

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

Stony Brook Contemporary Chamber Players
Eduardo Leandro, Conductor
With Faculty Pianists Christina Dahl and Gilbert Kalish
Jonathan Shapiro, Coordinator

Staller Center for the Arts Recital Hall
Thursday Evening, November 8, 2007 at 8 o'clock

Gilder Lehrman Hall at the Morgan Library
Friday Evening, November 9, 2007 at 8 o'clock

Twilight's Last Gleaming (2007)

Sheila Silver (b. 1946)

- I. *War Approaching*
- II. *Souls Ascending*
- III. *Peace Pretending*

Christina Dahl and Gilbert Kalish, piano
Kevin Dufford and Eduardo Leandro, percussion

Toccatas and Interludes (1991)

James Mobberley (1954)

Anthony Morejon, flute and piccolo
Amanda Kellogg, clarinet and bass clarinet
Andrew Beer, violin; Jonathan den Herder, cello
Jacob Rhodebeck, piano; Jeffrey Butterfield, percussion
Eduardo Leandro, conductor

Janus (1993)

Wayne Peterson (b. 1927)

Samantha Guevrekian, flute; Craig Buying, clarinet
Karisa Werdon, oboe; Adam Gordon, trumpet
Harley Givler, horn; Emmy Holmes Hicks, violin
Carolyn Dunn, viola; Amber van Leeuwen, cello
Denise Fillion, piano; Levy Lorenzo, percussion
Eduardo Leandro, conductor

INTERMISSION

Stony Brook Jam (1999)

Variations for sextet

Leisurely, molto rubato-Doppio Movimento

Sydney Hodkinson (b. 1934)

Salley Koo, violin; Heather Tuach, cello
Anthony Morejon, flute and piccolo
Eileen Mack, clarinet and bass clarinet
Eriko Nagai, piano; Peter Wise, percussion
Eduardo Leandro, conductor

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*

Samantha Guevrekian, soprano
Erica Chung, flute; Karisa Werdon, oboe
Xuan Ngo, violin; Ko-Ni Chen, viola
Jonathan der Herder, cello; Levy Lorenzo, percussion
Michelle Gott, harp
Eduardo Leandro, conductor

La Novità del Suono (2006)

for chamber orchestra and live-electronics

Flo Menezes (b. 1962)

Molly Filer, flute; John Hammarbach, oboe
Craig Buying, clarinet; Jonathan Stehney, bassoon
John Gattis, horn; Adam Gordon, trumpet
Katharine Hasard, trombone; Tristan Eggener, tuba
Kevin Dufford, percussion; Leah Zelnick, violin
David Hamano, viola; Charlotte Muir, cello
Lisa Dowling, bass
Eduardo Leandro, conductor

Sydney Hodkinson's *Stony Brook Jam*, James Mobberley's *Toccatas and Interludes*, Lawrence Moss's *Another Dawn*, Wayne Peterson's *Janus*, and Sheila Silver's *Twilight's Last Gleaming* were composed for the Stony Brook Contemporary Chamber Players' Premieres Series. *La Novità del Suono* by Flo Menezes is a U.S. premiere. *Twilight's Last Gleaming*, by Sheila Silver, is a world premiere.

The Music Department at Stony Brook University wishes to thank the Alice M. Ditson Fund of Columbia University for its generous ongoing support of the Annual Premieres Concerts.

Notes on the Program

Sheila Silver: *Twilight's Last Gleaming* (2007)

"*Twilight's Last Gleaming* was written for my esteemed colleagues, Gilbert Kalish, Christina Dahl, and Eduardo Leandro. Composed between 2005 and 2007, it is inspired by the dire circumstances of global war mongering. As I worked on this piece, various images passed through my mind: tanks lumbering through villages and deserts spewing death and destruction; bells and chimes calling up the souls of fallen soldiers; insincere smiles of lying and corrupt statesmen, are but a few. A "chant" or "chorale" tune emerges out of the opening music of the first movement and reappears, in various contexts, throughout the piece. Tonal and non-tonal elements exist side-by-side; triads are stripped of their "functional" meaning. The appearance of the Star Spangled Banner in the finale is a "wake-up call" for our country to embody the ideals for which it claims to be fighting. *Twilight's Last Gleaming* is a response to the Iraq—and all—war perpetrated in the name of 'God and Country'."

—Sheila Silver

James Mobberley: *Toccatas and Interludes* (1991)

"*Toccatas and Interludes* was composed in summer and fall of 1991 for premiere performance by the Stony Brook Contemporary Chamber on their Premieres Series at Merkin Hall in New York City.

"The toccatas in the work are characterized, as in the Baroque toccata (from the Italian 'toccare' – to touch), by rapid sixteenth-note motion and/or by rhapsodic solo passages. The interludes are, in contrast, static in nature and tend to feature the ensemble working together to produce a slowly changing texture. The total effect is rather like racing at breakneck speed from one kaleidoscope to another, to another, etc. As the work progresses, the distinctions between toccatas and interludes begin to blur until the finale, which asserts once again the dominance of the toccata."

—James Mobberley

Wayne Peterson: *Janus* (1993)

A drivingly vibrant and appealing tour-de-force, *Janus* is scored for flute, oboe, clarinet, trumpet, piano, percussion, violin, viola, and cello.

In the preface to his score, the composer writes:

"The title is a metaphorical reference to a deity from Roman mythology that was the guardian of the heavenly gates. Since every entrance looks both in and out, Janus' head possessed two faces that enabled him to see front and behind simultaneously. By analogy, my composition looks both forward and backward. Forward in the sense that it is formally unique and employs some new technical procedures. Backward in the sense that it draws upon characteristics that were present in my music from the late 50's and early 60's. The rhythmic conception is simpler, the phrases clear-cut, often periodic, and the melodies of the slower passages are broad enough to constitute "themes" in the classical manner. Thus a sort of mainstream continuity is achieved.

"There are two basic kinds of material. The first is fast and somewhat fragmentary, consisting of highly charged motifs that are manipulated in many different ways throughout. The second is a broad, lyric idea initially presented by the oboe at a slower tempo, then inverted and harmonized by the strings. From that point on, what follows can best be described as a developmental variation of these materials. A recapitulation is hinted at towards the conclusion, although the variation process never ceases until the gathering tensions are released in a brief, brilliant coda."

—Wayne Peterson

Sydney Hodkinson: *Stony Brook Jam* (1999)

"A commission from the State University of New York at Stony Brook for a composition for its Contemporary Chamber Players came at an unusually hectic time in my schedule. Desiring to write a challenging work of moderate length for these gifted young performers, I chose to revisit an 18-month-old ensemble piece (*Chaconne* (1998)) rather than compose anything "new." (Berio's comment comes to mind: "like peeling layers from an onion....") The resultant form was a set of continuous variations—twenty-one in number—for a six-member combo.

"Following a relaxed opening for bass clarinet and string solos, the piano and flute inject filigree fragments into the aural territory that eventually coalesce into "bebop-seeded" soil, the whole gaining in weight and texture up to a vociferous close. Each of the performers has brief moments to "take a chorus," offering solo commentary on the proceedings.

"As the title indicates, the composition attempts to embody the ambience in which I worked as a jazz musician in my youth. While it may possess a somewhat light-hearted disposition, the technical and ensemble demands placed on the six instrumentalists are considerable.

"*Stony Brook Jam* is about thirteen minutes in duration and is scored for three 'chamber-duos': flute (doubling piccolo) and clarinet (doubling bass clarinet); piano and percussion; and violin and cello. The work is dedicated to the memory of the American composer Eric Stokes, a dear friend possessing immense humor, who died tragically in Spring of 1999. The sextet was completed in September of 1999 in Aspen, Colorado and Ormond-on-the-Sea, Florida."

—Sydney Hodkinson

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."

—Lawrence Moss

Texts for *Another Dawn* (trans. Lawrence Moss)

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.

Flo Menezes: *La Novità del Suono* (2006)

La novità del suono e 'l grande lume
di lor cagion m'accesero un disio
mai non sentito di cotanto acume.
(Dante Alighieri, *La Divina Commedia, Paradiso, Canto I*)

[The novelty of sounds and the enormous luminosity
of their reason have aroused in me a desire
never experienced with such intensity.]

“Commissioned by the Ensemble Orchestral Contemporain of Lyon, this work was composed between February/March 2006. Its title refers to a phrase by Dante Alighieri in *La Divina Commedia (Paradiso, Canto I)*, where the poet describes the astonishing experience of hearing new sounds at the Paradise.

“My work revisits the orchestral instruments as if one deals with a first hearing and rediscovery of their characteristics. During this process, the musical performance of some of them (violin, oboe, tuba) is live-recorded for spectral developments based mainly on granular synthesis surrounding the audience. The spatialized percussion instruments serve as the last stage of this wondering in face of new sonorities.

“The piece consists of *13 Situations* implying musical as well as theatrical behaviors (always with a musical function), and in a given moment, the audience is in face of a “dice game” played by the Conductor, paying tribute to *Gioco dei Dadi Musicali* K. 516f by Mozart (since the piece was written in 2006 – year of his 250th birthday), a good historical example of chance resources in music.

“Nevertheless *La Novità del Suono* is by no way ‘aleatoric music’. Far from it: all of its structuring is derived from personal harmonic techniques – *cyclic modules* and *proportional projections* – I’ve developed in many years of research.

The spatiality of sounds is one of the most significant aspects of my work, and spatial preoccupations remain a fundamental aspect of the piece until its very end, when the musicians pass through the audience as if they are ascending to Paradise.

Metaphorically, *La Novità del Suono* describes an imaginary meeting with Mozart as well as with Mallarmé in Paradise, through the words and ears of Dante.”

—Flo Menezes

Composer Biographies

Sheila Silver, winner of the 2007 Sackler Prize in Music Composition for opera, has written in a wide range of mediums: from solo instrumental works to large orchestral works; from opera to feature film scores. Her musical language is a unique synthesis of the tonal and atonal worlds, coupled with a unique rhythmic complexity. *“Only a few composers in any generation enliven the art form with their musical language and herald new directions in music. Sheila Silver is such a visionary.”* (*Wetterauer Zeitung, Germany, 2004*)

Silver's compositions have been commissioned and performed by numerous orchestras, chamber ensembles, and soloists throughout the world. Her honors include: a Bunting Institute Fellowship; the Rome Prize; the American Academy and Institute of Arts and Letters *Composer Award*; twice winner of the ISCM National Composers Competition; and awards and commissions from the Rockefeller Foundation, the Camargo Foundation, the MacDowell Colony, New York State Council of the Arts, the Barlow Foundation, the Paul Fromm

Foundation, the National Endowment for the Arts, and the Cary Trust. Her teachers include Erhard Karkoschka, Gyorgi Ligeti, and Arthur Berger.

Recent recordings include the DVD film of her opera, *The Thief of Love*, released by Hummingbird Films, as well as two discs on the Naxos label: *Piano Concerto* and *Six Preludes for Piano on poems of Baudelaire*, with Alexander Paley, piano, and the Lithuanian State Symphony Orchestra, Gintaras Rinkevicius, conductor; and *Shirat Sara* (Song of Sarah) with Gerard Schwarz and the Seattle Symphony Strings.

Silver is Professor of Music at the State University of New York, Stony Brook. Her music is published by MMB Music, Marimba Productions, and Argenta Music, and is recorded on various labels.

James Mobberley is Curators' Professor of Music and is currently serving as Interim Dean at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, the Guggenheim Foundation, and the 2001 Van Cliburn Composers Invitational. Commissions have come from the Koussevitzky Foundation (Library of Congress), the Fromm Foundation at Harvard University, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 40 colleges and universities around the world. His music has received a thousand performances on five continents, and appeared on two dozen recordings. He is also an avid bicyclist. He lives in Liberty, Missouri with his wife Laura and children Lucas and Jacob.

A long-time resident of San Francisco, **Wayne Peterson** (b. Albert Lea, 1927) was awarded the Pulitzer Prize in Music in 1992, crowning a distinguished career which began in 1958 with *Free Variations*, premiered and recorded by the Minnesota Orchestra under Antal Dorati. Peterson has also been honored with fellowship and commissions from the Guggenheim, Koussevitzky, Fromm, Gerbode, Djerassi, and Meet the Composer Foundations, as well as an award of distinction from the American Academy and Institute of Arts and Letters. In 1991, he was a visiting artist at the American Academy in Rome. In 1999 and 2000 he served on the Nomination Committee for the Pulitzer Prize in Music.

Peterson served as professor of music at San Francisco State University for over three decades and from 1992-1994 was a guest composer of composition at Stanford University. He received his Ph.D. from the University of Minnesota and was a Fulbright Scholar at the Royal College of Music in London in 1953-54.

Peterson's recent compositions include *And the Winds Shall Blow*, a concerto for saxophone quartet, symphonic winds, brass, and percussion, premiered by the Rascher Quartet and the Freiburg Orchestra in Germany; *The Widening Gyre*, commissioned by the American Composers Orchestra; *The Face of the Night*, *The Heart of the Dark*, commissioned by the San Francisco Symphony; and *Nonet*, commissioned by the Fromm Foundation for the San Francisco Contemporary Chamber Players.

A native of Winnipeg, Manitoba, **Sydney Hodkinson** received his Bachelor of Music and Master of Music degrees from the Eastman School of Music, where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. Hodkinson received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolo Casigliani, Ross Lee Finney, and George B. Wilson.

Hodkinson has taught at the Universities of Virginia, Ohio, and Michigan, and during 1970-72, served two years as artist-in-residence in Minneapolis, under a grant from the Ford

Foundation Contemporary Music Project. He joined the faculty of the Eastman School of Music in 1973, assuming the direction of the Eastman Musica Nova and, later, the Kilbourn Orchestra. In the fall of 1995, Hodkinson assumed teaching duties in the Composition Department at the Eastman School, and chaired the Conducting and Ensembles Department until his retirement in January of 1999.

His most recent compositions include *Tilt*, a symphonic overture for orchestra commissioned by the Rochester Philharmonic for its 75th anniversary and premiered in January, 1998; *String Quartet No. 3*, commissioned by a consortium of the Ying, Lafayette, and Cassatt String Quartets, funded by the Reader's Digest/Meet the Composer Project; and a commission from the Eastman School for its 75th Anniversary Celebration.

Hodkinson has received awards from the National Institute of Arts and Letters, Guggenheim Foundation, National Endowment for the Arts, International Congress of Jeunes Musicales, Farnsley Prize of the Louisville Orchestra, Danforth Foundation, and the Ford Foundation. His works are published by Theodore Presser, American Composers Alliance, Associated Music Publishers (G. Schirmer), Recordi, and Columbia University Press, among others. His work as a composer/conductor is recorded on the CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

A citizen of the United States since 1995, Mr. Hodkinson is married to violinist Elisabeth Deischer. They have three sons and currently reside in Ormond-by-the-Sea, Florida.

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.

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 Theodore 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.

Flo Menezes studied Composition at the University of São Paulo with Willy Corrêa de Oliveira (1980-85), Electroacoustic Music with Hans Humpert at the *Studio für elektronische Musik* of Cologne (1986-90) and Computer Music at the *Centro di Sonologia Computazionale* in Padova, Italy (1991), besides courses in France with Pierre Boulez (1988) and Brian Ferneyhough (1995), in Austria with Luciano Berio (1989), and in Germany with Karlheinz

Stockhausen (1998), who invited him as Professor of his International Stockhausen Courses in 1999 and 2001. In 1992, he concluded a PhD on the work of Berio in Liège under the supervision of Henri Pousseur and worked on Berio's manuscripts at the *Paul Sacher Stiftung* in Basle, Switzerland. His analysis of *Visage* by Berio received an award in 1990 at the 1st International Musicology Competition, Italy.

Menezes was awarded significant international prizes for composition: UNESCO in Paris (1991); TRIMALCA-Prize (1993); *Prix Ars Electronica* in Austria (1995); Luigi Russolo Contest in Italy (1996); Prêmio Sergio Motta in São Paulo (2002); Bolsa Vitae de Artes in São Paulo (2003); and Giga-Hertz-Preis at ZKM in Karlsruhe (2007). He has been invited by many institutions—such as Fondation Royaumont (1995), IRCAM and GRM (1997) etc.—and his works have been played in many festivals and theaters around the world (Carnegie Hall in New York City; Salle Olivier Messiaen in Paris; Walt Disney Hall/Redcat in Los Angeles; Sala São Paulo; Maison de la Suisse Romande; etc.).

Author of several books, he is founder and Director of the *Studio PANaroma* in São Paulo and of the **PUTS: PANaroma/Unesp--Teatro Sonoro**, the first loudspeaker orchestra in Brazil, and is currently Professor of Electroacoustic Music at the State University of São Paulo (Unesp).