

Stony Brook Contemporary Chamber Players

Gil Kalish-Eduardo Leandro

artistic directors

Matt Ward

conductor

Fifteenth Annual Premieres Concert

Staller Center Recital Hall, SUNY-Stony Brook
Thursday, November 20, 2003 at 8 p.m.

Engelman Recital Hall, Baruch College, New York City,
Sunday, November 23, 2003 at 3 p.m.
55 Lexington Avenue at 24th Street

free admission

STUDIES IN LIGHT for solo piano

by John Arrigo-Nelson

T-ZERO for chamber orchestra

by Jorge Boehringer

ANOTHER DAWN for soprano and 7 musicians

by Lawrence Moss

THROUGH for 9 musicians

by Morris Rosenzweig

The Stony Brook Contemporary Chamber Players presents its Fifteenth Annual Premieres Concert at 8 p.m. on Saturday, November 23, 2002 at the Engelman Recital Hall of Baruch College, 55 Lexington Avenue at 24th Street in New York City. Hailed by The New York Times as "a small army of musicians" who demonstrate "consistent accomplishment," the ensemble has commissioned over 60 pieces by some of the finest composers of our time, including Osvaldo Golijov, Wayne Peterson, Melinda Wagner, Meyer Kupferman, Barbara White, Ralph Shapey, Donald Grantham, Steven Mackey, and Richard Feliciano.

For more information, call (631) 632-7330.

<http://www.stonybrook.edu/sb/directions.shtml>

State University of New York at Stony Brook
Department of Music presents

The Stony Brook Contemporary Chamber Players Fifteenth Annual Premieres Concert

Judith Lochhead, chair, Department of Music
Eduardo Leandro and Gilbert Kalish, directors
Matt Ward, coordinator

Recital Hall, Staller Center for the Arts, Thursday, November 20, 2003 at 8 p.m.

Studies in Light (2003)

John Arrigo-Nelson (b. 1975)

- I.
- II. (tremolo)
- III. (resonance)
- IV.

Lin Tung, piano

Another Dawn: Five Ancient Chinese Poems (2002)

Lawrence Moss (b. 1927)

- I. Spring Dawn
- II. Early Morning Meditation
- III. Passing Beauties
- IV. Evening Flute Song
- V. Saying Goodbye

Jae Eun Paik, soprano
Frieda Chan, flute; Sally Wall, oboe
Emanouil Manolov, violin; Emily Rideout, viola; Vanessa Young, cello
Brian Pantekoek, percussion; Rachel Schutz, harp
Matt Ward, conductor

Through (2003)

Morris Rosenzweig (b. 1952)

Eunbee Cho, Scot Humes, clarinet; Renee Holland, Sharon Weyser, horn
Emanouil Manolov, Esther Noh, violin; Emily Rideout, viola
Katie Schlaikjer, cello; Kristin Latini, bass
Matt Ward, conductor

—Intermission—

T-Zero (2003)

Jorge Boehringer (b. 1975)

Mihaela Buhaiciuc, soprano; Kathleen Flynn, mezzo-soprano
Denise Gilson, flute; Alicia Bennett, Scot Humes, clarinet
Sally Wall, oboe; Renee Holland, Luiza Raab, horn
Emanouil Manolov, violin; Johanna Beaver, viola; Katie Schlaikjer, cello
Meg Cotner, harpsichord; Russell Greenberg, Mike McCurdy, percussion
Matt Ward, conductor

All works on this evening's program are world premieres. This program was made possible, in part, by the generous support of the Alice M. Ditson Fund.

Notes on the Program

John Arrigo-Nelson: *Studies in Light* (2003)

Studies in Light is an application of the various uses of light, shading, and perspective that I've observed in art forms aside from music (in particular, painting, film, and the giant glass chandeliers of Dale Chihuly). Within each movement, various musical "objects" are cast in different contexts, while on a larger scale, harmonies, rhythms, and gestures are shared among the four movements, also with changing contexts. The most obvious instances of this are in the second and third movements, where the single-note tremolos and resonating strings of the first movement are featured as movements in themselves.

John Arrigo-Nelson received his B.M. (guitar performance) and B.S. (education) from Rhode Island College, studying composition with Richard Cumming in Providence. In 2000, he attended the Darmstadt International Summer Courses in New Music where he studied with Olga Neuwirth and Isabel Mundry, and participated in Salvatore Sciarrino's master classes. John's music has been broadcast and performed in New York, Pennsylvania, Florida, and throughout New England. In April of this year, he was a featured guest composer on "Kalvos & Damian's New Music Bazaar" radio show in Vermont. His Solo/Duo, for violin and piano, recently received its premiere at the Society of Composers, Inc. national student conference at the University of Miami. John is currently in the Ph.D. program in composition at Stony Brook, where his principal teachers are Daria Semegen and Sheila Silver.

Lawrence Moss: *Another Dawn: A setting of Five Ancient Chinese Poems* (2002)

Another Dawn is a reworking of an earlier work, *From Dawn to Dawn* for baritone, oboe solo and orchestra. I had been studying Chinese about five years when I decided to try my hand at translating some poems from the great Chinese Tang Dynasty, all written about a thousand years ago. My goal was to preserve in English something of the rhyme scheme of the classical Chinese and at the same time write music, which, though not specifically "Chinese" in character, would help underline the poems' delicate nature imagery. The present work gives the text, so-to-speak, to the orchestra, and attempts to follow the narrative course of the poems in the music.

Thus the opening sounds picture the dawn, soon followed by "birds everywhere chirrup, cheep." "A noisy storm" brings in the low brass, while "How many blossoms did the wind reap?" brings back the quiet spring morning.

"Early Morning Meditation" pictures the slanting sun's rays penetrating a dark bamboo grove, where birdcalls gradually give way to deep inner peace.

"Passing Beauties" begins with a light-hearted description of lovely court ladies parading by a suburban lake. The final lines delicately point to poet Du Fu's outrage over these ladies' conspicuous consumption at the expense of the common people of ancient China.

In the fourth movement we hear the aching homesickness of one of these commoners - a recruit looking out from his post on the Great Wall. His aching homesickness is echoed by the opening English horn solo, which is a version of the Chinese tune "Long River Waters" (*Jiang Che Shui*).

"Saying Goodbye" brings us two scholar friends saying farewell for probably the last time. Their anguish gives way finally to tranquil dawn, as the long evening comes to a peaceful close.

Texts to Lawrence Moss's *Another Dawn*

I. Spring Dawn (Meng Hao Ran)

Spring dream – dawn and I still sleep!
Now birds everywhere chirrup, cheep.
That noisy storm the night before –
How many blossoms did it reap?

II. Early Morning Meditation (Chang Jian)

Early morning. Sun's first beams
Stream through lofty bamboo groves.
The path beneath, its hidden goal:
Chan hall, within the flowering trees.
Bird's song, evoked by mountain shine –
Pond shadows emptying the quiet mind –
Where all was noise, now all is still,
Except for sounds of bell and chime.

III. Passing Beauties (Du Fu)

Third month, third day: the air is clean.
'Round Chang-an's waters many a beauty queen
Arrogantly surveys the lakeside scene,
Her skin pale blush, her face serene.
On her silk gown silver unicorns preen –
Ruffled gold peacocks reflect late spring.
On her head, what's that she wears?
Delicate jade pendants frame the proud mien.
And from behind, what's that you see?
Garlands of pearls frame thighs' soft sheen.

IV. Evening Flute Song (Li Yi)

In the northern vastness, fields of snow-like sand.
By the walls, moon-like frost upon the land.
That lonely flute – do you hear it?
It makes our conscripts' hearts all ache –
With thoughts of home.

V. Saying Goodbye (Du Mu)

When feelings run so deep they leave no sign.
I only feel the farewell cup of wine
Before me. My smile likewise is gone.
See – the candle even pities us our parting.
Shedding tears of wax until the dawn.

Lawrence Moss was born in Los Angeles. After receiving a Ph. D. in Composition at the University of Southern California, he went on to teach at Mills College, Yale University (1960 - 1968), and the University of Maryland, where he has been Professor of Composition since 1969. In 1982 he received the University's Distinguished Scholar/Teacher Award.

Mr. Moss has been the recipient of numerous fellowships, including two Guggenheim awards, a Fulbright Scholarship and four grants from the National Endowment for the Arts. His works range from symphonic scores and operas to music for solo instruments, and include works for tape and multimedia. These have been performed throughout the Americas, Europe, and Asia and have been recorded on the CRI, Orion, Desto, Opus One, AmCam, and Spectrum labels. A compact disc entirely devoted to his newer chamber works, Miracles, was recently issued by Capstone Recordings (CPS 8619). Other compact discs containing his music are: American Camerata Performs (ACR-10305CD), The 20th Century Piano (ACR-10312), 20th Century American 4-hand Piano (LR859CD) and Unseen Leaves, a survey of his works for tape and instruments produced by the Electronic Music Foundation (EMF CD 045).

The composer has received commissions from, among others: the Fromm Foundation, the New Haven Symphony, the University of Chicago Symphony, the Chamber Music Society of Baltimore, the National Endowment for the Arts, the Opus 3 Piano Trio, and the Kindler Foundation. He is listed in *Who's Who*, *Baker's Biographical Dictionary*, *Dutton Dictionary of 20th Century Music*, *American Composers, a Biographical Dictionary*, David Ewen, ed., and *The New Grove's Dictionary of Music and Groves on-line*. His music is published by Theo. Presser, Association for the Promotion of New Music (A.P.N.M.), McGinnis & Marx, Alfred Publishing Co., Roncorp Inc., Northeastern Music Programs, and Seesaw Music Corp.

Morris Rosenzweig: *Through* (2003)

Through was written at the invitation of the Stony Brook Contemporary Chamber Players and was composed in the summer of 2003. The piece is scored for a small orchestra of two clarinets, two horns, and strings.

Through begins with a short, slow introduction and then proceeds at an allegro tempo, forming an upward arch to its apex before moving to its conclusion. The general syntax of the piece involves the consistent presentation of new material and orchestral settings, avoiding the re-presentation of past material by inventing fresh music at each of the piece's several turns.

Morris Rosenzweig's works have been performed throughout the U.S., and in Denmark, Sweden, Holland, France, Germany, Japan, Argentina, Mexico, and Israel, by many noted ensembles and soloists, including Philippe Entremont with the New Orleans Symphony, Joseph Silverstein with the Utah Symphony, the Leonardo Trio, the Abramyan Quartet, the Chamber Players of the League-ISCM, Speculum Musicae, and a long list of wonderful recitalists. Recent premieres include the New York performances of *On the Wings of Wind*, a song cycle for two voices and four instruments and *Just One Step Beyond* for viola and piano. A new work for violin and tape, *Partita Intreclatta*, has been given multiple international performances by Bodil Rørbech and recorded by Gerald Elias. A new opera, *Box and Cox*, was premiered in Salt Lake City. In February 2001 the group "Piano and Percussion" premiered his two-piano, two-percussion composition in Stuttgart on the Eclat Festival and recorded that work in 2002.

His recorded compositions, which he also conducts, are available on Centaur 2103, CRI 705, and CRI 787. A new CD is currently in production. He has conducted some fifteen recorded compositions and has been additionally active in the studio as conductor and producer of a wide variety of projects. He has received honors from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation in the Library of Congress, the Fromm Foundation at Harvard University, and has been awarded the McCurdy,

Nietche, Rapoport, and the International Horn Society prizes in composition. In 1999 he was chosen a University of Utah "University Professor," designing and teaching a course entitled "Critical Inquiries," and in 2003 won the university's Distinguished Research Award.

He is also active as a conductor, and has worked for many years with the Chamber Players of the League-ISCM in New York and Canyonlands Ensemble in Utah. He has held positions at New York University and Queens College, and is presently Professor of Music at the University of Utah where he teaches composition, directs the Maurice Abravanel Visiting Distinguished Composers Series.

Jorge Boehringer: *T-Zero* (2003)

The title, "T-Zero," is taken from a short story of the same name by Italo Calvino (born in Cuba, 1923, raised in Italy). In his story, Calvino explores several mappings of a single event onto time, as well as treating time itself (as if it were a flow of particles) as an overlay to place over an at once static and moving event. The event is the moment of an arrow's release and its possible intersection with the tiger poised in midair above the hunter who has just released the arrow. Both in terms of subject matter and metaphor, this references the ancient paradoxes of Xeno concerning the flow of time, paradoxes updated rather recently in theories regarding anti-particles in quantum mechanics and ideas of time perception and frames-of-reference discussed in conjunction with the theories of relativity.

Aside from this, I have long been interested in frames of perceptual reference, that is, how one is located in one's environment, and how systems within an environment evolve. A great deal of my artwork deals with the superimposition of various systems that evolve according to their own rates in time (though they may individually be simple or complex), in order to apprehend the nature of experience (and the nature of nature) as multiple systems of events developing in time, linked through observation of themselves and the spaces between them. These systems are combined with others using my own crooked algebra and interactions that occur for us to see (or hear). In the case of this work, I reference the jumble of linearities in Calvino's story by using absences, repetitions, superimpositions and often a replacement process between elements in order to render these concepts about time physical. Calvino places a moment in time and includes the world in a moment. I find this process successful.

Jorge Boehringer lives and works in Oakland, California. He enjoys working in many media including music, design, installation, theatre, and video, and when possible works in these simultaneously. He enjoys traveling the world and wants more of it. Musically, he has participated in the Brown Bunny Ensemble and the SF Sound Contemporary Music Ensemble and is currently performing his evolving solo work for humans, environments, and electronics called *sevencentralandmountain*. More music by Jorge can be heard in the Puzzle Archive on the internet at puzzle.suchfun.net (look under *sevencentralandmountain* and the 10ft Scarf) and on the Art of the States website (www.artofthestates.org).