

Stony Brook Premieres!

Monday, 25 February 2008
8 p.m., Staller Center for the Arts, Recital Hall

in (all) the time we have left

Daniel A. Weymouth

Oskar Espina Ruiz, clarinet
Escher String Quartet
Adam Barnett-Hart and Wu Jie, violins;
Pierre Lapointe, viola; Andrew Janss, Cello.

in (all) the time we have left was written in honor and in memory of Jack Lessard (whom we all knew as Jack), a senior colleague and a good friend. Even though his music was nothing like mine, he was very supportive, although he did once say he wished I had more tunes. I thought the best way to “talk” about our relationship was to use my sort of music – largely textural and quite kinetic – to set in relief a couple of brief quotes of *his* music (from his 1995 *Quintet for Flute, Clarinet, Piano, Violin and Cello*, used with permission of his estate, of course). The quotes are easily recognizable; all of the surrounding music is based on the rhythms and pitches of the quotes. The surrounding music also suggests a couple of different ways that we might approach an offering of the intimacy of small sounds.

Some composers – in their music – wear their hearts on their sleeves; I often do. Jack did not. He was interested in the partial physics of music – how pitches and timbres reveal their inner lives and relationships, and also what this reveals about the entire, the “grand field.” But concurrent with the order, and frequent delicacy, of his music, one can also sense the wit and warmth of the man.

Good music is revelatory. It tells us something about the world, and also how the composer sees the world, and *also* some things – but not all things – about the composer’s inner life, perhaps even things of which the composer was unaware. In this way, a piece is both much more, and much less, than the person who created it.

Jack, I think, would not agree. He was in some senses a purist; he was a true believer. He had tremendous faith in what could be said alone with pitches, rhythm, timbre, silence. For him, music was always more. With tremendous gratitude and affection, this piece is dedicated both to the man and to his music.

A Trifle, for Jack

Daniel Weymouth

Lan-In Winnie Yang, piano

A Trifle, for Jack, is directly based on the quintet *in (all) the time we have left*. I had taken a rather long hiatus in the composition of the quintet, and in the process of getting back into it, was making a “register map.” This is something I frequently do, to keep track of long-range harmony and register development. (Yes! Harmony is there!) In the process of playing through the beginning of this “map”, I thought, “hey, this might work as a piano miniature.” I also recalled that Jack Lessard (to whom both the quintet and this work are dedicated) had a wonderful series of short piano “Bagatelles.” It all seemed to fall into place.

One can also think of the *Trifle* as an audio “abstract” (greatly reduced summary) of the larger work. I am mindful that there was a music theorist by the name of Hans Keller developed the idea of “Wordless Functional Analysis,” where he produced pieces that were in themselves analyses of *other* pieces. Since *in (all) the time we have left* is based, in part, on my analysis of Jack’s 1995 Quintet, there is a nice reflective symmetry to the fact that *A Trifle* is based on an “analysis” of my own quintet.

Fantasy (for Cello and Cello Ensemble) (2007)

Peter Winkler (b. 1943)

- I. Surge
- II. Presto-Recitativo
- III. Slow Drag

Colin Carr, cello solo

Charlotte Muir Williams, Jonathan Den Herder, Heather Tuach,
Adiel Shmit, Amber Docters van Leeuwen, Aaron Zelcowicz, cellos

I was delighted to write a piece for Colin Carr for our 20th Anniversary Premieres series. At Colin's suggestion, I included an ensemble of members of his cello studio in the piece: a cello orchestra is a wonderfully rich source of timbres and textures. When I asked Colin what sort of music he wanted, he said he would like some virtuosity, but also "something of what the cello does best, singing and crying, and beauty of course." This music was written with Colin's extraordinary musical personality in mind: his passion, his sensitivity, and his inexhaustible energy.

The *Fantasy* is in three movements, played without pause. The first music I wrote was the "Slow Drag" - a relaxed ragtime dance, accompanied by a pizzicato rhythm section. The trio of "backup singers" who respond to the soloist were inspired by the Temptations, that wonderful Motown group. Elements of the Slow Drag's melody serve as source-material for the other two movements. The first movement, "Surge," features an impassioned solo melody rising up from the deepest register, as the ensemble reflects and echoes the soloist's notes in undulating, surging waves. This culminates in the first of a series of recitatives for the cello, which leads to the lively Presto. Here, again, the ensemble supports and responds to the soloist's lively melody, and the music gradually finds its way to the culminating Slow Drag.

Rehearsing this music with Colin Carr and his amazing students has been the kind of experience every composer dreams of. For many exciting hours of rehearsal, Colin led us in the exploration of the details, nuances, and emotional character of the music, often revealing aspects that I hadn't suspected were there. I am deeply grateful for the dedication and love Heather, Charlotte, Jonathan, Adiel, Amber, Aaron, and most especially Colin brought to this music.

Composers and Performers

Daniel A. Weymouth's work has been described as “power-color” music. As far as “color” goes, he *is* a confessed lover of sound(s) — just about any kind of sound. This has led to a fascination with electroacoustic music, as well as the creation of non-electronic music that tends to sound, well, electronic. The “power” half, along with other aspects — the music's compact scale, density and pace, although probably not its harmonic language — most likely come from his ten years spent as an itinerant musician on the road, playing jazz, rock, disco (!), R&B and funk in clubs, concerts and studios. He has been fortunate to have been commissioned by a wide range of wonderful musicians, and to have had performances all around the world. Recordings appear on the SEAMUS and New World Record labels as well as with MIT Press (as part of a CD-ROM). He is Chair of the Music Department of Stony Brook University, where he is also on the Composition faculty and is Co-Director of Computer Music. He shares

his Long Island home with his wife, their two daughters, two brick-sized guinea pigs, and a semi-crazed schnauzer.

Lan-In Winnie Yang, a native of Taiwan, received her Bachelor's degree in Piano and Composition from the Oberlin Conservatory of Music, Master's degree and Professional Studies Diploma in Piano from the Manhattan School of Music, Master's degree in Composition from Stony Brook University. Ms. Yang's recent performance activities include solo piano recitals and chamber concerts, in which she has played some of her compositions, in New York, Tokyo, The Netherlands, Taipei and Kaohsiung Taiwan. She has attended festival such as Bowdoin Summer Music Festival, Las Vegas Music Festival, International Keyboard Institute and Festival, and Brandywine Piano Institute. She was a two time winner of the Taiwan National Composition Competition, Taiwan National Piano Competition, and AOJOC International Composition Competition in which her composition "Piano Concerto No.1" was awarded the first prize. She has studied piano with Alvin Chow, Nina Svetlanova, and composition with Richard Toensing, Anna Rubin, and Daria Semegen. Ms. Yang is currently pursuing her Doctorate degree in Piano with Gilbert Kalish and Ph.D in Composition with Perry Goldstein at Stony Brook University.

Oskar Espina Ruiz has emerged as one of the most interesting clarinetists of his generation, quickly establishing an international reputation as an unusually gifted musician. Over the last few seasons he has appeared at some of the most prestigious stages worldwide to high critical acclaim, including concerto performances at the Philharmonic Hall in St. Petersburg, Russia, and recitals at Carnegie Hall in New York, the Corcoran Museum in Washington DC, the Pushkin Museum in Moscow, Oji Hall in Tokyo, the Madrid Royal Superior Conservatory, the Beijing and Shanghai Conservatories and Radio Television Hong Kong. He is Artistic Director of the Treetops Chamber Music Society, in Stamford, CT, where he has collaborated with the Shanghai Quartet, Cellist David Geber and other international artists. He is closely involved with the music of our time and has premiered works written for him by Chinese composers Ao, Hu and Chen, Spanish composers Bageneta and Villasol, and French composer Gaigne. Recently he toured with a program of works for clarinet solo written in the last decade. He has also composed several chamber music works, which were premiered in New York.

Formed in 2005, the **Escher String Quartet** has attracted the attention of several esteemed artists who immediately admired the young ensemble's individual sound, inspired artistic decisions and unique cohesiveness. Within months of its inception, the Escher was invited by both Pinchas Zukerman and Itzhak Perlman to be the quartet-in-residence at each artist's summer festival: The Young Artists Programme at Canada's National Arts Centre and The Perlman Chamber Music Program on Shelter Island, NY. The following winter, the Escher Quartet made its Washington, DC debut, representing the Manhattan School of Music for the Kennedy Center's Conservatory Project.

In only two years, the group has established a reputation as a world-class string quartet. September sees the Escher begin its Chamber Music Society Two Residency with the Chamber Music Society of Lincoln Center. The Escher will also be Caramoor's Ernst Stiefel String Quartet-in-Residence. The ensemble's season began with performances at the Ravinia, Green, Great Lakes, Music @ Menlo and La Jolla Festivals. Additional 2007-2008 appearances include the 92nd Street Y, Symphony Space and the New School in New York; Boston's Gardner Museum; Rhinebeck Chamber Music Society; Concordia College; University of Idaho; and the Ravinia Festival. The Quartet also joins the faculty of Stony Brook University as Visiting Artist-in-Residence in a unique relationship with the world-renowned Emerson String Quartet.

Recently the Escher joined guitar luminary Pepe Romero for a New Year's Eve performance at the 92nd Street Y and pianist Wu Han at the Greenwich Library Concert Series. Nightclub engagements at Tonic and Union Hall--an eclectic club in Brooklyn--saw the Escher in joint concerts with pop-folk singer-songwriter Luke Temple.

The Escher String Quartet takes its name from Dutch graphic artist M.C. Escher; inspired by Escher's method of interplay between individual components working together to form a whole.

Peter Winkler has been teaching at Stony Brook University since 1971. His principal composition teacher was Earl Kim, with whom he studied at Princeton and Harvard Universities. While a graduate student in the mid-1960's Peter was fatally seduced by the music of the Beatles and Motown, and began a life-long creative and scholarly involvement with popular music. His research and teaching deals with the history and theory of popular music, as well as traditional composition and theory.

His compositions include both concert works and popular music; many of his pieces involve a synthesis of popular and classical styles. Over the years he has composed many pieces for Stony Brook performers and ensembles, including his *Symphony* (1971-78), premiered by David Lawton and the Stony Brook Symphony at the Grand Opening of the Fine Arts Center - now the Staller Center - in 1979, *Clarinet Bouquet* for Jack Kreiselman (1971-79), *No Condition is Permanent* (1980-89) for the Stony Brook Contemporary Chamber Players' 1989 Premieres Concert, *Partita* for Arthur Haas and the Stony Brook Baroque Ensemble (2001), and, for this year's premieres series, *Sarabande-Tombeau* (2001-2008) for the Baroque trio Flying Forms.

As pianist, he appears with Rhoda Levine's opera improvisation group, "Play it by Ear" in New York City, and with his wife, violinist Dorothea Cook, in the duo "Silken Rags" who have released a CD of original works.

Colin Carr appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montreal and all the major orchestras of Australia and New Zealand. Conductors with whom he has worked include Rattle, Gergiev, Dutoit, Elder, Skrowaszewski and Marriner. He is a regular guest at the BBC Proms, has twice toured Australia and has recently played concertos in South Korea, Hong Kong, Malaysia and New Zealand. Mr. Carr's most memorable performances include the Dvorak Concerto to close the Prague Autumn Festival, and Beethoven's *Triple Concerto*, with Sir Colin Davis conducting, at Royal Festival Hall in London.

Mr. Carr's 2007 season highlights included four performances of *Don Quixote* in Germany, Shostakovich Concerto No. 1 in Korea, the original version of the *Rococo Variations* in Holland, Elgar Concerto in Brazil and Shostakovich Concerto No. 2 in the USA. He recently gave several cycles of the Bach Suites including the Chamber Music Society of Lincoln Center in New York and at the Gardner Museum in Boston.

Recitals take Mr. Carr to major cities each season, with regular performances in London, New York and Boston. The 2007-08 season includes cycles of Beethoven's complete works for cello and piano with his duo partner Thomas Sauer in New York, Salt Lake City, Princeton and Oxford, Nottingham and the Lake District in England. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. He is a frequent visitor to international chamber music festivals worldwide and has appeared often as a guest with the Guarneri and Emerson string quartets and with New York's Chamber Music Society of Lincoln Center.

Carr's GM recordings of the unaccompanied cello works of Kodaly, Britten, Crumb, and Schuller, as well as his Bach Suites, are highly acclaimed. The Brahms Sonatas on Arabesque, with pianist Lee Luvisi, is also a favorite. Mr. Carr was the soloist in Elgar's Cello Concerto with the BBC Philharmonic for a *BBC Music Magazine* recording.

Colin Carr is the winner of many prestigious international awards, including First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award and Second Prize in the Rostropovich International Cello Competition.

Mr. Carr first played the cello at the age of five. Three years later he went to the Yehudi Menuhin School, where he studied with Maurice Gendron and later William Pleeth. He was made a professor at the Royal Academy of Music in 1998, having been on the faculty of the New England Conservatory in Boston for 16 years. In 1998, St. John's College, Oxford created the post of "Musician in Residence" for him, and in September 2002 he became a professor at Stony Brook University in New York.

Mr. Carr's cello was made by Matteo Goffriller in Venice in 1730. He makes his home with his wife Caroline and 3 young children, Clifford, Frankie and Anya, in an old house outside Oxford.