

2009
2010

Merkin Concert Hall

KAUFMAN

Merkin Concert Hall

Thursday, November 12, 2009 at 8 pm

Stony Brook University Department of Music
presents

The 22nd Annual Premieres Concert

Stony Brook Contemporary Chamber Players

Gilbert Kalish and Eduardo Leandro, *co-directors*

EDWARD SMALDONE

Cantare di Amore (2009)

SAMANTHA GUEVREKIAN, *soprano*
REBECCA METHENY-MASON, *flute*
EMILY JOHN, *harp*

STANLEY WALDEN

**Trio for Violin, Cello, and Piano
(in memoriam, Jacques Levy) (2008)**

I. Poco allegro
II. Slow
III. Andante [contrapposto]

SALLEY KOO, *violin*
JONATHAN DEN HERDER, *cello*
DENISE FILLION, *piano*

MARGARET SCHEDEL

Muted Mahogany (2009)

DAVID ATKINSON, RAFAEL ALBERTO, NICHOLAS GLEASON
PIERO GUIMARAES, EDUARDO LEANDRO, CHARLES OLVERA
YU-CHING WEI, NICHOLAS WOODBURY, *antiphonal marimba*
LEVY LORENZO, *electronics*

Intermission

Douglas Boyce

Displacements (2009)

ALLISON ALDRICH, *clarinet*
SCOTT BARTUCCA, *oboe*
JONATHAN STEHNEY, *bassoon*

Notes on the Program

Edward Smaldone: *Cantare di Amore*

Cantare di Amore was composed in 2009 at the request of Perry Goldstein and the Stony Brook Premieres Series. Having long admired the music of Claudio Monteverdi and wishing to compose something in Italian, I struck upon the idea of re-casting poetry from Monteverdi's madrigals. These iconic love songs provided highly ornate images and words which nevertheless still embody the ideals of love that we still crave. (Who doesn't want "to burn and die" at the sight of a lover's "sparkling eyes"? Who wouldn't want a love that will last until "the sun lights the earth at night"?) My hope was to remind us of the power, the beauty, and the importance of love as a central feature of our humanity, unchanged by time.

Edward Smaldone was born in 1956. He studied composition with George Perle, Ralph Shapey, Henry Weinberg, and Hugo Weisgall, receiving a Ph.D. in composition from the CUNY Graduate Center. Smaldone's music has received honors and awards from Yaddo, the MacDowell Colony, the American Music Center, the Charles Ives Center for American Music, and he is the recipient of the Goddard Lieberman Fellowship from the American Academy of Arts and Letters. His music is recorded on the New World, CRI, and Capstone labels. He is a former President of the League of Composers/I.S.C.M. and he is Director of the Aaron Copland School of Music at Queens College.

Texts to *Cantare di Amore*

(These texts originally set by Claudio Monteverdi in his fourth book of Madrigals.)

I – *Longe da te, cor mio* - Anonymous

Longe da te, cor mio,
struggomi di dolore,
di dolcezz'e d'amore.

Ma torna omai, deh torna! E se'l destino
strugger vorrammi ancor a te vicino,
sfavilli e splenda il tuo bel lume amato
ch'io n'arda e mora, e morirò beato.

Far from you, my heart, I am consumed with sorrow, tenderness and love.

But return now, and if fate wills me still to suffer when near you, let your beautiful dear eyes shine and sparkle so that I burn and die from them, and I will die.

II – *Piagn' e sospira* - Tasso

Piagn' e sospira; e quand' i caldi raggi
fuggon le gregi a la dolc' ombr' assise,
ne la scorza de' pini o pur de' faggi
segnò l'amato nome in mille guise;
e de la sua fortuna i gravi oltraggi
e i vari casi in dura scorza incise;
e in rilegendo poi le proprie note
spargea di pianto le vermiglie gote.

She weeps and sighs; and when the sheep abandon the warm rays, resting in the gentle shade, on the bark of pines or beeches she wrote the beloved name in a thousand ways; and carved in hard bark the deep offenses and the many twists of her fortune; and then, reading her own messages again she watered his vermilion cheeks with tears.

III – Darà la notte - Agnelli
Darà la notte il sol lume alla terra
Splenderà Cintia il dì, prima che Glauco
Di baciar, d'honorar lasci quel seno
Che fu nido d'Amor, ch'è dura tomba Preme.
Nel sol d'alti sospir, di pianto,
Prodighe a lui saran le fere e 'l Cielo!

The sun will light the earth by night and the moon by day before Glauco will cease to kiss, to honor this breast which was the nest of love, now crushed by the weighty tomb. May the heavens be kind to him, alone now with the pain of his weeping.

Stanley Walden: Trio for Violin, Cello, and Piano (in memorium, Jacques Levy)

"Contrapposto" (counterpoise) is a sculptural term, describing the standing classical nude male figure, with the full weight on one leg and the other leg relaxed. This results in a slight "s-curve" to the entire torso. Jacques Levy was my closest friend and colleague in the U.S., until his untimely death in 2004. From our first encounter in a summer resort theater, through the seminal experimental Open Theater, three musicals, a set of songs for Jan DeGaetani and Gilbert Kalish, and a Berlin production of The Beggars Opera, we enjoyed a rare partnership.

This is the third piece of Stanley Walden's to be performed by the Stony Brook Players, following his Sonata a tre, and Trio for Horn, Violin, and Piano (the latter can be heard in a SpectrumConcerts/Berlin performance on the Naxos American Classics CD "Stanley Walden Chamber Music"). Walden has been on the faculties of Juilliard, SUNY-Purchase, and the Universität der Künste/Berlin, where he founded and led the Department of Musical Theater for 15 years. As guest he has appeared at S.M.U, Yale, and The Eastman School. Among his commissions are INVISIBLE CITIES (for the Philadelphia Orchestra/Leinsdorf), CIRCUS (Louisville Orch./Mester, Chicago/Ozawa, Cincinnati/Lane), the ballet WEEWIS for the Joffrey Ballet, and the operas LIEBSTER VATER (Bremen, Berlin, Weimar, New York), BACHS LETZTE OPER (Erfurt) and DOCTOR FAUSTUS LIGHTS THE LIGHTS (Cologne, New York). His theater scores (many with George Tabori) have been heard on Broadway, The Arena Theater, Washington, D.C., the Burg Theater, Vienna and Berliner Ensemble. He currently lives in Palm Springs, California.

Margaret Schedel: Muted Mahogany

Muted mahogany is an activation of space, time, and vibration for antiphonal marimba and joystick-controlled electronic sound. Although the electronic sound is completely under the control of the human performer, the marimba players are under the control of a generative algorithm. Special thanks are due Peter Gornedlt, Nick Gleason, Charlie Olvera, Levy Lorenzo and Evan Rogers.

—Margaret Schedel

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media. Her works have been performed throughout the United States and abroad. While working towards a DMA in music composition at the University of Cincinnati College Conservatory of Music, her interactive multimedia opera, A King Listens, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She is working towards a certificate in Deep Listening with Pauline Oliveros and has studied composition with Mara Helmuth, Cort Lippe, and McGregor Boyle. She serves as the musical director for Kinesthetech Sense and sits on the boards of 60x60 Dance, the BEAM Foundation, the Electronic Music Foundation Institute, the International Computer Music Association, the New West Electronic Art and Music Organization, and Organised Sound. She contributed a chapter to the Cambridge Companion to Electronic Music and her article on generative multimedia was recently published in Contemporary Music Review. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes

Sonoras, and Meet the Composer. In 2009 she won the first Ruth Anderson Prize for her interactive installation *Twenty Love Songs and a Song of Despair*. As an Assistant Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is a core faculty member of cDACT, the consortium for digital art, culture and technology.

Douglas Boyce: Displacements I

Displacements I is the first in a series of works which will use spatialization to interrogate the role of embodiment of musical action and decision making, and (in many contexts and for many people), the figure or emblem of music itself. The work exists in several configurations, some of which involve the projection (or diffusion) of the live sound of the performers through an array of speakers, and all of which involve the movement of performers on the stage or in the performance space. These devices are used to alienate performance from the performer and so call attention to these basic elements of the grammar of performance.

For a work of chamber music like *Displacement*, a consideration of this basic grammar of performance must look at what it is to play together. The version of *Displacements I* performed tonight underscores the relationship of space in this equation through shifting positions of performers on the stage. Performers pair and relate to one another musically, but here these traditional counterpoints and accompaniments are amplified by a choreography of positions, sometimes supporting, sometimes undermining the pairings made by the notes on the page and in the air. The work also underscores the relationship of space in this equation through shifting positions of performers on the stage, and the production of secondary sources for the sound of those instruments, in effect producing 'ghost' versions of the instruments. These traces perform with the physical ensemble, while at the same moment are set apart, in that they exist without a concrete association with a perceived physical source. This interest in the relationship between music with identifiable, locatable sources and those without emerges from personal, compositional and pedagogical observations on the manner in which acousmatic projection and the mechanical, electronic and digital sound files has fully penetrated everyday life. This is in many ways a powerfully positive influence on musical culture, but there is an associated risk of losing sight of music as a product of human action and agency. For me music is fundamentally humanistic in the abstract and interpersonal in practice. In tonight's work, technology and artifice are used to call attention to the human performance of music – performers and the music they make are repeatedly alienated and reunited, a metaphor, perhaps for the ways in which our quotidian experience of music (especially in the heavily mediated, post-commodification realm of recordings, radio and the internet) moves again and again from generic and transactional to the distinct and the personal.

In this work as in many of my pieces, the performers are afforded a degree of freedom greater than is typical in a classical score. There are extended passages with no shared pulse stream and using Lutoslawskian frame notation and other 'open score' notations. This approach resonates with the above consideration of the performer as a nexus of performative behaviors. My motivation in using these techniques is in part to produce musically interesting textures and events but even more so to produce a kind of music making in which performers and composers are partners, rather than agents bound to a composer's will. I find the term 'tychism' as a somewhat antique but highly appropriate word to describe this aspect of musical performance. Tychism is a concept developed by C.S. Peirce to describe the emergence of order from chance events. (Peirce's friend and colleague William James perhaps articulated his friend's idea more succinctly, calling tychism "Peirce's suggestion [that] order results from chance-coming"). My hope is that these techniques will make overt the dynamics of performance which are always in play, but are sometimes masked behind the edifice of precision and accuracy, and remind us that we are, composers, performers, and listeners, all partners in the drawing of order out of chaos, *hromos* out of *aion*.

Displacements I was developed with the generous support of VR Sonic, and was composed with their Vibestation Software.

III – Darà la notte - Agnelli
Darà la notte il sol lume alla terra
Splenderà Cintia il dì, prima che Glauco
Di baciàr, d'honorar lasci quel seno
Che fu nido d'Amor, che dura tomba Preme.
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RODOLFO VALENTE

canto nenhum (2009)

ANGEL HSIAO, *flute*; IVONNE PEREZ, *oboe*
XIOTING MA, *clarinet*; JONATHAN STEHNEY, *bassoon*
JOHN GATTIS, *horn*; SUN-YOUNG LIM, *viola*
JOSHUA SCHWALBACH, *bass*
NICHOLAS GLEASON, *tam-tam*
EDUARDO LEANDRO, *conductor*

All works on this program but *canto nenhum* were composed for the Stony Brook Contemporary Chamber Players and are receiving their World Premiere. *canto nenhum* is receiving its U.S. Premiere.

The Music Department at Stony Brook University wishes to thank the Alice M. Ditson Fund for its generous and unwavering support of the Annual Premieres Concert.



Stony Brook Premieres!

Since 1988, the Stony Brook Contemporary Chamber Players has commissioned many new works by composers around the U.S. and abroad for the annual Premieres! Concert played in New York City and Stony Brook University. The series was begun in 1988 by Stony Brook faculty composer John A. Lessard in collaboration with CCP directors Gilbert Kalish and Raymond DesRoches.

From 1990 to 1999, faculty composer Daria Semegen served as the World Premieres Concert commissions coordinator. During these years, the concert series attracted an increasing and enthusiastic interest among composers. Since the Fall of 1999, faculty composer Perry Goldstein has administered the World Premieres concert commissions.

The CCP has commissioned the premieres of over eighty new works, including those of Pulitzer Prize winners Wayne Peterson and Melinda Wagner, and MacArthur Fellowship recipient Ralph Shapey, among many other composers representing a wide variety of styles and aesthetic approaches.

About the Artists

The **Stony Brook Contemporary Chamber Players (CCP)** is part of the performance program of the Department of Music at Stony Brook University, on Long Island. The group is directed by renowned performance faculty artists Gilbert Kalish and Eduardo Leandro.

Hailed by *The New York Times* as "a small army of musicians who demonstrate consistent accomplishment," the Stony Brook Contemporary Chamber Players performs a large number of concerts annually, including several in New York City and on tour. These include the Stony Brook Premieres! Concert, Stony Brook Composers Concerts, Percussion Plus, Postmodern, 20th Century Classics, and other new music events.

Players from the CCP have been heard in performance with Continuum, New Millennium Ensemble, Chamber Music Society of Lincoln Center, Aequalis, New Jersey Percussion Ensemble, Earplay, The Guild Trio, Argento, Bang on a Can, and many other new music groups.

Steinway is the official piano of Merkin Concert Hall

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October 2009 - May 2010

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About Kaufman Center

Kaufman Center is the creative community for listeners, learners and performers – people who want music in their lives. Housed in a landmark modernist building recently renovated by Robert A.M. Stern, Kaufman Center is home to Merkin Concert Hall; Lucy Moses School, New York's largest community arts school; and the Special Music School; a New York City public school for musically gifted children.

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Friday 12-4 pm (until 3 pm Nov-Jan)
On Saturday the box office opens one hour prior to concert time and remains open through intermission. Closed on national and Jewish holidays. Call 212 501 3330.

Accessibility

Special seating arrangements for mobility challenged patrons are available. Please confirm seating access in advance by calling the box office.



This performance was made possible in part through the New York City Department of Cultural Affairs.

Coming Up Next at Merkin Concert Hall

THU • NOVEMBER 12, 2009 • 8 PM

Stony Brook University – Premieres 2009

Works by Edward Smaldone, Stanley Walden, Daria Sernegean and Margaret Schedel Free

SAT • NOVEMBER 14, 2009 • 7:30 PM

Juan Carlos Escudero, piano

New York Debut

Works by Wagner/Liszt, Liszt and Mussorgsky \$25

SUN • NOVEMBER 15, 2009 • 3 PM

New York Philharmonic Ensembles

Alan Gilbert, music director

Works by Beethoven, Gabay and Dvořák \$32

MON • NOVEMBER 16, 2009 • 8 PM 🎵

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