

NEW MUSIC MATTERS.

www.composers.com

ACA

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

Festival Concert V

Saturday June 7, 2008

7:30 pm

The American Composers Alliance presents:

The Second Instrumental Unit

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

With special guests:

Linda Larson, soprano,
Jane Schoonmaker-Rodgers, soprano, Kevin Bylsma, piano
Benjamin Fingland, clarinet, Marilyn Nonken, piano
Jacquelyn Familant, soprano, Keith Spencer, baritone,
Elizabeth Brown, Robert Carl, shakuhachi flutes
Robin Seletsky, clarinet, Kim Paterson, piano
Patricia Sonogo, soprano

**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.

All performers from the Second Instrumental Unit unless otherwise noted.
Marc Dana Williams, conductor

Raoul Pleskow Piece for Eight Instruments (2007) *

Joel Gressel An Orderly Transition (1985, rev. 2007)

Linda Larson, soprano

Burton Beerman Dialogue (2008) *

Jane Schoonmaker-Rodgers, soprano
Kevin Bylsma, piano

Richard Cameron-Wolfe A Measure of Love and Silence (2006) ‡

Jacquelyn Familant, soprano
Keith Spencer, baritone

Intermission

Hubert S. Howe, Jr. Symphony No. 3 (2007/08) *

Second and Third Movements

Robert Carl A Clean Sweep (2005)

Elizabeth Brown and
Robert Carl, shakuhachi flutes

Harold Seletsky Sonata for Clarinet and Piano, Op. 3 (1955) *

Allegro
Adagio
Rondo

Robin Seletsky, clarinet
Kim Paterson, piano

John Melby In Darkness (2007) *

Patricia Sonogo, soprano

* World premiere

‡ U.S. premiere

The works on tonight's program are published or distributed by the American Composers Alliance. Please contact ACA for more information or performance materials: info@composers.com

ABOUT THE COMPOSERS, PROGRAM NOTES, AND SUNG TEXTS (in program order):

Raoul Pleskow, composer, was born in Vienna, Austria and educated in New York City. His principal teachers in composition were Karol Rathaus, Otto Luening, and Stefan Wolpe. He has been recipient of many honors, the most recent of which include awards by the National Endowment for the Arts, the Martha Baird Rockefeller Fund for Music, the National Institute of Arts and Letters, and a fellowship from the John Simon Guggenheim Memorial Foundation. His works have been performed by the Cleveland Philharmonic, the Tanglewood Festival Orchestra, the Plainfield Symphony, the Orchestra de Camera, the South Dakota Symphony, the Pierrot Consort, the Stony Brook Contemporary Chamber Players, the Queens Symphony Orchestra and many others. Commissions include those by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi, Camarata, the North/South Consonance and the Unitarian Church of All Souls. He was Chairman of the music department at C.W. Post University from the late 1960s until 1994. His work can be found on CRI, Serenus, Ars Nova-Ars Antiqua, Golden Crest, Centaur, CRS, Capstone, and North-South Records.

Piece for Eight Instruments

"Piece for Eight Instruments" was written in 2007. After a brief introduction the piece leads "attacca" to the main portion in which the trumpet plays a "concertante" role within a chamber setting. The work is freely atonal and is characterized by rapidly changing tempi, textures, instrumental colors and by asymmetrical rhythm. The intervals of major seconds and tri-tones appear dominantly and serve to unify the octet.

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.

An Orderly Transition (1985, revised 2007)

I had begun a piece for unaccompanied computer which,

though viable, had no goal in sight, when Rachel Hadas presented a poem to my wife and me describing an evening spent together. It touched on major life changes afoot: my mother was to die of cancer a month before our first daughter was born. I could not resist the challenge posed at the end, "What music will you make for her, I ask." The music already written was recast as all that happened before the opening word "After." Since the music was composed more than 20 years ago, I have only fragmentary recollections about what I was thinking at the time – that the equation between birth and death should be expounded by wrapping pairs of related row forms together to form the voice lines; that the crawling cockroach, purring cat, and bearded father formed a progression from lower to higher life forms, reflecting the baby developing in the womb; that in the overall musical program this development was followed by the labor and elation of childbirth.

The title is both an ironic comparison of becoming and losing a parent with the nation changing presidents, and a description of pitch procedures used in the piece – row forms are only partial transpositions of one another. This is a revised version of the piece, using a more modern computer "orchestra" than I had in the 1980's and conforming to strict metrical notation. All sounds are created by small computer algorithms; there are no prerecorded or sampled sounds. The original version proceeded more slowly and essentially demanded that the soprano memorize the playback and then fit her part to it. The portrait of me on the festival website was drawn by my daughter, Katherine, "the child in the amnio x-ray."

Amniocentesis

After the apples brought down from the country,
after the Chinese food and beer and kisses of reunion,
sleepily with what syllables are left us
we talk of death and birth,
of terror and of comfort, their equation:
grandmother dying of cancer,
baby astir in the womb.
The cockroach crawls in the beer mug.
The cat with the ulcered ear
purring reaches up a paw to knead
the beard of the father-to-be
who from his fragile tower
is soon to be pulled down into the gene pool
to paddle down the generations' river
as far as an unfathomed fertile sea.

Parked for a while above the common lot,
each of us, gazing at it, either thinks
of our own mother and father or does not.
The child in the amnio x-ray shakes her fist
and in the baby shop you tell me of
a teddy bear, wound up, makes white womb noises,
amnio growls to soothe the savage breast
of a new creature thrust cold and wild
into such a strangely naked world.
What music will you make for her, I ask.

Poem by Rachel Hadas. Used with permission of the author.

Composer, clarinetist, video artist **Burton Beerman's** music spans many media, including interactive real-time electronics, chamber and orchestral music, interactive video art, theatre, dance, and musical score for documentary films. His works have been the subject of international, national and public television and radio broadcasts, including ABC, NBC, CBS, Fox News, NPR and PBS.

New York City's The Village Voice states, "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color...the composer displays an acute sensitivity to the differences between live sound and electronic sound and the music contains extraordinary moments when the sound seems to belong to both worlds."

Amongst some of his prestigious awards and honors are the Barlow Endowment Commission for Music Composition, the 2008 Governor's Award for the Arts in Ohio, selected as one who is recognized as a "distinguished artist sustaining extraordinary artistic talents and achievements throughout his career", a 2008 CINE Special Jury Award, the 2007 CINE Golden Eagle Award as composer for the film documentary 203 Days produced by bbarash productions, LLC., and the Martha K.Cooper Orchestra Prize (First Place) for Moments.

Beerman's music has been presented at prominent venues and festivals worldwide, such as the Edinburgh International Art Festival in Scotland, The Chicago Sinai, Martin Luther King International Center in Atlanta, Rudolfinum Performing Center, Prague, the Haag, Amsterdam, OrfRadioFunkhaus, Vienna and Chopin Hall, Mexico City, as well as throughout Australia, Canada, Europe and Asia. His works have been featured on CNN and CNN International, FutureWatch, and The World Today, broadcasting Beerman's Virtual Video Opera, Jesus' Daughter to a viewing audience of

50 million plus. The opera addressed a critical social issue of Violence against Women-Children-at-Risk and was chosen as a Video Installation ArtWork exhibited in Switzerland and Italy, endorsed by UNESCO-CIRET, sponsored by the United Nations, at the New York Metropolitan Museum of Art (MOMA), Lincoln Center Gallery, and Dance on Camera Festival.

The Warsaw National Philharmonic performed and recorded Beerman's Morning Calls for B-flat clarinet and orchestra featuring Richard Stoltzman as clarinetist under the baton of George Manahan, present music director of the New York City Opera. Morning Calls received a performance by the Memphis Symphony Orchestra with Beerman as soloist. Beerman has been hailed by audiences as one of the leading clarinetists of contemporary and avant-garde music whose virtuosity and technical control of the instrument establish him as a remarkable and compelling performer.

Dialogue for soprano voice and piano features a text by award-winning playwright Raymond Brent Beerman. The text outlines a reflective conversation between the writer and his teenage son in which the father expresses his sorrow, his devoted love for his son, and the inevitable hope for the future.

Dialogue

Help me
Standing on the edge of a forgotten wall
Teetering on a life from a faceless dream
Drifting through bloodless streams
Leading to nowhere
Pointing to nothing
Through bloodless streams

Help me
Drifting through bloodless streams
Pointing to nothing
Sifting
Clawing
Digging
Peeling
Help me
Help me for lost years

Hope is beautiful
Hope is love
Dear little child
The sun is here
I kiss the brightness of the future

Hope is real
Hope is
Hope is hope
Hope is want
Dear, little child
The sun is here
Sliding from a womb
Into my Hands

Holding you close
Keeping you warm
Holding you once
Keeping you always
Dear little child
Dear little child
I breathe life into your smile

Help me
Holding you close
Keeping you warm
Holding you once
Keeping you always
Dear little child
Dear little child
I breathe life into your smile

Help me
Standing on the edge
Of a forgotten wall
Help me
Help me to understand
How to talk to you
Help me
Mend
Tie
Skip
A slithering cut
Toys
Birthdays
Cakes
Ice cream
Dinosaurs
Hope is beauty
Hope is love

Crawling through a maze
Of want and loss
Digging into a hole
That can never be filled
I want because I can't
I need because I don't

I want and need and feel nothing
While you stand there
With your arms reaching for me
But my back is turned

Help me
Help me
Help me
Dear little child
The sun is here

Hope is beauty
Hope is love
Dear, little child
The sun is here
I kiss the brightness
Of the future
Hope is real
Hope is hope
Manchild facing the shadow
Calling out what was
Was lost
Build the fire
Build the fire in the soul
Manchild facing the shadow snake
Call out what was lost
Build the fire
Soul
Build the fire
In the soul
Manchild facing the shadow snake
Call out what was lost
The smiles
The sun
The trees

Help me
Hope is beauty
Hope is love
Dear, little child
The sun is here
I kiss the brightness
Of the future
Hope is real
I kiss the brightness
Of the future
Hope is real
Hope is hope
Hope
Turn
To see my hand

Help me
Turn
See my hand
Help me
No answers for lost years
Standing on the edge
Of a forgotten wall
Turn
See my hand
Help me.

by Raymond Brent Beerman. All rights reserved.

Composer-pianist **Richard Cameron-Wolfe** was born in Cleveland, Ohio, USA and received his music training at Oberlin College and Indiana University. His principal piano teachers were Joseph Battista and Menahem Pressler; his composition mentors included Bernard Heiden, Iannis Xenakis, and John Eaton.

After brief teaching engagements at Indiana University, Radford College (Virginia), 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, State University of New York, resigning in 2002 in order to devote his life primarily to 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). He now lives and teaches piano and composition in the mountains of northern New Mexico, writes music articles for Horse Fly, a monthly journal of politics and culture, and hosts a monthly 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. Additionally, he has recently been engaged as Co-Editor of FULCRUM: an annual of poetry and aesthetics, and is currently preparing for an autumn 2008 concert tour, with dates already set in Oldenburg, Germany and Tampere, Finland.

A Measure of Love and Silence

The measure of
My
Love's weight
Is insatiable hunger
For silence

Without closeness
Without meeting

At the stern
As the steamer departs
The soul will withdraw and nod
Change into water

It is not mine not yours
It is no one's

(-----)

As a yellow flake of rosin
Fallen to the stage
Told
In a violin's voice

What it wanted
Why it lived

How it came
To be absolutely itself
No one nothing
For no one

A measure of love
And silence

– Tatyana Apraksina
(trans. by James Wesley Mantooth)

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-

89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and has been President since 2001. He also served as President of the U.S. section of the League of Composers/ International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days in 1976 in Boston. Recordings of his computer music (*Overtone Music*, CPS-8678, and *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS- 8771) have been released by Capstone Records.

Each of my symphonies is based on a set of related materials for which I can see numerous possibilities for working things out, thus leading to several different movements. **Symphony No. 3** is based on a series of trichords, tetrachords and pentachords that all relate to the diminished seventh chord. The instrumentation, consisting of four woodwinds, four brasses, piano and strings, allows different materials to be presented in distinct instrumental groups, and when combined, to keep the threads clear. The piano, which has several solos in the quieter moments, combines with all the other groups.

The second movement presents two overlapping strands of music, identified by orchestration. The first strand begins in the winds and brass, and the second in the strings. Each strand proceeds by adding new elements to the preceding passage, or by extracting elements from it. Thus, there are many lines that are repeated, each time in a different context. The movement builds to a climax and then recedes.

The third movement is based entirely on tetrachords. The first two sections run through the basic forms used, and the middle section runs through basically all different combinations and permutations of these materials. After a transformed recapitulation, the work ends with a brief coda.

Robert Carl studied composition with Jonathan Kramer, George Rochberg, Ralph Shapey, and Iannis Xenakis. His music is performed throughout the US and Europe, and is published by American Composers' Alliance, Boosey&Hawkes, Roncorp, and Apoll-Edition. His grants, prizes and residencies have come from such sources as the National Endowment for the Arts,

Tanglewood, Connecticut Commission on the Arts, Camargo Foundation, MacDowell Colony, Yaddo, Ucross, Millay Colony, Bogliasco Foundation, Djerassi Foundation, the Aaron Copland House, and the Rockefeller Foundation. He has been awarded a 2005 Chamber Music America commission for a string quintet written for the Miami String Quartet and Robert Black. An excerpt from his opera-in-progress *Harmony* (with novelist Russell Banks) was presented in May 2005 in the New York City Opera's VOX Showcase series. He is also the recipient of the 1998 Charles Ives Fellowship from the American Academy of Arts and Letters. New World Records released a CD of three large string chamber works in March 2006. In 2007, Carl received a fellowship from the Asian Cultural Council for travel to Japan to research contemporary Japanese composers, and he has been commissioned by Oxford University Press to write a book on the premiere of Terry Riley's *In C*. Other CD releases of his work are found on Neuma, Koch International, Lotus, Centaur, Vienna Modern Masters, E.R.M., and The Aerial. For fifteen years he was a co-director of the Extension Works new music ensemble in Boston; he is chair of the composition department at the Hartt School of Music, University of Hartford, and writes extensively on new music for *Fanfare Magazine*. He studies shakuhachi with Ralph Samuelson.

A Clean Sweep (2005) is a work for shakuhachi flute and electroacoustic accompaniment, generated by the MAX/MSP program.

The title comes from the iconic gesture of the electroacoustic part, long continuous glissandi that move incrementally from one pitch to another, often over small intervals. The result is a polyphonic web of modal harmonies that are constantly changing in their construction, and their resultant tonal implications. The work's layers are all centered around key structural tones of the shakuhachi, in particular D and A (Ro and Chi). The sliding motive is a glacial expansion and projection of the sort of bending tones possible on the shakuhachi. The original generative sound is that of a sine tone, frequency modulated by a single cycle from a sample of the low D on the shakuhachi. For me, the resultant sound is rather like a sort of "meta-sho", i.e. the polyphonic mouth organ used in gagaku orchestral music. The shakuhachi part is closely related to this accompaniment, but it was conceived much more intuitively. It is very much a plaintive, "human" voice that keens within a far more impersonal, "inevitable" sonic

environment. Because the work, while fully notated, allows for performer discretion in matters of timing, ornamentation, and repetition of motives, it may be performed as either a solo work, or a duo, the latter of which will be heard in this concert.

Harold Seletsky is the clarinetist, composer and bandleader of The West End Klezmer. He has composed music for films, commercials, opera, ballet, and has written jazz and Yiddish songs. Born in Brooklyn in 1927, he attended the High School of Performing Arts. At the age of 17 he apprenticed for 5 years with composer Josef Schmidt--a German emigree who had been a prize pupil of Alban Berg. Harold's eclectic musical career includes a position as Eb clarinetist with the Houston Symphony under Leopold Stokowsky, klezmer clarinetist in the Catskill hotels during the 1950's and award winning composer of concert and commercial music.

He has composed for films, television commercials, opera, ballet and has written jazz and Yiddish songs. His commercials for Eastern Airlines, Air France, Chevrolet and U.S. Steel won numerous awards as did his theme music for the long-running news program Issues and Answers. Harold has performed with his clarinet onstage in the Broadway production of Rags and in the Off-Broadway production of Hot Klezmer, the latter winning him notice in the New York Times as [the show's] "sine qua non clarinetist". Most recently, his *Klezmer Fantasy*, a work for klezmer clarinet and string quartet, won first prize in a competition sponsored by the American Society for Jewish Music.

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.

In Darkness for soprano and computer (2007) Amy Lawrence Lowell, an American poet of the "imagist" school, was born in Brookline, Massachusetts, on February 9, 1874, and died there unexpectedly of a cerebral hemorrhage at 51 on May 12, 1925. In the year following her death, she was awarded the Pulitzer Prize for Poetry posthumously. Lowell was one of several illustrious members of a prominent Boston family: one of her brothers, Percival Lowell, was a famous astronomer who predicted the existence of the now-demoted planet Pluto, and another brother, Abbott Lawrence Lowell, became President of Harvard University. (Other members of this distinguished family have included the poet and critic James Russell Lowell and the poet Robert Lowell.) Though Amy Lowell herself did not attend college because of the prevailing attitude at the time regarding the education of women, she began educating herself by voracious reading in her family's collection of over 7,000 books. Lowell was known as an eccentric and formidable figure whose lesbianism was only one manifestation of her unconventionality and her rebellion against her distinguished Boston lineage; her unusual appearance (she was greatly overweight because of a glandular problem) was heightened by her habit of smoking cigars almost constantly, claiming that because they lasted longer than cigarettes, they took less time away from her work. She began to write poetry in 1902 and her first published work appeared in 1910 in the Atlantic Monthly. She subsequently became one of

the most famous and widely-read American poets of her time. Following her death, her work became quite unfashionable and was largely forgotten. However, recent years have seen a marked resurgence of interest in her poetry. In *Darkness* is a setting in one uninterrupted movement for soprano and computer-synthesized sounds of three of Lowell's poems: "At Night," "New York at Night," and "In Darkness," all three of which are found in the first published volume of her poetry, *A Dome of Many-Coloured Glass*, which appeared in 1912, and all three of which deal with very different images of night. The British spellings in the texts represent those of the poet. The work was composed in 2007 for soprano Patricia Sonogo.

At Night

The wind is singing through the trees to-night,
A deep-voiced song of rushing cadences
And crashing intervals. No summer breeze
Is this, though hot July is at its height,
Gone is her gentler music; with delight
She listens to this booming like the seas,
These elemental, loud necessities
Which call to her to answer their swift might.
Above the tossing trees shines down a star,
Quietly bright; this wild, tumultuous joy
Quickens nor dims its splendour. And my mind,
O Star! is filled with your white light, from far,
So suffer me this one night to enjoy
The freedom of the onward sweeping wind.

New York at Night

A near horizon whose sharp jags
Cut brutally into a sky
Of leaden heaviness, and crags
Of houses lift their masonry
Ugly and foul, and chimneys lie
And snort, outlined against the gray
Of lowhung cloud. I hear the sigh
The goaded city gives, not day
Nor night can ease her heart, her anguished labours
stay.

Below, straight streets, monotonous,
From north and south, from east and west,
Stretch glittering; and luminous
Above, one tower tops the rest
And holds aloft man's constant quest:

Time! Joyless emblem of the greed
Of millions, robber of the best
Which earth can give, the vulgar creed
Has seared upon the night its flaming ruthless screed.

O Night! Whose soothing presence brings
The quiet shining of the stars.
O Night! Whose cloak of darkness clings
So intimately close that scars
Are hid from our own eyes. Beggars
By day, our wealth is having night
To burn our souls before altars
Dim and tree-shadowed, where the light
Is shed from a young moon, mysteriously bright.

Where art thou hiding, where thy peace?
This is the hour, but thou art not.
Will waking tumult never cease?
Hast thou thy votary forgot?
Nature forsakes this man-begot
And festering wilderness, and now
The long still hours are here, no jot
Of dear communing do I know;
Instead the glaring, man-filled city groans below!

In Darkness

Must all of worth be travailed for, and those
Life's brightest stars rise from a troubled sea?
Must years go by in sad uncertainty
Leaving us doubting whose the conquering blows,
Are we or Fate the victors? Time which shows
All inner meanings will reveal, but we
Shall never know the upshot. Ours to be
Wasted with longing, shattered in the throes,
The agonies of splendid dreams, which day
Dims from our vision, but each night brings back;
We strive to hold their grandeur, and essay
To be the thing we dream. Sudden we lack
The flash of insight, life grows drear and gray,
And hour follows hour, nerveless, slack.

Texts by Amy Lawrence Lowell, from *A Dome of Many-Coloured Glass*, 1912.

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— *The 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.

Elizabeth Brown, a 2007 Guggenheim Fellowship recipient, combines a successful composing career with an extremely diverse performing life, playing flute, shakuhachi, theremin, and dan bau (Vietnamese monochord) in a wide variety of musical circles. Her chamber music, shaped by this unique group of instruments and experiences, has been called luminous, dreamlike and hallucinatory.

Soprano **Linda Larson** has been praised for her engaging stage presence and audience connection, as well as her thoughtful music interpretation. Her operatic experiences bring a dramatic element to all of her performances: she has sung leading operatic roles throughout the United States with companies including New York City Opera National Company, Opera Illinois, Syracuse Opera, and Indianapolis Opera. Favorite roles are Musetta in *La Bohème* and the title role in *Floyd's Susannah*. Recognized for her commitment to new American music, Linda has performed several pieces of composer John Eaton, including the world premiere of his opera, *Pumped Fiction*, at the 2007 American Composers Alliance Festival. She has sung with Washington Square Contemporary Music Society, Ensemble X, Brooklyn New Music Collective, and has performed new music at the Bowdoin International and Chintimini Chamber Music Festivals. Composer David Glaser, American Academy of Arts and Letters award-winner, wrote *Moonset No. 1* for her; and in February Linda premiered chamber music of Cynthia Lee Wong at Carnegie's Weill Recital Hall with harpist Irantzu Agirre and others. She has recently sung music of Tom Cipullo, Norbert Palej, Robert X. Rodriguez, David Heuser, Philip Lasser, John Harbison, and Dan Welcher, among others. A native of Corvallis, Oregon, Linda holds degrees from the University of Michigan and the University of Texas at Austin. Honored as regional finalist in the Metropolitan Opera Auditions, she is a graduate of the Tri-Cities Opera Resident Artist Training Program. Formerly coordinator of Vocal Coaching Program at Cornell University, she is now on the faculty at New York University.

Soprano **Jacquelyn Familant** enjoys an international career that spans the genres of opera, oratorio and chamber music. She was born in Newport News, Virginia and grew up in Clearwater, Florida. She holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the Curtis Institute of Music. The young soprano began her professional career immediately upon graduation from the Curtis Institute when she was engaged by the Staatsoper Stuttgart for a three year principal artist contract. Roles there include her debut as Sandman and the Dew Fairy in *Hansel und Gretel*, Aloysia in *Masaniello furioso*, Servilia in *La clemenza di Tito*, and Euridice in Monteverdi's *L'Orfeo*. Other international opera credits include Eurydice in *Orpheus et Eurydice* with the Festival Lyrique-en-Mer, Blonde in *Die Entführung aus dem Serail* with Opera Brooklyn, Ilia in *Idomeneo*, Zerlina in *Don Giovanni* with Modus Opera, and Blanche de la Force in *Les Dialogues des Carmélites*. As Euridice in *L'Orfeo*, Familant's performance was described by the *Reutlinger General* as "compellingly beautiful" and *Opernwelt Magazine* declared her "a vocally wonderful, flexible and diaphanous Euridice." For her international telecast performance in *Stars of Tomorrow*, singing the Gavotte from *Manon* and as Zerlina in highlights from *Don Giovanni*, *Music Today Magazine* singled out the soprano as "the one to watch: a radiant young soprano with a special gift."

Kim Paterson is on the faculty of Hartwick College and SUNY Oneonta and freelances as a pianist, composer, and arranger. He has composed incidental music for Shakespeare's "Cymbeline" and Euripedes' "The Baechae", the latter a winner of the meritorious achievement award from the Kennedy Center College Theater Festival in Washington, D.C. He has also adapted numerous scores for theatrical productions, the most recent being Kurt Weill's "Three Penny Opera". Mr. Paterson is a graduate of SUNY Purchase and an alumnus of the Berkshire Music Center at Tanglewood.

Jane Schoonmaker Rodgers and Kevin Bylsma have been musical partners since 1990. Their credits as a performing duo include the Kerrytown Concert House in Ann Arbor, the Society for New Music, the Cleveland Art Song Festival, Pro Musica of Detroit, Camphill Village of Copake, NY, and the venerable Civic Morning Musicals series at the Everson Museum in Syracuse, NY. In 1994 they founded the Art Fair Song Fest, which eventually gave birth to its own parent organization, The Ann Arbor

Festival of Song, featuring year-round offerings of art song and vocal chamber music.

Soprano **Jane Schoonmaker Rodgers'** concert, recital, choral, and stage engagements have taken her in recent years to New York, London, Vienna, and Prague, as well as to Chicago, Detroit, Toledo, Syracuse, and other towns in the Great Lakes region. Recent activities have included performances and recordings with the Great Lakes Chamber Music Festival, Toledo Symphony, National Polish Radio Symphony, Moravian Philharmonic, American Composers' Alliance, Mid-American Center for Contemporary Music, and the Society for New Music. She appears frequently at Ann Arbor's Kerrytown Concert House, and is General Director of The Ann Arbor Festival of Song. Opera credits include Ohio Light Opera, Michigan Opera Theatre, Toledo Opera, Michigan Lyric Opera, and others. She is currently an associate professor of voice at Bowling Green State University, and a long-time member of the professional ensemble at Mariners' Church of Detroit.

Kevin Bylsma, pianist and vocal coach, has appeared throughout the United States, Canada, and Europe as an organist, pianist, and accompanist, and is a frequent recital partner to Irina Mishura and Michelle DeYoung. His credits as a music director, chorus master, and répétiteur include Toledo Opera, Michigan Opera Theatre, OPERA!Lenawee, Lyric Chamber Ensemble of Detroit, Papagena Opera Company of Ann Arbor, and the Marquis Theatre of Northville, Michigan. Mr. Bylsma has served as principal keyboardist for several orchestras in the Great Lakes region, and has been the winner of a number of competitive awards, including the Robert Glasgow Organ Scholarship from the University of Michigan, and the Lucille Mehaffie Young Artist Award. Currently he is the opera/vocal coach at Bowling Green State University, in addition to his positions as Artistic Director of The Ann Arbor Festival of Song, and Assistant Organist at the historic Mariners' Church of Detroit.

Robin Seletsky, clarinet, graduated from New England Conservatory and later attended the Julliard School. A former member of the San Antonio Symphony she is currently the principal clarinetist with the Glimmerglass Opera. Robin lives in upstate New York where she teaches clarinet at SUNY Oneonta and Hartwick College and is a member of several regional orchestras. Additionally, she is the founder and clarinetist of the

Catskill Klezmer and is the music director at Temple Beth El in Oneonta.

Patricia Sonego, soprano, made her operatic debut in New York City in the world premiere of American composer Jack Beeson's *Sorry, wrong number* with the Center for Contemporary Opera under the baton of Richard Marshall, for which she received an enthusiastic review from Robert Prag of *Opera News*. The performance was recorded for Albany Records and released in May 2008. A champion of contemporary, avant garde, improvisational, and electroacoustic music, Ms. Sonego is in demand to premiere new works, many of which have been composed for her. In a new arrangement dedicated to her by the composer Terry Winter Owens, she gave the world premiere of *Messages for Raoul Wallenberg* at Carnegie Hall, Weill Recital Hall, with *Alaria* chamber ensemble. For the third consecutive year Patricia has been invited to perform at the ACA Festival of American Music. In 2007, she premiered songs by Michael Rothkopf for soprano and live computer playback and songs by Raoul Pleskow with piano. She also performed Harold Seletsky's chamber work, *Apathy*. Award-winning ACA composer John Melby first became acquainted with Patricia when she stepped in last minute to perform his *Wordsworth Songs* for soprano and computer in 2006. Tonight, she is honored to be giving the world premiere of *In Darkness*, a work for soprano and computer written expressly for her by the composer.

Keith Spencer was born in West Palm Beach, Florida, one of thirteen children in a musical family. His pursuit of a professional singing career began with formal training

at the University of Miami, from where he received his Bachelor of Music degree in 1987. Two years later, he completed a Master of Music degree in voice at the Manhattan School of Music and in 1991 Keith gained his second Master's degree in opera performance from the Curtis Institute of Music. He made his professional operatic debut in 1992 with the Virginia Opera Company. Since then, he has appeared with numerous ensembles, including the Opera Company of Philadelphia, The Indianapolis Symphony Orchestra, Glimmerglass Opera, and the Santa Fe Opera, among others. Keith is known for his work in the contemporary music field. In June 2002, he performed a solo recital of new music at The Americas Society in New York City singing songs by Laura Kaminsky, Alba Potes and Chris DeBlasio. He has also premiered works by composers Robert Alpert, Peter Susser, and Albert Ahlstrom as well. In June 2008, Keith will also premiere the cantata "A Measure of Love and Silence" by Richard Cameron-Wolfe at New York City's Symphony Space. Keith and his brother Mark Spencer, harpist, have recently released a compact disc entitled "The Spencer Brothers - With Harp and Voice", a CD which was inspired by the attacks on America on September 11, 2001. Keith composed two of the pieces on this CD, including the title work, "With Harp and

Voice" which he wrote for his brother Mark, and "Joseph's Promise" which Keith composed to honor the memory of their parents.

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 Staudlin

Horn: Judy Lee
Trumpet: Nathan Botts
Trombone: Matthew Wright
Tuba: Dan Peck

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

The Second Instrumental Unit:
David Fulmer, Eliot Gattegno, Marc Dana Williams,
Co- Directors

*All donations to ACA are fully tax-deductible charitable contributions and are used to continue ACA programs and preservation projects. We thank everyone who has made this festival possible. www.composers.com