

Staller Center for the Arts Recital Hall  
Tuesday, November 10, 2009 at 8:00 PM

## The 22<sup>nd</sup> Annual Premieres Concert

STONY BROOK CONTEMPORARY CHAMBER PLAYERS  
GILBERT KALISH AND EDUARDO LEANDRO, CO-DIRECTORS

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### ***Cantare di Amore* (2009)**

Edward Smaldone

Samantha Guevrekian, soprano  
Rebecca Metheny-Mason, flute  
Emily John, harp

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

Stanley Walden

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

Salley Koo, violin  
Jonathan den Herder, cello  
Denise Fillion, piano

### ***Muted Mahogany* (2009)**

Margaret Schedel

David Atkinson, Rafael Alberto, Nicholas Gleason  
Piero Guimaraes, Eduardo Leandro, Charles Olvera  
Yu-Ching Wei, Nicholas Woodbury, antiphonal marimba  
Levy Lorenzo, electronics

INTERMISSION

### ***Displacements I* (2009)**

Douglas Boyce

Allison Aldrich, clarinet  
Scott Bartucca, oboe  
Jonathan Stehney, bassoon

### ***canto nenhum* (2009)**

Rodolfo Valente

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.

## Notes on the Program

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### 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 – 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.  
Nel sol d'alti sospir, di pianto,  
Prodighe a lui saran le fere e 'l Cielol!

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.

III – 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.

### **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 Gornealt, Nick Gleason, Charlie Olvera, Levy Lorenzo and Evan Rogers.

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, Curt 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 spatial and temporal location 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-commidification 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, chronos out of aion.

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

Douglas Boyce was born in New York City in 1970. After performing with various punk rock bands, he attended Williams College, receiving a BA in Physics and Music, with honors, in 1992. He holds an MM from the University of Oregon and a PhD from the University of Pennsylvania. His work *Palimpsest: A Composition of Maps*, commissioned by Concert Artists' Guild for violinist Asmira Woodward-Page, was recently premiered at Carnegie Hall's Weill Hall. His work *Song of Rain and Wind* was commissioned by Catholic University as part of the *Songs of the Forgotten War* project. His work *La Guerra de la Driada* has been published in the forthcoming *Society of Composers, Inc. Journal of Music Scores*, and his work *Quintet l'Homme Armé* was a winner in the 2005 League of Composers/ISCM Composers Competition. Recently, his work *102nd & Amsterdam* for string trio won the 2006 Salvatore Martirano Memorial Composition Award, and is slated for a CD release by SCI/Capstone Records in Spring of 2009. He is Associate Professor of Music at the George Washington University in Washington, DC, and is a founding member of the New York new music collective (counter)induction. Current projects include *The Instances*, a work for guitar and string quartet commissioned by Marco Cappelli, and *The Girl who Watered the Basil*, a pocket-opera based on the eponymous play by Federico Garcia Lorca, *A Brief History of Acceleration* for jazz ensemble, and a work for the ensemble *Beta Collide*.

### **Rodolfo Valente: canto nenhum (2009)**

The name *canto nenhum* can be understood as "no place at all": a possible translation for the ancient word *utopia*. It can also refer to an absent voice. In this case, I chose as my model the *aboio*, a special kind of singing from the Northeast of Brazil. It's used to call the cattle, being closer to a kind of cry than to a form of chant. Not intended for human

listening, perhaps it's not exactly music. Thus maybe something else: a possible form of communication between man and nature, which draws us back to the terrain of utopia. This piece was premiered on July 19, 2009 in the 40° Festival Internacional de Campos do Jordão, in Campos do Jordão, Brazil, by the chamber group of the festival. On that occasion, canto nenhum was awarded the Camargo Guarneri Composition Prize. This is the U.S. premiere.

—Rodolfo Valente

Rodolfo Valente was born in São Paulo, Brasil in 1979. His works have been recently played in Argentina, Brazil, Chile and The Netherlands. He is currently doing his Master's degree in São Paulo State University with Flo Menezes. Additional studies include lessons and lectures with Brian Ferneyhough, Wolfgang Rihm, Emmanuel Nunes, Philippe Manoury, Miller Puckette and others. This year, Valente's chamber piece inutensílio II won the Brazilian Composer's Competition sponsored by the Nieuw Ensemble and was premiered in the Gaudeamus Muziekweek 2009 in Amsterdam.

## About the Artists

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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 Millenium 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.

