

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

The Stony Brook Contemporary Chamber Players
Raymond DesRoches and Gilbert Kalish, directors

present

THE NINTH ANNUAL
FIVE WORLD PREMIERES
PREVIEW CONCERT

8:00 PM Wednesday April 17, 1996
Staller Center for the Arts

The State University of New York at Stony Brook
Department of Music Presents
STONY BROOK CONTEMPORARY CHAMBER PLAYERS
FIVE WORLD PREMIERS PREVIEW CONCERT
Wednesday, April 17 at 8:00 PM
Staller Center for the Arts

IMPACT ADDICTION

Zack Browning

Jeremy Bell, amplified violin Naomi Niskala, amplified piano
John Tighe, percussion

**THINKING ABOUT THE MOON,
(TWO LITTLE PIECES)**

Melinda Wagner

**I. Thinking About the Moon
II. A Bump in the Clouds**

Brenden Hogan, flute Hannah Hull, violin
Aki Uwabe, clarinet Troy LaBounty, cello
Daniel Rogalski, piano

L'AIR DU TEMPS

Bun-Ching Lam

Sif Tulinius, violin Peter Stein, viola
Song-A Cho, violin Jeremy Hake, cello

-Intermission-

CÁNTAROS

Ana Lara

I.

II.

III.

IV.

Ralph Allen, violin

Emily Lin, violin

Aki Uwabe, clarinet

Peter Stein, viola

James Bush, cello

LIFT

Kevin Putz

Bridget Douglas, flute

Amy Goeser, oboe

Jeff Forden, french horn

Raymond DesRoches, conductor

Alexandra Tsibiles, violin

Andy Kolb, cello

Chadd Merrigan, piano

- ◆ Join the Stony Brook Contemporary Chamber Players for the ninth annual Five World Premieres Concert in New York City on April 30th 1996 at Columbia University's Miller Theater.
- ◆ This performance is made possible in part by a grant from the Ditson Fund

NOTES ON THE PERFORMANCES

ZACK BROWNING, IMPACT ADDICTION

The *Impact* of Structure : clashing patterns, magic squares

The *addiction* of numbers : 10 patterns, 41 variations, 25 orchestrations and 74 unique combinations in 74 symmetrical blocks of four numbers whose summation

is 74 derived from the Magic Squares of the Sun and based on the "solar number" 74.

The *impact of addiction* : Structural Power

Impact Addiction was commissioned by the Stony Brook Contemporary Chamber Players for the Ninth Annual Premieres Concert. The tape was produced using GACSS (Genetic Algorithms in Composition and Sound Synthesis) which is an original computer music software package developed by Benjamin Grosser.

ZACK BROWNING, Professor of Music Composition-Theory, University of Illinois. B.M., Florida State University; M.M., D.M.A., University of Illinois. Active as a composer, conductor and performer, Browning has played trumpet with the Atlanta Symphony Orchestra and served as co-director of the Atlanta New Music Ensemble. He was visiting artist for the North Carolina Arts Council. He has received grants from Meet the Composer, National Endowment for the Arts, ASCAP, and the Georgia, Illinois and North Carolina Arts Councils. His Composition *In Time* received first prize in the Arts '96 Midwest Composers Competition and Honorable Mention in the International New Music Composers Competition. In addition, *Quintet for Winds* was a finalist for the Politis Competition Prize and the Composers Inc. Competition Contest. Recently, Mr. Browning was awarded an Arnold O. Beckman Research Award from the University of Illinois for his work in computer music composition. His music has received major performances in Atlanta, Boston, Chicago, Memphis, Nashville, New York (Lincoln Center and Carnegie Hall), St. Louis and South Korea (Asian Contemporary Music Festival). Browning's Music is published by PP Music Publications and Brixton Publications and is recorded on Veriatza Records, Coronet Records, and Calcante Recordings.

**MELINDA WAGNER, THINKING ABOUT THE MOON
(TWO LITTLE PIECES)**

Thinking About the Moon was completed during the fall of 1995 on a commission from the Stony Brook Contemporary Chamber Players. The piece is cast in two movements (two little pieces actually), united not by any outstanding musical similarities, but rather by their contrasting personalities (slow-lyrical, fast-abrupt), and by their common source of inspiration: two favorite phrases of my 2 1/2-year old son, Benjamin.

While I cannot pretend to know what a toddler thinks about when pondering the moon, I do know that this heavenly body has traditionally inspired thoughts of romance and mystery in older folks. The piece is therefore unabashedly romantic in spirit in spirit, yet muted, beginning with a sweeping cello melody, twinkling piano figures and shared pedals in the other instruments (flute, clarinet and violin). After a brief episode, the solo cello is again heard, first with a melancholy lament and, finally, with a return to its original tune - - now transformed into a kind of nocturne or lullaby.

While the phrase, "bump in the clouds", is meant to describe, in rather euphemistic terms, thunder, the second movement is perhaps more windy than thunderous! The core of this movement, an initially dark-sounding and gradually building bit of counterpoint for the piano, is somewhat chaotic sound of overlapping triplet figures, skittering piano gestures and sharp, percussive chords. The piece does not end with a bang (or a bump); it simply evaporates.

Thinking about the Moon is dedicated, with gratitude, to the Stony Brook Contemporary Chamber Players.

MELINDA WAGNER, born in Philadelphia, received her graduate degrees from the University of Chicago and the University of Pennsylvania where she studied with Richard Wernick, George Crumb, Shulamit Ran, and Jay Reise.

Ms. Wagner's orchestral, chamber, and vocal works have been performed by the Chicago Symphony Orchestra, the American Composers Orchestra, the Denver Symphony, the New York Music Ensemble, and the Syracuse Society for New Music. She is the recipient of numerous honors including a Guggenheim Memorial Foundation Fellowship, grants from the Illinois Arts Council and Meet the Composer; three ASCAP Young Composer awards, and a resident fellowship from the MacDowell Colony and Yaddo. Recent commissions have come from the Ernest and Young Emerging Composers Fund, the Sylvia and Danny Kae Playhouse, the New York Music Ensemble, and the Stony Brook Contemporary

Chamber Players. Ms. Wagner's works are represented by Theodore Presser; a recent CD recording of her *Sextet* appears on the Opus One label (Syracuse Society for New Music: New American Works).

Melinda Wagner has taught at the University of Pennsylvania, Swarthmore College, and Syracuse University; she joined the faculty at Hunter College in 1993, and was recently appointed to the doctoral faculty at the Graduate School and University Center (CUNY). She lives in Mount Vernon, New York, with her husband, percussionist James Saporito, and son Benjamin.

BUN-CHING LAM, L'AIR DU TEMPS

L'air du Temps can be translated as "Spirit of the Time." Air is also a French 17-18th century term for song. In English, air has many different meanings: the air we breathe, the sky, atmospheric movements, aura, personal manner ...etc... It was with all these possible meanings in mind that I composed *L'air du Temps*. As I was working on the piece, the Gulf war broke out. I was much affected by the nonsensical aspects of war, so there are moments of agitation and despair in the piece.

The composition of *L'air du Temps* was supported by a composers fellowship from the National Endowment for the Arts.

Born in Macau in 1954, **BUN-CHING LAM** began studying piano at the age of seven and gave her first public recital at the age of fifteen. She received her B.A. in piano from the Chinese University of Hong Kong and her Ph.D. in composition from UC San Diego, where she studied with Bernard Rands, Robert Erickson, Roger Reynolds, and Pauline Oliveros. Winner of the Rome Prize in 1991 and first place at the Aspen Music Festival and the Northwest Composer's symposium, Lam also received highest honors at the Shanghai Music Competition, the first international composers' contest to be held in China. She has won grants or fellowships from the National Endowment for the Arts (1995, 1989), the New York Foundation for the Arts (1991), Meet the Composer / Reader's Digest Commissioning Program (1995, 1993), and the Seattle Arts Commission (1986), among others. Her music has been performed at such festivals as Bang on a Can (New York), New Music America (Los Angeles), Pacific Sounding (Japan), ISCM World Music Days (Hong Kong), and the 24 Heures Communication (Belgium). Lam has received commissions from the American Composers Orchestra (for *Sudden Thunder*, which was premiered at Carnegie Hall in 1994) as well as from the Minneapolis Guitar, Ursula Oppens, the Hong Kong

Chinese Orchestra, and Swiss percussionist Fritz Hauser. She is also active as a pianist and conductor, and now lives and works in New York.

ANA LARA, CÁNTAROS

Born In Mexico City, **Ana Lara** attended the National Conservatory of Music, where her teachers included Mario Lavista and Daniel Cántan; she also studied at CENIDIM with Frederico Ibarra. Her postgraduate work was with Zbigniew Rudzinski and Wlodzimierz Kotonski at the Warsaw Academy of Music, thanks to a Mexican-Polish study grant. In 1989, Lara found founded the Mexican Society of New Music, serving as its president for two years; and was a member of the board of the ISCM from 1990 until 1993. An avid writer, producer, and promoter, she has collaborated in various musical magazines, and she produces a program at the University Radio (Radio UNAM) devoted to contemporary music. Her own compositions - ranging from solo pieces to orchestral works - have been performed throughout Europe as well as in the USA, Venezuela, and in her native country of Mexico. In 1990 she won the Mexican Ministry of Culture's grant for young creators and has recently been awarded the three year grant for creators (Sistema Nacional de Creadores 1994 -1997) and the U.S.A./Canada/Mexico Creative Artists' Residency Program Grant (1995). Ms. Lara was also the composer in residence of the National Symphony Orchestra from 1993 to 1994.

KEVIN PUTZ, LIFT

In General, *Lift* is relentlessly aggressive. Its energy is achieved by constant rising gestures which give way to repeated-note motives played *martellato* by the whole ensemble, and almost in perpetual motion. The lyrical middle section provides momentary reprieve until climaxing on the E-flat repeated note of the opening and gradually gaining momentum thereafter. The piece closes with its original frenetic drive.

Kevin Putz has studied at the Eastman School of Music and Yale University, where his principle instructors have included Samuel Adler, Jacob Druckman, and David Lang. He was the first undergraduate recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, and has won severa awards from BMI and ASCAP. Mr. Putz has recently been commissioned by the Norfolk Chamber Music Festival and the National Symphony Orchestra.
