doe is my sister.

Her bed is soft pine needles, her scent autumn
and tree bark and oestrus. I would go with her.

Beyond the convent's measured garden and seamed fields
stand the woods. Hours yet to compline.

Is she my sister?

My habit loosens, prayer book and key fall.
The ground is warm. Twigs avoid my bare feet.

Near the forest gate others wait. I hear their barks.
They are home in the moonlight. Hoofs glint.

The stag!

Then, between me and glade stands the cherubim. Sword
burns my lips and the babble begins.

Small words for sister, for words,
for doe vanished in the dark.

IV. Mother House (Abbey of Ste. Marie de Argenteuil)

Heloise - derived from Eloim - therefore, dedicated to God,
therefore, an offering

In the shaft of the afternoon, Heloise,
a child upon her pallet, curves
into a bell. As insects drone,
light glides along the wall and lures

her with arms warm and entwining.
Dust motes spiral and rise along
a ladder lit to heaven. And they sing.
She thinks she remembers this song
which calls to another. Under her tongue
the response quivers. She wants to touch
the phantom voice. Sing with it. But not one
thing can she hold. To clutch

afternoon light leaves you cold. Night will come
and time beats a loud, empty drum.

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Lewis Nielson

How You Go (2007)

How you go was written at the request of Meredith Clark and is dedicated to her. The work is a fantastical line drawing in sound, with the joy of writing it being the only focus.

Robert Ceely

Two Pieces for String Quartet

These two pieces are receiving their world premiere tonight. Each is separate, and self contained; they are not related to each other nor will they be a part of any future quartet.

Francis Kayali

Trio for Clarinet, Violin and Piano (2001/02)

I wrote the Trio for Clarinet, Violin and Piano while studying with Perry Goldstein at Stony Brook (2001-2002). It is the first piece in which I attempted to consistently adhere to an atonal idiom. At various points throughout the piece, tonality does make short appearances, bringing with it an added range of expressiveness. The transition between the two “languages” is never very abrupt; the music simply slips in and out of tonality.

The first movement is based on a short melodic and rhythmic motif present in Debussy’s piano prelude “...des pas sur la neige” (“Footsteps in the Snow,” Book I, VI). Here, it has been recast as something closer to “...du sang dans la neige” (“Blood in the Snow”). In the days leading up to my composing this movement, I had sat helplessly by in an analysis class while Debussy’s prelude was being mercilessly dissected. Relentlessly, hour upon hour, we feasted on the defenseless prey. Until we eventually became numb to the music, and we were able to go about our forensic measurements undistracted. But then, for days, for weeks, fragments of the music we had contributed to kill vengefully haunted our minds. I wrote this first movement as a means of inviting the torn spirits to rest.

The second movement oscillates between contemplative and playful moods. This ambivalence is present from the start, when the searching violin solo of the opening is punctuated by playful bird-like comments from the piano. Once the clarinet is reintroduced, a faster middle section takes place, giving the sense that there is a dialogue between the three instruments, during which the “bird” idea and the violin’s rising gesture are developed. Low chords from the piano introduce the movement’s final section: a sparse and somewhat thorny landscape, with the clarinet playing a mournful melody with bluesy tendencies. There is at that point a certain sense of physical distance between the three instruments, as they appear to be listening to each other, trying to imitate one another, to find each other, and to start a dialogue.

While the music in the second movement tends to be polyphonic, with the three instruments off on their own, simultaneously exhibiting different intentions, the last movement of the Trio finds them united. In this movement, I wove in sections of music from the preceding two movements, and introduced a few stretches of not-so-atonal music, for contrast and, perhaps also, for the sake of resolution.

John Eaton

String Quartet No. 2 (1987)

My second quartet was written in 1987 in Florence as a restorative divergence from my perhaps, most dramatic

opera, The Reverend Jim Jones. The first movement originally had the subtitle "Homage to Bartok". I later removed that because, although aspects of the music might suggest the music of the composer who was, in my early teens, my most significant influence, there are on closer examination, significant differences which cropped up during the ensuing forty years before I wrote this quartet. Perhaps, only the contrast of free, delicate and brutal, multi-metric sections will recall the great Hungarian master.

The second movement has the expressive tempo marking "Wandering". It is a real challenge to any quartet. It's music uses utterly divergent tempi in open notation throughout much of the movement, only interrupted on occasions when 'a solution to the quest seems to be found'. The third movement is a playful divertissement, a minuet and trios. One of the latter is labeled "insect-like", because I was attacked by miniature gnats one night while hearing the march-like music of a Berlusconi rally approaching in the distance then receding.

The frenetic finale is ... well, pretty much ... a frenetic finale. It uses quarter tones, like the rest of the quartet, as well as even smaller divisions of the semitones.

ABOUT THE COMPOSERS

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 the Venice Festival, Maggio Musicale Fiorentina, RAI, Hamburg Opera, NDR, AND Sud-West Funk. In the U.S., 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, among others, and has been featured at the Tanglewood and Aspen Summer Festivals. Eaton has been the recipient of many awards. In 1990, he received the "genius" award from the MacArthur Foundation. His music was chosen to represent the U.S.A. in 1970 at the International Rostrum of Composers (UNESCO). He has received a citation and award from the National Institute of Arts and Letters, 3 Prix de Rome Grants, 2 Guggenheim Fellowships, commissions from the Fromm and Koussevitsky Foundations and the Corporation for Public Broadcasting. He is Professor Emeritus of Music Composition at the University of Chicago. He taught there for 10 years and at Indiana University (Bloomington) for 20. His compositions are handled by Shawnee Press, G.Schirmer, and ACA.

Richard Brooks holds a BS degree in Music Education from the Crane School of Music, Potsdam College, an MA in Composition from Binghamton University and a PhD in Composition from New York University. In December 2004 he retired from Nassau Community College where he taught for 30 years; for the last 22 years he served as department chairperson. From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.). From 1993-2002 he served as President of the American Composers Alliance. He is an active composer with over eighty works to his credit, including two full length operas. His children's opera, Rapunzel, was most recently produced by the Cincinnati Opera giving 65 performances. He was selected as New Music Connoisseur's New Music Champion for 2006-2007 in recognition of his work with Capstone Records on behalf of new music. He was recently appointed Composer-in-Residence with The Lark Ascending (NYC).

"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, Ceely 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.

Jan Gilbert has been a member of American Composers Alliance since 1980. Her choral works have been commissioned by Chanticleer, the Dale Warland Singers, Ars Nova Singers, and LISTEN, and her work has received support from the NEA, McKnight Foundation, Jerome Foundation and Northwest Area Foundation. She has completed several residencies at the MacDowell Colony. Originally from New York City, Gilbert is a faculty member at Macalester College, St. Paul. Recent performances by the St. Paul Civic Symphony include In the Beginning: A Native American Legend from the Tlingit Tribe of the Northwest Coast (for Narrator and Orchestra) and Suite for Veena and Orchestra, featuring the internationally acclaimed veena artist, Nirmala Rajasekar, one of several collaborations with Rajasekar which will be presented in Zurich, Switzerland, in 2008. Gilbert's experimental chant settings, NightChants, are recorded on Chanticleer's Sound in Spirit (Warner Classics).

Francis Kayali was born in Poitiers, France in 1979. In the Fall of 1997, he moved to the US and enrolled at Bowdoin College, where he studied composition with professors Elliott Schwartz and Robert Greenlee. From 2001 to 2003, he studied composition at SUNY Stony Brook, under Perry Goldstein and Peter Winkler. He received an MA in composition in May of 2003. Kayali is now attending the University of Southern California's Thornton School of Music in the DMA in composition program. His composition teachers at USC include Frank Ticheli and Tamar Diesendruck. Kayali has received commissions from the Chamber Opera of USC and Bowdoin College. His music has been performed by the Boston Modern Orchestra Project (BMOP), the Chamber Opera of USC, the Bowdoin Concert Band, and the Bowdoin Chamber Choir.

Lewis Nielson (b. 1950) studied music at the Royal Academy of Music in London, England, Clark University in Massachusetts and the University of Iowa. His works have been performed throughout the North and South America, and in Europe. He served as Professor of Music Theory and Composition at the University of Georgia, and, in 2000, joined the composition faculty of the Oberlin Conservatory of Music, where he is currently Professor of Composition and chair of the Composition Department.

Scott Winship was recently appointed Program Manager for New York based Meet The Composer, whose mission is to increase opportunities for composers by fostering the creation, performance, dissemination, and appreciation of their music. Prior to Meet The Composer, Mr. Winship served as the Associate Director and Youth Jam Coordinator for Chicago's Rock For Kids, a non-profit organization dedicated to helping Chicago's homeless children through holiday relief programs and Youth Jam, a free music education program. He has also served as the Development Assistant for the American Music Center in New York. Mr. Winship remains an active

composer and holds degrees in composition and music education from Bowling Green State University (MM) and Central Michigan University (BME). His primary teachers have included Marilyn Shrude, Jeffrey Mumford, Phillip Grange, Mikel Kuehn, and David Gillingham.

ABOUT THE ARTISTS

The iO Quartet has recently been named the 2006-08 Billy Joel Graduate String Quartet in Residence at SUNY Purchase. Since its formation in 2005, the group has performed at the Kneiset Chamber Music Festival, Bargemusic, The Bard Graduate Center, NYU and throughout Main, Kentucky, the Midwest and the Philippines. With degrees from the Juilliard School, the Oberlin Conservatory, the Cleveland Institute of Music, and Mannes College of Music, the iO Quartet has coached with George Sopkin, Laurie Smukler, Ira Weller, Calvin Wiersma, and Julia Lichten.

An advocate of contemporary music, **Alex Lipowski** has performed in ensembles such as the Second Instrumental Unit, Aspen Contemporary Ensemble, Wet Ink Ensemble, Janus Trio, Argento Ensemble, and is the Performance Director of the East Coast Composers Ensemble (ECCE) and co-director of the TALEA Ensemble. He has been seen on concert stages throughout North America, South America, Europe and Asia. Recently, he gave a recital in Sao Paulo, Brazil at the State University of Campinas featuring works by Globokar, Hurel, and Xenakis. As a soloist and chamber musician he has premiered works by Denisov, Malpica, Aylward, and Lunsqui. After performances at Harvard University, New Music Connoisseur labeled him, '...remarkably demonstrative and pleasing.'

Nancy Ellen Ogle holds a Master of Music Degree in Vocal Performance from Indiana University, where she studied voice with Martha Lipton. Her postgraduate studies have included important work with Birgit Nilsson, Edward Zambara and Elizabeth Cole. Her concert career has included television appearances in Canada and Germany as well as the United States, and performances in England, Austria, Russia, Georgia (Republic), and Japan. With help from accompanying musicians and scholars, Ogle has evaluated hundreds of scores of unpublished works by American composers. Drawing from published and unpublished sources, she has created new music programs, which she has performed in the United States, the United Kingdom, and Mexico. Ogle has performed premieres of many concert works, including pieces by John Eaton, Don Stratton, Jan Gilbert, Joyce Suskind and Donald Hagar. Her recordings may be found on several labels, including Cormorant, New Media and Capstone. Ms. Ogle is currently Professor of Music at the University of Maine, where she teaches voice and directs the Opera Workshop.

Saxophonist **Philipp A. Stäudlin**, a native of Friedrichshafen, Germany has appeared as a soloist with numerous orchestras and ensembles throughout Germany and Switzerland, including the Basel Symphony, the Niederrheinische Synphoniker, and the Bielefeld Orchestra. He has performed recitals as a chamber musician in Germany, Switzerland, Russia, Austria, Sweden, France, Italy, and the USA, as well as performing at major music festivals in Schleswig-Holstein, and at Gidon Kremer's Lockenhaus Festival. He was invited to be the representative of German musical culture on a visit to South Korea and Mongolia with Bundespresident Roman Herzog. Mr. Stäudlin has won many awards as both a saxophone soloist and chamber musician in contemporary, experimental, and classical music.

About the American Composers Alliance

The American Composers Alliance was founded in 1937 by Aaron Copland to support American composers and to foster interest in contemporary classical music. Today, ACA is a tax-exempt 501(c)(3) organization dedicated to providing its composer members a unique variety of services including promotion and publication, registration of works, and library archiving, while bringing fresh and vibrant American music to performing artists and the general public through its searchable online database and exciting program of concerts.

As a non-profit organization dedicated to American classical music, ACA is a publisher, archivist, custodian, and concert presenter with a history dating back to 1937. Its catalog of works is one of the most unique and diverse collections of music in the world and includes compositions by Otto Luening, Vladimir Ussachevsky, Robert Helps, Dane Rudhyar, Karl and Vally Weigl, Halsey Stevens, Miriam Gideon, Hall Overton, and many, many others.

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