

2010/11

KAUFMAN
CENTER

Merkin Concert Hall

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Merkin Concert Hall

Thursday, November 18, 2010 at 8 pm

Stony Brook Contemporary Chamber Players

Eduardo Leandro and Gilbert Kalish, *directors*

23rd Annual Premieres Concert

LEO KRAFT

(b. 1922)

Sextetto (2010)

RACHEL SEIDEN, oboe; MICHAEL SHANE, *B-flat clarinet*
SCOTT LITROFF, *alto saxophone*; JONATHAN STEHNEY, *bassoon*
BRIAN GLASS, *trumpet*; MICHAEL SMITH, *piano*
EDUARDO LEANDRO, *conductor*

DARIA SEMEGEN

(b. 1946)

Bargello, for percussion and electronic sounds (2010)

I. Marimba

II. Quasi-techno

EDUARDO LEANDRO, *marimba and percussion*

DAVID CUTLER

(b. 1971)

Nine Patch (2010)

I. The Water Mill

II. Bachelor's Puzzle

III. The Little Giant

IV. Broken Dishes

V. Monkey Wrench

VI. Turkey Tracks

VII. Attic Windows

VIII. Flying Bats

IX. Railroad Crossing

CYNTHIA LEE, *dancer and choreographer*

RAY FURUTA, *flute*; SARAH KOOP, *B-flat clarinet*

NATALIE KRESS, *violin*; MARIE-MICHEL BEAUPARLANT, *cello*

ANDREA LODGE, *piano*

JOSHUA PERRY and STEVEN SEHMAN, *percussion*

EDUARDO LEANDRO, *conductor*

Intermission

Steinway is the official piano of Merkin Concert Hall

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All works on the program are World Premieres and were composed for the Stony Brook Contemporary Chamber Players.

STONY BROOK PREMIERES!

Since 1988, the **Stony Brook Contemporary Chamber Players** has commissioned many new works by composers around the U.S and abroad for the annual Premieres! Concert played in New York City and Stony Brook University. The series was begun in 1988 by Stony Brook faculty composer John A. Lessard in collaboration with CCP directors Gilbert Kalish and Raymond DesRoches.

From 1990 to 1999, faculty composer Daria Semegen served as the World Premieres Concert commissions coordinator. During these years, the concert series attracted an increasing and enthusiastic interest among composers. Since the Fall of 1999, faculty composer Perry Goldstein has administered the World Premieres concert commissions.

The CCP has commissioned the premieres of over eighty new works, including those of Pulitzer Prize winners Wayne Peterson and Melinda Wagner, and MacArthur Fellowship recipient Ralph Shapey, among many other composers representing a wide variety of styles and aesthetic approaches.

ABOUT THE ARTISTS

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 Millennium 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.

NOTES ON THE PROGRAM

Leo Kraft: *Sextetto* (2010)

Sextetto is in a single movement with three large sections. The first of these presents several different ideas and builds to a climax. The driving rhythm of that section gives way to an unmetered part in which the individual instruments have solos. In the third section, the events of the first section are recapitulated, in reverse order. Thus, the work ends in the same spirit in which it began. My thought in composing *Sextetto* was to write music that would be enjoyable to play and to listen to, while giving all of the performers an opportunity to show their talents.

—note by the composer

Born in Brooklyn in 1922, **Leo Kraft** has filled his life and the lives of others with music through his prodigious career as composer, educator, writer on musical topics, and as an author of several books on music theory. He holds degrees from Queens College and Princeton University. The majority of his work is chamber music, although he has also composed orchestral, piano, vocal, and electronic music as well.

In 1995, his *Symphony in One Movement* was performed by the American Composers Orchestra in Carnegie Hall. His compositions are performed and recorded in the United States and abroad. Mr. Kraft is past President of the American Music Center and is Professor Emeritus of the Aaron Copland School of Music at Queens College in Flushing, New York. He was president of the American Music Center and has held posts with The Society of Composers, Inc., the American section of the League-ISCM, the College Music Society, and he was Distinguished-Composer-in Residence from 1989 to 1992 at New York University. In 1978, Leo Kraft became the co-conductor of the New Repertory Ensemble and he has served as editorial advisor and writer for the *New Music Connoisseur*. Mr. Kraft is a member of the American Society of Composers, Authors, and Publishers.

Daria Semegen: *Bargello* (2010)

Bargello is a Florentine vertical zigzag flame-stitch pattern whose name originates from a series of finely upholstered chairs found in the 17th century in the Bargello palace or castle (built in 1261) in Florence, Italy. The basic vertical stitch pattern existed for many hundreds of years prior to the bargello pattern. Over time the bargello pattern evolved to resemble a kaleidoscope effect. In 1574 the Bargello castle became a jail whose Florentine police chief was called the "bargello." The Bargello castle is now a national art museum. In the piece *Bargello*, the motion of the sounds and their images in computer software are reminiscent of bargello flame-stitch patterns, particularly in Part II: quasi-techno. The patterns of sound collections in both parts of *Bargello* tumble through time kaleidoscopically in rearranged patterns.

As a visual artist works by sight with intuitive self-feedback and selection, a composer can work similarly by ear to create electronic music without a previously existing map. The process is an adventure of possibilities, experimentation, playful ideas, improvisations, both risky and more structured sound selections, with recognition and development of sonic

characters and happy accidents. Almost all of Bargello's fixed-media (recorded) sounds are analog electronic music; all of them are digitally edited.

In live performance the percussionist (using the above-described process) has the immense responsibility of challenging his creativity in designing his own corresponding adventure to establish a sonic relationship with the existing electronic music sounds. Here the exceptionally brilliant musician and virtuoso percussionist Eduardo Leandro presents his own performance version of Bargello.

—note by the composer

Daria Semegen teaches instrumental and electronic music composition at Stony Brook University and is Director of the Electronic Music Studio. Her works include instrumental, vocal, and electronic music (also with film and contemporary dance combined with digital media). Her pioneering work in classic analog electronic music has been cited in textbooks, articles, and at international conferences and is the subject of graduate dissertations including Hinkle-Turner's doctoral dissertation (University of Illinois-Urbana). Timbral expression has been a primary focus in Semegen's instrumental and electronic music. She studied orchestration with Samuel H. Adler (Eastman), Aldo Provenzano (Juilliard), orchestration with Aaron Copland (Tanglewood) and with W. Lutoslawski (as a Fulbright fellow in Warsaw).

Semegen's numerous awards and commissions include the ISCM International Electronic Music Prize, six National Endowment for the Arts composition fellowships and Interarts grants, a National Academy of Recording Arts & Sciences prize, a Fulbright fellowship, two BMI awards, a National Chamber Music Competition prize, MacDowell and Yaddo fellowships, twelve Meet the Composer grants, a George Peabody Award, winner of the ISCM Chamber Music Works Competition (performances in Helsinki and Stockholm). She has also enjoyed composition fellowships from Yale and Columbia universities, Yale Fellows' prizes in orchestral and chamber music, and a Pennsylvania Institute for the Arts & Humanities performance award. Semegen was the first woman awarded the McKim Commission from the Library of Congress, in 1987. In 1994 she was awarded the Alumni Achievement Awards from Eastman School of Music. In 2009 she received the 2009 Susan B. Anthony Lifetime Achievement Award from the Anthony Center for Women's Leadership (Univ. of Rochester). Semegen has been a visiting composer at various institutions and served as jury panelist for many award competitions. Her music has been heard in performances on five continents, on broadcasts, and on the internet. Commissions include: Yamaha MIDI Grand Piano commission, ISCM Commission for Columbia-Princeton Electronic Music Center concert, International Conference of the College Music Society commission (Vienna, Austria), and a 20th Anniversary Commission of New York State MTAC Eastman School.

David Cutler: *Nine-Patch* (2010)

A collaboration between jazz/new music composer David Cutler and contemporary/kathak dance choreographer Cynthia Lee, ***Nine-Patch*** is a composition for Pierrot ensemble, timekeeper, and dance. Veering between in-your-face funk, explosive extremes, and poignant gestures, the piece contains wild new harmonies, melodies, and textures based on traditional kathak rhythms. Meanwhile, Lee plays a dancing trickster who gleefully engages in cultural identity theft, shape-shifting between different gendered characters and

movement vocabularies while staying impeccably in time. Based on traditional kathak compositions learned from Anjani Ambegaokar and Bandana Sen, *Nine-Patch* was commissioned by the Stony Brook University Contemporary Chamber Players.

Cynthia and I met in 2006 while participating in an amazing residency program called Asian Pacific Performance Exchange (APPEX). The 18 involved musicians, dancers, and actors from the United States and parts of Asia collaborated and lived together for 6 weeks in an interdisciplinary, intercultural, interreligious environment.

For this commission, trying to determine how to best marry my musical vocabulary with Cynthia's extraordinary but unfamiliar Indian dance background was challenging. Ultimately, we decided to create a piece based on traditional North Indian rhythms and structures. These elements were considered unchangeable. However, I was allowed to add my own pitch and textural language, while she incorporated a range of dance genres.

Nine Patch has nine movements. As is typical of Indian music, the tempo gradually accelerates—beginning at just 30 beats per minutes, then 60, then 120, and finally 240.

Indian rhythms are perhaps the most complex in the world. To begin with, Cynthia recited syllabic patterns, called *bols*, into a tape recorder. (This type of *solfege* is how Indian artists communicate rhythmic passages. Learning to speak them in time is the first step for dancers, before any specific movements are determined.) She also typed them up. Here's an example from what ultimately became the seventh movement:

Dha -	tra ka	dhin -	Ta -
tra ka	dhin Ta	kitataka	Ta tere
kitataka	terekita	taka Ta	ghe Na
Dha ti	Dha ge	Dha ti	Dha ge
Na Dha	ti Dha	ge Na	Dha -
tra ka	dhin Ta	ka Dha	ti Dha
ge Na	Dha -	Dha ti	Dha ge
Na Dha	- Dha	ti Dha	ge Na
Dha			

It took me quite some time to figure out exactly what these syllables meant, and how to translate them into a Western context. But once I did, my musical language could then be superimposed. I hope you enjoy the result.

—note by the composer

David Cutler balances a varied career as a jazz and classical composer, pianist, educator, arranger, conductor, collaborator, concert producer, author, blogger, consultant, speaker, advocate, and entrepreneur. In all these pursuits, he works to push boundaries while connecting with new audiences. His book, *The Savvy Musician* (www.SavvyMusician.com), helps musicians 1) build a career, 2) earn a living, & 3) make a difference.

A multi-dimensional composer who listens voraciously to a colossal range of musical styles, his enormously eclectic output reflects this musical world, with a vocabulary ranging from beautiful lyricism to unusual sounds, dissonant clashes, and bizarre juxtapositions. Cutler's

compositions have been commissioned and performed by artists such as the Colorado Symphony Orchestra, Alabama Symphony Orchestra, Classical Orchestra of Milan, Repertory Symphony Orchestra, LAVIE Singers, Korean Chamber Ensemble, Pittsburgh New Music Ensemble, Burning River Brass, Airmen of Note Air Force Big Band, singer Nancy Wilson, trumpeter Sean Jones, clarinetist David Krakauer, and saxophonist Benny Golson.

Recent composition accolades include the *Sammy Nestico Award*, the Millennium Arts Society's *International Competition for Composers* and awards from *Friends and Enemies of New Music*, the *National Association of Teachers of Singing*, and ASCAP. He served residencies at the Asian Pacific Performance Exchange (Los Angeles, California), where he worked closely with American and Asian musicians, dancers, theatre artists, and puppeteers; Visby International Centre for Composition (Gotland, Sweden); and Pontificia Universidad Javeriana (Bogota, Colombia).

Cutler's style of jazz piano playing is as wide ranging as his compositions, spanning from stride and bebop to elements far beyond the traditional jazz vernacular. His classical performance focuses on music by contemporary and American composers. As a frequent guest artist with groups like Boston Brass, New Century Saxophone Quartet, River City Brass Band, he stretches the definition of what it means to be a musical collaborator: interacting with the audience, incorporating choreography, and playing secondary instruments at times.

Cutler is known for organizing concert productions that marry outstanding performance with the unexpected (whether greeting patrons with costumed performers or ushering them out with a marching band). Many of his shows have interfaced diverse musical expressions with dance, film, actors, stage design, and visual artists.

Dr. Cutler studied at the University of Miami (BM), Hochschule für Musik in Vienna, Austria, Eastman School of Music (MM), and Indiana University (DM). He currently teaches at Duquesne University, where he also serves as the Director of Music Entrepreneurship. For more information, please visit www.trunkmusic.org.

Dancer, musician, and writer **Cynthia Ling Lee** instigates thoughtful, friction-filled choreographic dialogues between experimental American postmodern dance and classical North Indian kathak, creating intercultural, interdisciplinary choreography performed at theatrical venues and alternative sites throughout the United States and Asia.

Based in Los Angeles, Cynthia collaborates with composers, choreographers, and visual artists of diverse backgrounds, including tabla player Lenny Seidman of *Spoken Hand*, new music/jazz composer David Cutler, Taiwanese visual artist YaYa Chou, Bharatanatyam dancer Anusha Kedhar of *ANGIKA*, and West Sumatran choreographer Ery Mefri of *Nan Jombang*. Her choreography has been presented throughout India, Indonesia, Taiwan, and the United States.

Lee's approach to western contemporary performance has been deeply influenced by extensive studies with avant-garde masters Simone Forti and Eiko & Koma and by twelve years as a practitioner of contact improvisation. Her style of kathak reflects her studies with renowned gurus Bandana Sen and Kumudini Lakhia in India and with Anjani Ambegaokar in Los Angeles. She holds an MFA in choreography from UCLA's Department of World Arts and

Cultures and a BA in English Literature from Swarthmore College. In addition, she was awarded a Thomas J. Watson Fellowship to study religious dance in Thailand (Thai classical dance), Brazil (Candomblé), and India (kathak) from 2002-3.

Lee has taught choreography, dance theory, and technique courses in kathak, improvisation, and contemporary dance throughout the United States and Asia. In addition to giving workshops through Dance Advance, the dance program of the Pew Charitable Trusts in Philadelphia, she has taught at the Community Education Center (Philadelphia), DANCEbank (Los Angeles), Colorado College (Colorado Springs), Swarthmore College (Philadelphia), Kadamb Centre for Dance and Music (Ahmedabad), Natya Institute for Kathak and Choreography (Bangalore), Ananda Shankar Centre for Performing Arts (Kolkata), Sanved (Kolkata), among others. Her academic writing has been presented at conferences in the US and India, and she assisted with the editing of *Dance Matters*, an anthology of writings on Indian dance published by Routledge in 2009. In the realm of production, Lee was a key staff member for the 2005 World Festival of Sacred Music, Los Angeles' largest arts festival, which is dedicated to building interfaith understanding through music.

Laura Schwendinger: *Brushstrokes* (2010)

Brushstrokes (2010) is comprised of seven short movements in which seven artistic techniques are explored in musical analog. "Contrapposto" is a term used to describe a human figure standing with its weight on one foot so that the shoulders and arms are curved away from the axis point of the hips and legs. This gives the figure dynamism and creates an internal tension as a figure changes from a resting position to a motion in the opposite direction. To create a musical setting I used a sinewy tutti figure throughout the ensemble that changes direction, and in the body of the work is "broken up" yet again into smaller cells that travel throughout the group in alternation, in *contrary* motion between the winds and strings.

A Mobile is a moving sculpture that is usually suspended, allowing for independent parts to move when caught by the wind. My musical setting starts with a texture in which different parts move up and down, in a delicate manner, before a stronger gust of wind comes through to make the whole "apparatus" shift in unison. Chiaroscuro is the artistic style that was used by Caravaggio and his school. It is when dark and light are highly contrasted within a painting. Against the dark backdrop, the lighter figures seem to emerge from the canvass. In my musical version, I use two distinctive sections that are juxtaposed with one another, one very loud, bright and high and one darkly hued in lower registers with tremolos in the strings and marimba. A "Kinetic Sculpture" is a cross between a Stabile and a Mobile, often a standing sculpture with parts that also can be moved by the wind. My musical Kinetic Sculpture starts with larger shifting movement between the instruments and carries a weight to its textures (as if "anchored to the ground") that the Mobile movement never has, and yet at moments smaller elements move with great quickness, as if, within the "musical landscape" of the sculpture, little parts pushed by higher winds rotate at high velocity.

"Pointillism" is the artistic term used to describe the work of painters such as Seurat, who painted millions of little and distinct points of paint, in different colors, that, when viewed from a distance, fill a canvass in a way that seems to make the images clearer. The *Pointillism* movement in *Brushstrokes* is rendered through pizzicati strings and staccato piano

winds and percussion. In addition, the "pointillism" extends to the disjunct musical presentation of the lines. "Sfumato" is an artistic technique, primarily attached to Leonardo da Vinci's paintings, wherein the edges are softened so much as to be almost imperceptible. The hazy and multidimensional quality that results is almost magical. In my musical interpretation, "Chiaroscuro" is depicted through tremolo lines that scurry in a "blurred" fashion throughout the ensemble.

"Collage" in art is a technique where various images or media are mixed and matched to create a new whole. I have saved the last movement to reflect some of the artistic techniques explored in the previous movements—i.e. Contraposto and Chiaroscuro—with a few mystery techniques thrown into the mix to liven things up and surprise the ear.

—note by the composer

Laura Elise Schwendinger, Professor of Composition at the University of Wisconsin-Madison and Artistic Director of the Contemporary Chamber Ensemble there, was the first composer to win the American Academy in Berlin Prize Fellowship. Her music has been performed by leading artists of our day including Dawn Upshaw, the Arditti Quartet, the Theater Chamber Players, Matt Haimovitz, Jennifer Koh, Janine Jansen, ICE, the Aspen Ensemble, and the Franz Liszt Chamber Orchestra, at venues including Carnegie Hall, the Kennedy Center for the Performing Arts, Symphony Space, the Times Center, Merkin Hall, Wigmore Hall in London, the Berlin Philharmonie, and the Theatre Chatalet in Paris. Her setting of In Just- spring- was toured from 1997-2005 by Ms. Upshaw and is on her "Voices of Our Time" (TDK Naxos). Her honors include those from the Guggenheim, Rockefeller, Fromm and Koussevitzky foundations, the Radcliffe Institute at Harvard, the American Academy of Arts and Letters (Goddard Lieberman fellowship, given to "mid career composers of exceptional gifts"), Copland House, the Harvard Musical Association, and first prize in the ALEA III Competition. Recent performances and premieres include commissions from Miller Theater, the Aspen Ensemble, Cygnus Ensemble, Voices of Change, and SFCM Blueprint Series. Upcoming commissions include those for Boston Musica Viva, the Emyrean Ensemble, and Jack Quartet. She received her Ph. D. from the University of California at Berkeley where she studied with Andrew Imbrie and Olly Wilson. An entire evening of her works was just featured on the Four Score Festival at the Music Institute of Chicago last year (along with those of Augusta Read Thomas and Stacy Garrop) and three upcoming CDs of her works are soon to be released on Centaur and Albany records. Her entire works for solo piano have just been recorded by the incomparable Christopher Taylor and her work *Shadings*, a collaboration with her lighting artist cousin Leni Schwendinger, will be premiered by the American Composers Orchestra as part of their UnSafe series at Zankel Hall on March 2, 2011.

Ken Ueno: *Echoes of Ancient Industry* (2010)

FOR EDUARDO LEANDRO AND CUAUHTÉMOC JOAQUIN GUADALUPE PATTON

Being asked by one of my oldest and dearest friends, Eduardo Leandro, to compose for the Stony Brook Contemporary Chamber Ensemble, I immediately thought to feature percussion as the backbone of the piece. I therefore decided to include three percussionists. This core is complemented by instruments that I thought would timbrally enrich the ensemble: amplified bass flute, amplified contrabass clarinet, two horns, viola, cello, and two basses. Among the instruments the percussionist play are microtonally tuned pipes. I first used similar

instruments in a percussion quartet I wrote seven years ago, and have been waiting for the right opportunity to revisit them. To me, the microtonal pipes evoke an ancient machine or a factory in the belly of a mythical volcano. This suits my current obsession with trying to compose music that sounds strangely ancient at the same time as being some kind of weird music from the future, a sacred music of the future from some culture in which ancient and new, East and West, coalesce into an irresolvable but beautiful, non-pastiche, manifold destiny.

This piece is dedicated to both Eduardo Leandro, who asked for the piece and who will lead the premiere, and Cuauhtémoc Joaquin Guadalupe Patton, the son of my dear friends Carmen Montoya and Kevin Patton. Cuauhtémoc and I got to know each other shortly before he was born. His parents and I taught and lived together in Mexico for five weeks in the summer for 2010, a period during which a major portion of this piece was composed.

—note by the composer

A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno** is a composer/vocalist who is currently an Assistant Professor at the University of California, Berkeley. As a vocalist, he specializes in extended techniques (overtones, multiphonics, extreme extended registers, circular breathing). Ensembles and performers who have played Ueno's music include Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, the Boston Modern Orchestra Project, the Nieuw Ensemble, and Frances-Marie Uitti. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, the Hopkins Center, Spoleto USA, Steim, and at the Norfolk Music Festival, where he was guest composer/lecturer. His piece for the Hilliard Ensemble, *Shiroi Ishi*, continues to be featured in their repertoire, recently being performed at Queen Elizabeth Hall in England, the Vienna Konzerthaus, and aired on Italian national radio, RAI 3. Another work, *Pharmakon*, was performed dozens of times nationally by Eighth Blackbird during their 2001-2003 seasons. As a vocalist, Ueno has collaborated in improvisations with Joey Baron, Robyn Schulkowsky, Joan Jeanrenaud, Pascal Contet, and David Wessel among others, and has ongoing performance collaborations with Tim Feeney, Matt Ingalls, and Du Yun. A former ski patrol and West Point cadet, Ken holds a Ph.D. from Harvard University. A portrait CD of three orchestral concertos was released on the Bmop/sound label. For more information, please visit <http://kenueno.com>.

LAURA SCHENDINGER
(b. 1962)

Brushstrokes (2010)

- I. Contrapposto
- II. Mobile
- III. Chiaroscuro
- IV. Kinetic Sculpture
- V. Pointillism
- VI. Sfumato
- VII. Collage

RAY FURUTA, *flute*; ALLISON ALDRICH, *B-flat clarinet*
KINGA AUGUSTYN, *violin*
MARIE-MICHEL BEAUPARLANT, *cello*
ELLEN HWANGBO, *piano*
EDUARDO LEÁNDRO, *conductor*

KEN UENO
(b. 1970)

ECHOES OF ANCIENT INDUSTRY (2010)

RAY FURUTA, *bass flute*
ROBERT VITALE, *contrabass clarinet*
JOHN GATTIS, *horn*
RAFAEL ALBERTO and JOSHUA PERRY, *percussion*
STEVEN SEHMAN, *percussion*
OFIR TOMER, *viola*
RICHARD VAUDREY, *cello*
ELEONORE OPPENHEIM, *bass*



The Music Department at Stony Brook University wishes to thank the Alice M. Ditson Fund and the Gordon P. and Ann G. Getty Fund for their generous and unwavering support of the annual Premieres Concert.

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WED 1.19.11 7:30 PM

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THU 1.20.11 7:30 PM

So Percussion & Dan Deacon

SAT 1.22.11 7:30 PM

Craig Wedren, Jefferson Friedman & ACME (American Contemporary Music Ensemble)

SUN 1.30.11 2 PM

Alarm Will Sound & Face the Music

THU 2.10.11 7:30 PM

Bang on a Can All-Stars 2011 People's Commissioning Fund Concert
New Sounds® Live with WNYC's John Schaefer

SAT 2.19.11 7:30 PM

Roomful of Teeth & tUnE-yArDs: The Music of William Brittnelle, Caleb Burhans & Merrill Garbus

THU 2.24.11 7:30 PM

Newspeak & Darcy James Argue's Secret Society: Works by Argue, Vijay Iyer & Nicole Lizée *New Sounds® Live with WNYC's John Schaefer*

THU 3.3.11 7:30 PM

Judd Greenstein (The Yehudim) & Olga Bell (Bell)

SAT 3.5.11 7:30 PM

Timo Andres & Gabriel Kahane

WED 3.9.11 7:30 PM

Nadia Sirota & Thomas Bartlett (Doveman) with Special Guests

SAT 3.12.11 7:30 PM

Clogs & Brooklyn Youth Chorus

WED 3.16.11 2 PM

Sarah Kirkland Snider & yMusic & Special Guest TBA

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