



Festival Concert IV

Saturday June 7, 2008
4:00 pm

The American Composers Alliance presents:

The Second Instrumental Unit

David Fulmer, Eliot Gattegno, Marc Dana Williams, Co-Directors, and

New York Women Composers, Inc.

With special guests:

Christopher Oldfather, piano
Benjamin Fingland, clarinet, Marilyn Nonken, piano
Peter Clark, baritone, Michael Fennelly, 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 Second Instrumental Unit
David Fulmer, Eliot Gattegno, Marc Dana Williams, Co-Directors
New York Women Composers, Inc.
Marc Dana Williams, conductor

All performers from the Second Instrumental Unit unless otherwise noted:

Margarita Zeleniaia	Homage, Suite for Clarinet and Violin (2004) *
Lisa Hogan	Piece for Trumpet, Marimba, and String Quartet (2005) ‡
Eleanor Aversa	Something Gleamed Like Electrum (2007)
Margaret Fairlie-Kennedy	Summer Solstice (2007) *

Intermission

Elizabeth Bell	Night Music (1990)
	Christopher Oldfather, piano
Beth Wiemann	Erie, on the Periphery (2005)*
	Benjamin Fingland, clarinet Marilyn Nonken, piano
Mark Blitzstein	Cain (1930) *
	Peter Clark as "Jehovah" Michael Fennelly, piano

*World premiere

‡ New York City premiere

Summer Solstice, Erie, on the Periphery, CAIN, and Night Music are published or distributed by the American Composers Alliance.
Please contact us for performance materials: info@composers.com

ABOUT THE COMPOSERS AND THEIR WORKS

Versatility is the hallmark of composer **Margarita Zelenia** whose work ranges from operatic and chamber compositions to Music Theater, scores of musicals and art songs. Her vocal cycles, art songs and piano compositions for children have subsequently been performed at the Moscow Autumn Festival, the Young Peoples' Arts Festival and the Moscow Spring Festival, The Tutti New Music Festival in Ohio, and New Music North (Canada). She studied composition at the Music College of the Moscow Conservatory with Alexander Batashov and at the Gnessin State Music Pedagogical Institute with Genrich Litinsky who also mentored such remarkable Russian composers as Aram Khachaturyan, Tikhon Khrennikov and Arno Babadjanyan. Her opera for children, *Winnie the Pooh Once Again*, was commissioned by the Moscow State Academic Children's Musical Theatre in 1983, where it was part of the standard repertoire for fifteen years, and has been performed in over 400 major venues. Excerpts from her musical, *Alice in Wonderland*, have sold more than 450,000 copies to date and over 40 performances of her miscellaneous works and incidental work for TV movies have been broadcast in Russia, Israel and the United States. Zelenia's music premiered at Lincoln Center in 1997 and at Carnegie Hall in 2001. In 2007 she was a recipient of the 'Encore' program of the American Composers Forum and in 2008 her music was performed at the Kaplan Penthouse Chamber Series at Lincoln Center by New York Philharmonic musicians. She currently tutors private students in Piano, Composition and Theory in New York City.

"Homage" – a cycle for Clarinet and Violin, dedicated to the great Russians and has three movements:

- 1) Vocalize (to S. Rachmaninov)
- 2) Don Juan (to M. Tsvetaeva, a poet, who wrote a poem "Don Juan")
- 3) Ducks Are Flying, a reworked Russian folk song (to I. Stravinsky)

The most difficult thing is always to find the fascinating idea, what it will be about. One day I was very impressed listening to the famous Rachmaninov's *Vocalize* that was performed by Yo Yo Ma and Bobby McFerrin. No doubt, the Russian spirit and the spirit of Rachmaninov's beautifully melodic composition inspired me to write the *Vocalize*. When I was a student composer I loved the Marina Tsvetaeva's poetry so passionately, that composed over 30 works, based on it. One of them was the vocal cycle for soprano and piano "Don Juan". Since Clarinet And Violin is totally different combination, it sounds very different and became the new composition. The idea of the homage to Stravinsky came easily: the Russian folk song "Ducks are Flying" I had to rework. When the cycle was written I realized that it is a meditation on the feelings that any woman has through

her life: a dream of the pure beauty (#1. *Vocalize*), the breathless expectation of the life major event and the disappointed hopes (#2. *Don Juan*) and a mix of irony and despair through the humoristic sight to what has happened (#3. *Ducks are Flying*).

Lisa Hogan is a singer, composer, and songwriter. After graduating from Cornell University with an A.B. in English, Lisa came to New York to pursue a career in the music industry as a singer/songwriter. She has won numerous songwriting awards and performed extensively in the tri-state area. She has been selected to perform in concerts sponsored by the National Academy of Recording Arts & Sciences (NARAS), the Songwriters Guild, ASCAP, and New York Music Festival, among others. In 2000, she released an independent CD, *The Other Way*, and was selected for inclusion on a CD featuring top New York City songwriters, entitled *The East Side of Fascination*. In June 2006, she received an M.A. in composition at the Aaron Copland School of Music. She continues to study composition with Dr. Bruce Saylor, in addition to training with Robert Aldridge and Menachem Zur. She has written music for soprano and tenor voice, solo piano, chamber orchestra and Pierrot ensemble, and is happily exploring new harmonic terrain and larger forms in the vast world of modern music.

Music for Trumpet, Marimba and String Quartet was originally written in the fall of 2005 during my last year of graduate school. I was influenced to write for the marimba by the composer Robert Aldridge who has written extensively for the instrument. Initially, I was intrigued by a devastating event that altered the course of urban culture in Queens in the 1960's, but the music went in an entirely different and more optimistic direction. The piece is written in binary form with the trumpet leading the ensemble through the entire A section. The strings take over the melodic emphasis in the B section. There is a short reprise to signal the end of the piece.

Eleanor Aversa has recently completed her Master's degree in Music Composition at Queens College CUNY, where studied with Bruce Saylor. After obtaining a B.A. in Russian Language and Literature from Princeton University she spent two years in Russia prior to attending Queens College. In Moscow she accompanied harpist Simeon Kulkov at the Tchaikovsky Conservatory and sang as a soprano in the choir of the Immaculate Conception Cathedral, performing both Latin and Russian Orthodox sacred music. In the past two years, Ms. Aversa has completed two commissions for choreographer Danuta Petrow-Sek, the second of which

was supported by a grant from the Queens Council on the Arts. Excerpts from both scores have been played at new music festivals at California State Fullerton University (2007) and at Ball State University (2008). She was recently named a finalist for ASCAP's Morton Gould Young Composer Award. Ms. Aversa will begin her Ph.D. in Composition this fall at the University of Pennsylvania on full fellowship.

Something Gleamed Like Electrum takes its title from Ezekiel's mystical and ecstatic vision of the four cherubim. The prophet sees "a huge cloud with flashing fire enveloped in brightness; from the midst of the fire something gleamed like electrum" (1:4). Electrum is an alloy of gold and silver. *Something Gleamed Like Electrum* was premiered by Second Instrumental Unit at Queens College on April 25, 2007 and honored in the Brian M. Israel Prize Competition later that year.

Margaret Fairlie-Kennedy writes for chamber groups, voice, orchestra, contemporary dance and mixed media. She was Composer in Residence for Dance and Theater Arts at Bennington College and Cornell University. Awards and Grants include the NEA and NEH Endowments, the Georgia Commission on the Arts, Meet the Composer grants, and the Cornell Council for Creative and Performing Arts. She was a winner in the Philadelphia Classical Symphony/Maxfield Parrish and Women Composers' Showcase, New Jersey City University, competitions. Commissions include the Walker Art Center, Cornell Theater Arts Dept., several choreographers and commissions for 20th and 21st century works. Performances include the Alabama Symphony, Atlanta String Quartet and Relache Ensemble; venues at Eastman School of music, Carnegie Weill Recital Hall, the Bowling Green College of Musical Arts Festival, '05, and abroad in Paris, Upsala and Beijing. Fairlie-Kennedy's music is published by ACA, in the SCI Journal of Music Scores, American Composers Alliance, and EC Schirmer Publishing. Some reviewers comments: "Expressive use of a 12 tone row...eloquence and energy... atmospheric and dreamy" N.Y. Times. "extended the usual sonorities of the instruments... its emotional focus was strong and the expressive range of the instruments spoke well for the composer's gift." Philadelphia Inquirer; "Mr. Ueyama's opening dance was set to urgent and atmospheric music by Margaret Fairlie-Kennedy." *N.Y. Times Dance Review* '05.

Summer Solstice begins in the pre-dawn, a mystic time of pagan rites, lovers' trysts and poignant moments, wild dances and lighthearted frolic.

Elizabeth Bell was born in 1928; graduated from Wellesley College (Music) in 1950, and from Juilliard (Composition) in 1953. She was music critic of the Ithaca Journal, 1971-1975; one of the founders, a former

officer, and currently a director of New York Women Composers; and a member of Board of Governors of American Composers Alliance, 2000-2004. She has had commissions from the New York State Council on the Arts, the Bradshaw/Buono duo, the Inoue Chamber Ensemble, North/South Consonance, the Putnam Valley Orchestra, and Vienna Modern Masters. Awards have been: the Delius Prize (Keyboard), 1994; first prize (1986), and grand prize (1996) in the Utah Composers Competition; many Meet-the-Composer grants. There are three all-Bell CD's: "The Music of Elizabeth Bell", MMC 2082; "Snows of Yesteryear", N/S R 1029; and "A Collection of Reflections", N/S R 1042. Other recordings are on CRS, Classic Masters, VMM, and North/South Records. There have been six all-Bell concerts, including two to celebrate her 75th birthday: NYC 10/12/03, and Yerevan, Armenia, 4/28/04. Performed world-wide, she is a member of BMI, ACA, SCI, AMC, NACUSA, and other professional organizations.

"The natural inheritance of everyone who is capable of spiritual life is an unsubdued forest where the wolf howls and the obscene bird of night chatters." (Henry James Sr.) . . . "**Night Music**" does not contain literal wolf howls or bird chattering; but it attempts to describe the emotional landscape James refers to-- the dark inner feelings of guilt and terror, sorrow and fury which we all try to hide in our day-to-day lives, but which music can bring to the surface and, at times, help to resolve. . . . The 15-minute piece is in two movements played without pause. The longer slow first movement is marked "molto doloroso". The fast movement, which also contains a few reminiscent slow passages, is labeled "angrily". . . . The piece is preoccupied with major and minor 2nds, 7ths, and 9ths, and with the dichotomy of triple against duple rhythms. It is dedicated to Max Lifchitz.

Beth Wiemann was raised in Burlington, VT and studied composition and clarinet at Oberlin College and Princeton University. Her works have been performed by the New York New Music Ensemble, Continuum, Ensemble 21, Earplay, the Motion Ensemble, Opera Vista, saxophonist John Sampen, singers Paul Hillier, Susan Narucki, D'Anna Fortunato, and others. Her compositions have won awards from Copland House, the Orvis Foundation, Colorado New Music Festival, American Women Composers, and Marimolin as well as various arts councils, and have been featured on the Capstone, Americus, Innova and Albany record labels. She teaches composition and clarinet at the University of Maine.

"**Erie, on the periphery**" was composed while in residence at the Ragdale Foundation, and after a harrowing winter drive to that artists' colony around Lake Erie. The piece alternates between relatively calm progressions supporting the main melodic line and sections of irregular and unpredictable rhythms. I want to

thank Ben and Marilyn for preparing this premiere outing

of the work.

This performance of CAIN, by **Marc Blitzstein**, constitutes a world premiere event of a work not fully heard since it was completed in 1930. The composer performed individual movements of this piano version of the ballet at various WPA venues and on the radio in the 1930s, but this is the first time all movements, with singer, have been realized in a live performance.

The manuscript score languishes in the Blitzstein Collection at the Wisconsin Historical Society—a raw gem that has somehow fallen through the cracks. There are many such works lost in the stacks of archives around the world, and yet, this one, by such a well-known composer, which centers on the universal theme of the biblical brothers, Cain and Abel, seems especially potent. There is a full score, orchestrated by the composer for the largest of orchestra forces, with lengthy descriptive notes, a piano reduction you will hear at this concert, and a partially completed “theatre” orchestration for a small ensemble. With all of this work on CAIN, it seems that this was a work dear to the composer. Blitzstein biographer Eric Gordon has written that Blitzstein felt that CAIN was one of his “best” works overall.

Program note by the composer, taken directly from the manuscript score:

CAIN is a tragic ballet. Its philosophy is that we are all killers, and that murder is our heritage; its action depicts the killing of Abel by Cain, and the subsequent killing of Cain by his own descendant, Lamech. The first scene is in Eden. Then comes an interlude showing Cain wandering “over the face of the earth” as punishment for his crime. The second scene shows the sons of Cain, a murderous tribe, in their city Henoah; a riotous and drunken festival culminates in the slaying of Cain. Thus murder, begun in our world by Cain, is perpetuated through the ages: we are all the sons of Cain. The ballet is divided into two scenes and an interlude; music is continuous throughout. Scene changes take place within the audience’s view; there is no curtain until the final one. The performers are a group of solo and ensemble dancers, and one singer, Jehovah, whose voice (baritone) is heard from an amplifier placed at the top-center of the auditorium, above the audience.

Synopsis of Movements

I. Eden.

1. The Young Son. (Abel, then Adam and Eve) A few measures after the opening the curtain rises, disclosing Abel, who fondles a lamb he is about to sacrifice to Jehovah. He is a young wistful innocent

and does not want to kill the lamb; he dances mournfully around, holding it in his arms. Adam and Eve appear. They urge Abel on and finally prepare to watch the ceremony.

2. Abel Offers the Lamb. The fervent adolescent; he performs the rite simply, with great devotion. A “sign” from Jehovah indicates that the offering has been accepted.

3. a. Cain and His Wife. (Pas de deux) They enter, left; Cain first, bearing the “fruits of the field,” arrogant, with passion in his eyes; his wife follows him, carrying a basket; she is a humble, shrill creature. They set down the baskets; he prepares to make his offering to Jehovah.

b. Cain’s Offering. It is a haughty, proud, yet earnest ritual; finished, he sinks upon his knees to await the result.

c. The Response. Cain’s wife discovers that the offering has been rejected; her terror; she finally informs Cain, and flees.

4. The Two Brothers. Cain calls out Abel and kills him. This is to be a trance-like, hypnotic murder; we never know precisely at which point Abel dies. Cain goes into a blind rage, having been by turns sly and furious, and begins to beat Abel with his fists. He never stops beating him until the voice of Jehovah calls down.

5. Dialogue. (Jehovah, the voice; the answers are danced back by Cain, the mime.)

Jehovah: “where is thy brother Abel?” Cain looks up: his eyes grow crafty: he mimes: “I know not; Am I my brother’s keeper?” He stands in front of Abel’s body, hiding it. Jehovah: “What hast thou done? The voice of thy brother’s blood crieth to me from the earth.” Cain now lets the body be exposed; Cain mimes defiantly: “Yes, I killed him.” Jehovah: “Now therefore, cursed shalt thou be upon the earth, which has opened her mouth and received the blood of thy brother at thy hand. When thou shalt till it, it shall not yield to thee its fruit.” Cain sneeringly indicates that the fruit he offered has already been rejected by Jehovah; to what purpose, then, further imprecations? Jehovah: “A fugitive and vagabond shalt thou be upon the earth.”

Now Cain becomes frightened; he visualizes (in mime form) his solitary wanderings over the earth, and the revenge sought upon him by other people for his crime. Jehovah: “But whosoever shalt kill Cain shall be punished sevenfold.” At this point the mark symbol of Jehovah’s wrath is put upon Cain, to distinguish him from all others.

6. Imprecations and Sorrowing. After the fury of Jehovah, the minute, insect-like fury of man, Eve wails; Adam storms; Cain's wife waits, in an agony of apprehension; Cain himself is beaten. At length Adam and Even drive Cain and his wife out of Eden, and remain mourning their dead son.

7. Interlude. Cain and his wife wander "over the face of the earth." A slow, unvarying tread, at once collapse and resignation.

II. Henoah. City of Cain.

8. Building of the City. (Cain, then Henoah, then Irad, then Maviael, then Mathusael, then Lamech.) This is the scene of the generations: "Cain begot Henoah, Henoah begot Irad," etc., etc. Cain pulls his son Henoah from the wings, he in turn pulls his son Irad out, and so on. They all do a grotesque dance, each in his own character, of the tribe of Cain.

9. Festival. The crowd in a drunken orgy celebrates the building of the city. (A stylized, not a realistic scene)

10. Dance of Noema. (Pas seul) The young daughter of Lamech dances for the crowd. She is an adolescent, the feminine counterpart of Abel (in the first half), but a bit more voluptuous and knowing. She plays small cymbals as she dances.

11. Slaying of Cain. (Cain, the Stripling, Lamech) Cain rushes out on the stage, in rags. He is pursued by a stripling, who, while hunting, has mistaken him for a wild beast. The youth motions to the people on the stage to kill Cain. Lamech, who has been watching Noema dance, turns, and kills Cain, who falls. They turn the body over, and discover by the "mark" that it is Cain who has been killed.

12. a. Lamech and the Stripling. The crowd, in fury because Cain has been murdered, turns upon Lamech, who rushes for the youth. The people stand by: Lamech flogs the youth who dies.

b. Finale. Suddenly the voice of Jehovah again cries down: "What hast thou done?" Consternation: everybody tries to escape the voice, which goes on

relentlessly: "Sevenfold vengeance shall be taken for Cain; but for Lamech seventy times sevenfold." Lamech now receives the mark of Cain; the people sink to the ground, burying their faces in fear,

Jehovah's voice again: "Now therefore cursed shalt thou be:" The people slowly raise their heads (one group, then another group). On the brows of all is seen the mark of Cain. The curtain slowly falls, as new heads are raised, showing the awful mark, with Jehovah bellowing until the very end: "Now therefore cursed shalt thou be upon the earth!"

Marc Blitzstein (1905-1964) was born in Philadelphia, the son of affluent parents. His musical gifts were apparent at an early age, and he had performed a Mozart Piano Concerto by the time he was seven. He went on to study piano with Alexander Siloti, (a pupil of Liszt and Tchaikovsky), and made his professional concerto debut with the Philadelphia Orchestra in Liszt's E flat Piano Concerto when he was 21. After studying composition at the Curtis Institute of Music, he continued his studies in Europe with Arnold Schoenberg in Berlin (with whom he did not get on), and Nadia Boulanger in Paris (with whom he did). Despite his later political beliefs, he was, in the early years of his career, a self-proclaimed and unrepentant artistic snob who firmly believed that true art was only for the intellectual elite. He was vociferous in denouncing composers - in particular Kurt Weill - whom he felt debased their standards to reach a wider public.

His works of this period, mostly pianistic vehicles such as the PIANO SONATA (1927), CAIN (1930), and the PIANO CONCERTO (1931) are typical of the Boulanger-influenced products of American modernism - strongly rhythmic (although in Blitzstein's case, not influenced by Jazz), and described by himself as "**wild, dissonant, and percussive.**" A new aesthetic took shape in the early thirties, one that sought to make art useful and communicative to all audiences, and not just the "anointed in Carnegie Hall". Along with contemporaries such as Steinbeck and Copland, Blitzstein came to believe that "art for art's sake" was creating a vast gulf between artist and audience. Fundamental to the formation of these beliefs was the critic and novelist **Eva**

Goldbeck (born in Berlin in 1901). They had met in 1928, and travelled together throughout Europe. She is the dedicatee of his **CAIN**, his ROMANTIC PIECE FOR ORCHESTRA, and his STRING QUARTET.

Aaron Copland on Marc Blitzstein:

...Blitzstein's life exemplified a truism that needs to be re-emphasized today, namely, that "every artist has the right to make his art out of an emotion that really moves him." Those of our composers who are attracted by the immense terrain of new techniques now available to them would do well to consider that humanity's struggle for a fuller life may be equally valid as a moving force in the future history of our music. It was the basic motivation for Marc Blitzstein's art, and resulted in a contribution to American music that is yet to be fully evaluated.

ABOUT THE ARTISTS

The artistic vision of the **Second Instrumental Unit** is steadfast and resolute. This ensemble has built and continues to build a strong rapport with many of the great living composers of today and tomorrow, performing some of their most important works while working together with them to create and polish new ones. Their mission is simple: "We strive, through the highest artistic standards possible, to foster and present what is new, what is compelling, what is diverse, and what will set the trends for the future musical landscape. We look for music that is pushing the boundaries of the possible, with a particular interest in emerging and underrepresented composers and works. We are unapologetic in our aim to make as much of this new repertoire accessible to the largest possible audience, presenting it not as a concert for a distant audience, but as an experience that elucidates the relevance of both the performance and the art in our lives and times."

"Members of the Second Instrumental Unit were utterly superb, putting the music across with accuracy and flair."
-David Cleary— *New Music Connoisseur*

Violinist and composer **David Fulmer** was just named a winner of the BMI Student Composer Awards, and was recently presented the prestigious Charles Ives Award (Scholarship) from the American Academy of Arts and Letters. Other honors and awards include 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 New England Conservatory. David has graduated from the Juilliard School pursuing studies in composition with Milton Babbitt and violin with Robert Mann in the Masters program, and is currently resuming his studies at Juilliard as an exclusive C.V. Starr Doctoral Fellow.

Marc Dana Williams (conductor), a native of Los Angeles, resides in Paris where he works with the French conductor Pierre Boulez. He conducts various ensembles regularly on the East Coast of the United States, making his Carnegie Hall debut last season

leading the New York-based contemporary music ensemble Second Instrumental Unit, of which he is co-director and principal conductor. He is currently on the conducting staff at the Spoleto Festival USA, where he begins his fourth year as associate conductor.

At Spoleto, Mr. Williams has conducted concerts of both traditional and contemporary repertoire, appearing on a number of the festival's concert series. He has also assisted on several opera productions, ranging from the

American premiere of Walter Braunfels' "Die Vögel", under Julius Rudel, to Mozart's "Don Giovanni", under Emmanuel Villaume. In 2007, he will assist on the American premiere of Pascal Dusapin's "Faustus, The Last Night", under the baton of John Kennedy.

Pianist **Christopher Oldfather** has devoted himself to the performance of twentieth-century music for more than thirty years. He has participated in innumerable world-première performances, in every possible combination of instruments, in cities all over America. He has been a member of Boston's Collage New Music since 1979, New York City's Parnassus since 1997, appears regularly in Chicago, and as a collaborator has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his recital début in Carnegie Recital Hall, and since then he has pursued a career as a freelance musician. This work has taken him as far afield as Moscow and Tokyo, and he has worked on every sort of keyboard ever made, even including the Chromelodeon. He is widely known for his expertise on the harpsichord, and is one of the leading interpreters of twentieth-century works for that instrument.

With performances capturing "spiritedness and humor", "unflagging precision and energy" (The New York Times) and playing described as "something magical" (The Boston Globe), **Benjamin Finland** interprets many styles of music on a variety of clarinets. An avid proponent of new music, he has premiered numerous works in recital at such New York City institutions as Merkin Concert Hall and the Museum of Modern Art, and internationally at Japan's Kyoto Music Festival and festivals in the Ukraine, Russia and South America. In addition to being a founding member of the critically-acclaimed new music collective counter)induction, he plays frequently with the landmark contemporary music group Continuum, and has also performed with Ensemble 21, The Locrian Chamber Players, the Argento Chamber Ensemble, the American Modern Ensemble and Sequitur. He has collaborated, recorded, and toured with a wide array of contemporary artists – ranging in scope from Pierre Boulez and the Ensemble Intercontemporain to jazz legend Ornette Coleman and pop icon Sir Elton John. He holds Bachelor and Master of Music degrees from The Juilliard School, and currently serves on the faculties of the Third Street Music School Settlement and the Children's Orchestra Society in New York.

Marilyn Nonken has emerged as one of the most gifted young musicians dedicated to the modern and contemporary repertoires. Upon her 1993 New York debut, she was heralded as "a determined protector of important music" (New York Times). Recognized as "one

of the greatest interpreters of new music" (American Record Guide), she regularly is named "Best of the Year" by some of the nation's leading critics (Boston Globe, 1997-2002, and Washington Post, 2005). Ms. Nonken's performances have been presented by Carnegie Hall, Lincoln Center, IRCAM, Théâtre Bouffe du Nord, the ABC (Australia), Guggenheim Museum, the Rockefeller Foundation, Kettle's Yard, Cleveland Museum of Art, the Menil Collection/DaCamera of Houston, Smithsonian Institution, Miller Theatre, Phillips Collection, Logos, and universities and conservatories around the world. Composers who have written for her include Milton Babbitt, Mario Davidovsky, Jason Eckardt, Michael Finnissy, and Tristan Murail. She has toured with the complete piano music of Boulez, Murail, and Schoenberg and been presented in the U.S., France, Canada, Denmark, Australia, Italy, the Czech Republic, England, Belgium, and the Netherlands.

Peter Clark, baritone, a New York native, has appeared in opera, musical theater and concert here and abroad. Most recently he performed the roles of Top in Copland's *The Tender Land* and Guglielmo in *Così fan tutte* with the Bronx Opera and the title role of *Don Giovanni* with the New York Opera Project. Prior to that he played the Patron in the Delaira/Yankowitz opera *Chéri* at the Actor's Studio and Can Grande/Ezzelin in the world première of Egon Lustgarten's opera *Dante im Exil* at the summer festival of Elysium: Between Two Continents in Bernried, Germany. Mr. Clark commands a large repertory of songs and appears frequently in recital with composer/pianist Christopher Berg. Together, they gave the first performance anywhere of *Trois Poèmes de Gulistan de Saadhi* by Kaikhosru Shapurji Sorabji as part of the Santa Fe Collaborations Series. He also appeared

recently at the 92nd Street Y in New York City singing music of Melissa Shiflett in the Meet the Virtuoso series. He performs regularly with choral societies and has sung *Carmina Burana*, the *Requiems* of Brahms, Fauré and Duruflé and most recently Vaughan Williams' *Five Mystical Songs*. with the Brooklyn Heights Symphony Orchestra. For the Mahler Society he has performed *Des Knaben Wunderhorn* as well as the *Kindertotenlieder*.

Following his sold-out recital debut in Carnegie's Weill Hall, pianist **Michael Fennelly** has toured the world with an array of dynamic programs. This year, he released his debut recording, *The Legend of Faust*, on One Soul Records. The native Californian made his first concerto appearance at age ten, and subsequently performed with the orchestras of Orange County, Palo Alto, Livermore, Santa Clara, Berkeley, Mission Viejo, and Aliso Viejo. More recently, he recorded new concerti with the Manhattan Symphony, and performed the Bach concerti with the Barge Festival. Fennelly was taught from age five by his mother, a successful piano teacher, and his father, an avid amateur musician; he continued his studies with Trula Whelan and Earl Voorhies in California. He was a pupil of Dr. Nelita True at the Eastman School of Music, where he was awarded the prestigious Performer's Certificate. He was then accepted into the studio of Byron Janis at the Manhattan School of Music, where he received the school's special prize for chamber music and completed his Doctor of Musical Arts degree with a dissertation on Metric Structure. His recitals have been broadcast on WQXR (New York City), NDR Radio (Germany), and KSTA (Palo Alto). On film, he appeared as the young Harry Truman (who initially trained to become a concert pianist!) for PBS' American Experience.

SECOND INSTRUMENTAL UNIT ARTIST ROSTER

Violin: David Fulmer, Aaron Boyd
Viola: Elizabeth Weisser
Cello: Chris Gross, Claire Bryant
Bass: Justin Kujawski

Flute: Alex Sopp
Oboe: Arthur Sato
Clarinets: Sarah Beaty, Gilad Harel
Bassoon: Adrian Morejon
Saxophone: Philipp Stäudlin

Horn: Judy Lee
Trumpet: Nathan Botts

Trombone: Matthew Wright
Tuba: Dan Peck

Percussion: Alex Lipowski
Piano: Molly Morkoski, Vicky Chow
Conductor: Marc Dana Williams

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