

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

**The Stony Brook Contemporary Chamber Players  
Eighteenth Annual Premieres Concert**

Gilbert Kalish and Eduardo Leandro, Directors  
Ian Antonio, Coordinator

Staller Center for the Arts Recital Hall  
Thursday Evening, November 17, 2005 at 8 o'clock

Engelman Hall, Baruch College  
Saturday Evening, November 19, 2005 at 8 o'clock

**PROGRAM**

*Semper Eadem* (2005)

**Edwin Dugger**  
(b. 1940)

Andrew Rehrig, flute; Erin Dann, bass clarinet  
Ian Antonio, Russell Greenberg, percussion  
Alexandria Le, piano  
Eduardo Leandro, conductor

*World Premiere*

*Paul, a Servant of Christ Jesus'* (2005)

**Shinuh Lee**  
(b. 1960)

Katie Hyun, violin; Elizabeth Keufler, viola  
Brian Snow, cello; Jacob Rhodebeck, piano

*World Premiere*

—INTERMISSION—

***Trio for Horn, Violin, and Piano (2005)***

**Stanley Walden**  
(b. 1932)

1. Dolente
2. Passamezzo
3. Salsa & Trio
4. Battaglia

Annie Rabbat, violin  
Jeb Wallace, horn  
Luba Poliak, piano

*World Premiere*

***Juggernaut (2005)***

**Eric Sawyer**  
(b. 1962)

Ya-Ting Yu, flute; Erin Dann, clarinet  
Mary Lewis, bassoon; Matthew Marks, horn  
Esther Noh, violin; Christopher Graham, percussion  
Eric Sawyer, piano  
Eduardo Leandro, conductor

*World Premiere*

At Intermission, the composers on tonight's program will appear on a panel to discuss their music.

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

## NOTES ON THE PROGRAM

### **Edwin Dugger: *Semper Eadem***

"Semper Eadem," an expression used by Queen Elizabeth I, when she was being hounded by the same issues in court, is a somewhat whimsical title that refers to the repetition of musical arguments occurring in both sections of the work. Originally, the piece was divided into two distinct movements. However, upon reflection, it was realized that the two sections were, despite their differences, too dependent on one another. Consequently there is only a short, measured pause between these parts. The first section has opening material which is played upon throughout the section and returns frequently, albeit in altered forms, at important points in the section. The second section begins with a series of "recitative-cadenza" phrases that alternate with either very dramatic statements or lyrical ones. Eventually, all of these characters are combined to conclude the piece.

—Edwin Dugger

### **Shinuh Lee: *Paul, a Servant of Christ Jesus*'**

This piece was inspired by Acts and the apostle Paul's letters in the New Testament of the Bible. I tried to express, throughout the piece, St. Paul's passion for the gospel and his love of man, which never stopped him even during his sufferings and despite the fear of death.

Although I am less than the least of all God's people, this grace was given me: to preach to the Gentiles the unsearchable riches of Christ, and to make plain to everyone the administration of this mystery, which for ages past was kept hidden in God, who created all things..... I ask you therefore, not to be discouraged because of my sufferings for you, which are your glory.

Ephesians 3: 8-13

God can testify how I long for all of you with the affection of Christ Jesus. And this is my prayer: that your love may abound more and more in knowledge and depth of insight, so that you may be able to discern what is best and may be pure and blameless until the day of Christ, filled with the fruit of righteousness that comes through Jesus Christ - to the glory and praise of God.

Philippians 1: 8-11  
—Shinuh Lee

**Stanley Walden: *Trio for Horn, Violin, and Piano***

This trio was written at the request of Gilbert Kalish and William Purvis. These particular forces—horn, violin, and piano—had lain dormant in the post-Brahmsian sonic world until Gyorgi Ligetti opened the window and suddenly the air was filled with a flock of horn trios (if that is the proper collective noun!).

—Stanley Walden

**Eric Sawyer: *Juggernaut***

*Juggernaut* for seven players was inspired by my interest in the dominance in our current society of music that has a beat. By a beat, I mean not simply a sense of pulse, but repetitive patterns created by a combination of pitch and noise as the scaffolding on which all other musical values are built—in a word, a groove. Being harmonically driven, my own music does not easily yield precedence to a rhythmic groove, but in the case of this piece, it aims for a coexistence and dialogue of harmonic motion with pronounced rhythmic patterns. The juggernaut referred to (the term, of Hindu origin, signifies a vehicle of unstoppable momentum), signifies both the gathering drive of this particular music and the formidable momentum of groove-based music in our society.

—Eric Sawyer

## BIOGRAPHIES OF THE COMPOSERS

**Edwin Dugger** was born in 1940 in Poplar Bluff, Missouri and received his Bachelor of Music degree from the Oberlin Conservatory of Music in Ohio in 1962 and the Master of Fine Arts degree from Princeton University in 1964. He studied at the Mozarteum in Salzburg, Austria from 1960-1961. Mr. Dugger is Professor Emeritus at the University of California, Berkeley, from which he retired in 2002. Dugger's numerous awards include a Guggenheim Fellowship, a Naumberg Award and an award from the American Academy of Arts and Letters. He has received commissions from the Boston Symphony and the Fromm Foundation, Koussevitzky Foundation in the Library of Congress, Columbia University, and EARPLAY, among others.

Professor Dugger's music has been performed at the Mozarteum in Salzburg, Oberlin Conservatory of Music, Princeton University, UC Berkeley, the University of Colorado, the Gulbrekian Foundation in Lisbon, Portugal, Columbia University, the Milwaukee Art Center, the Portland Summer Concerts, the Manhattan School of Music, San Francisco State University, the University of Chicago, the Parnassus Ensemble, the San Francisco Contemporary Music Players, the New York Philharmonic, the Group for Contemporary Music, the Chicago Symphony Chamber Music Series, and EARPLAY.

**Shinuh Lee** (born 1969 in Seoul, Korea) studied composition with Sukhi Kang at the Seoul National University in Korea, and later with Michael Finnissy at the Royal Academy of Music, the University of London, and the University of Sussex in the U.K.

Her career as a composer started with her trio *Space* (1990), which was performed in the ISCM World Music Days in Zurich in 1991. In the same year, *Analogy* (1991) for solo oboe and small ensemble was selected for the final round of the Gaudeamus International Composers' Competition in 1991. During her stay at the Royal Academy of Music in London, she won a number of major prizes in the United Kingdom, such as the Royal Philharmonic Society Prize for Composition (1991), the Theodore Holland Award (1992), and the Musical Times Composers' Competition (1992). While she was reading her Ph.D at the

University of Sussex, she composed *Psalm 20* (1994-96, revision 1998) for orchestra, which was inspired by the idea of heterophony in ancient Hebrew Music. This piece was performed in many places including the Leonard Bernstein International Jerusalem Composer Competition (1997) (for which she was a finalist), the ISCM World Music Days in Manchester (1998), and the Tong-Yong International Music Festival in Korea (2002). After returning to Korea, she received the Nanpa Music Award, the Young Artist Today Award from the Ministry of Culture & Tourism, the AhnIckTae Composition Award, and the Korean Race Composition Award. Since 1999, she has been working as a professor in composition at the College of Music in the Seoul National University. Her pieces have been performed by many major ensembles and orchestras such as Ixion Ensemble, Asko Ensemble, Philharmonia Orchestra, Jerusalem Symphony Orchestra, BBC Philharmonic Orchestra, Suwon Philharmonic Orchestra, Wonju Philharmonic Orchestra, and Changwon Philharmonic Orchestra.

Her musical style has changed since 1997. While she was in the United Kingdom, she attempted to explore various possibilities of compositional parameters such as intervals, chords, dynamics, rhythms, intensities, rhythmic durations etc. Her orchestral piece *Psalm 2* opened her to a new field in music, achieved by her biblical research in the Psalms of David for a year in Sussex. Since then, she has been narrowly focusing in her music on the expression of human emotion, thought, and various sides of human nature and religious spirituality.

**Stanley Walden** (born 1932 in Brooklyn, New York) studied composition with Ben Weber and was graduated from Queens College in 1955. He has been a faculty member at the Juilliard School, Sarah Lawrence College, and the State University of New York at Purchase. From 1989-2000, he was chairman of the program in Musical Theater, which he founded at the Hochschule der K unst (Arts University) in Berlin, Germany. Among his many commissions are included *Invisible Cities* for the Philadelphia Orchestra, *Weewis* for the Joffrey Ballet, the chamber symphony *After Auschwitz* for the Musica Viva of the Eastman School, *Circus*, for the Chicago Symphony conducted by Seiji Ozawa, and chamber

works for such performers as Jan DeGaetani, Reri Grist, Gilbert Kalish and Joel Krosnick, and Robert Levin.

Active as a theater composer, his works include *The Serpent* and *Mutation Show* with The Open Theater; *The Kid* and *Pinkville* at the American Place Theater in New York; the Broadway success *Oh! Calcutta!*; the salsa musical *Miami Lights* at the Coconut Grove Playhouse in Miami, and Theaterworks in Palo Alto. He has also composed music for *Back Country*, *The Caucasian Chalk Circle*, *Claire*, *The Beggars Opera*, and *Café Mitte*, for venues throughout the world.

His music film credits include *La Fille D’Amerique*, *Frohes Fest*, and *Desperado City*. His sound score (together with Richard Peaslee) for Martha Clark’s *Endangered Species* opened the Brooklyn Academy of Music “New Wave Festival” in 1990. He has starred, together with Hanna Schygulla, in J.C. Carrier’s *Zum Zweiten Mal* in Vienna. Mr. Walden’s opera, *Liebster Vater* (*Dearest Father*, after Kafka’s “Letter to His Father”), enjoyed great success at its premiere in Bremen in 1997 (with subsequent performances at the Berlin Kammeroper and the National Theater in Weimar). His most recent stage work, *Bach’s Letzte Oper* (*Bach’s Last Opera*), was commissioned by Den Danske Oper and will received its premiere in Copenhagen. Mr. Walden’s works may be heard on Albany, Nonesuch, Louisville, and Sony/Columbia records.

The music of **Eric Sawyer** receives frequent performances, including at New York’s Weill and Merkin concert halls and at Tanglewood, as well as in England, France, Germany, and recently in Romania and Bulgaria. Recent performances include works on programs by the Brentano String Quartet, San Jose Chamber Orchestra, Ensemble Phoenix, Radius Ensemble, Laurel Trio, Now and Then Chamber Players, Aurelius Ensemble, Opera Longy, Ives Quartet, Arden Quartet, Lighthouse Chamber Players, Earplay, and Emyrean. He is completing an opera with poet John Shoptaw entitled *Our American Cousin*. Mr. Sawyer has received the Joseph Bearn Prize, a First Music Commission from the Tanglewood Music Center and the American Academy of Arts and Letters, and has held fellowships from the MacDowell Colony and Harvard

University. He appears frequently as a solo and chamber pianist, recently on programs by Empyrean, Lighthouse Chamber Players, and Composers in Red Sneakers, and is founding director of the critically acclaimed contemporary ensemble Longitude. Following four years as Chair of Composition and Theory at the Longy School of Music, Mr. Sawyer joined the composition faculty of Amherst College in the fall of 2002. Previously, he has taught composition and theory at the University of California, Santa Cruz, Wellesley College, and MIT. Mr. Sawyer received his undergraduate musical training at Harvard College, and completed his graduate studies at Columbia University and the University of California, Davis. His teachers have included Leon Kirchner, Ross Bauer, Tison Street, Andrew Imbrie, Thomas Benjamin, and George Edwards.

### **Stony Brook Contemporary Chamber Players World Premieres Series**

Since 1988, the Stony Brook Contemporary Chamber Players has presented annual concerts in New York City consisting primarily of world premieres of pieces written for the ensemble. Each year's works are also previewed at the State University of New York at Stony Brook.

In its eighteen seasons, the ensemble has commissioned and premiered over seventy works. Composers selected for commissioning represent a wide range of styles, geographical locations, and age groups.

The university setting provides copious rehearsal time and the nurturing environment that are difficult to find in today's fast-paced professional world. Many of the graduate students who make up the ensemble are professional caliber performers who have chosen to attend Stony Brook because of its dedication to music of our time. The ensemble aims to present outstanding performances of new works, in collaboration with the commissioned composers. The World Premieres concert series has been acclaimed by composers and performers, and has received favorable reviews from *The New York Times*, *Musical America*, and the *Long Island Voice*.

Stony Brook's unique commissioning program has been recognized by composers internationally as an outstanding contribution to contemporary music, one which is virtually unmatched by other student ensembles in the nation.