

STONY BROOK CONTEMPORARY CHAMBER PLAYERS

Tenth Anniversary World Premieres Concert
Preview

Wednesday, April 16, 1997 at 8:00 p.m.

Recital Hall
Staller Center for the Arts
UNIVERSITY OF THE STATE OF NEW YORK AT STONY BROOK

Funding from Meet The Composer, Inc. is provided with support from the National Endowment for the Arts, The Chase Manhattan Bank, and the New York State Council on the Arts.

STATE UNIVERSITY OF NEW YORK AT STONY BROOK
Department of Music

presents

Five World Premieres

Wednesday, April 16, 1997 at 8:00 P.M.
Recital Hall, Staller Center for the Arts

Quadrants II

MIKE ROSS

Chadd Merrigan, piano
Alex Ezerman, cello Farran James, violin

Stony Brook Concerto (1996)

RALPH SHAPEY

Andree Martin, flute	Amy Goeser, oboe
Thomas Josenhans, clarinet	Linda Kaastra, bassoon
Jocelyn Diklich, french horn	Akira Murotani, trumpet
Farran James, violin	James Bush, cello
Simon Docking, piano	Julie Josephson, trombone
Paul Vaillancourt, percussion	John Tighe, percussion

Patrick Armann, conductor

Twittering Machine

PERRY GOLDSTEIN

Andree Martin, flute	Sif Tulinius, violin
Akihiko Uwabe, clarinet	Jason Duckles, cello
Naomi Niskala, piano	Patrick Armann, percussion

Dan Weymouth, conductor

**** INTERMISSION ****

Old Songs for A New Man

DEREK BERMEL

I. Got my bag of Brown Shoes
II. Old ones
III. Corner Song

Ralph Allen, violin	Shih-yu Cheng, piano
Rex Enderlin, trombone	Akira Murotani, trumpet
Nick Rosolanko, percussion	Mark Berry, bass
Kimako Trotman, baritone	

John Tighe, conductor

A Tutiplen

CARLOS SANCHEZ-GUITIERREZ

Brendan Hogan, flute	Ralph Allen, violin
Aki Uwabe, clarinet	Alice Neary, cello
Naomi Niskala, piano	Tomoko Iwaba, percussion

Paul Vaillancourt, conductor

PROGRAM NOTES

Quadrants II, Mike Ross

Quadrants II is my second work for piano trio. The first, *Quadrants*, was written in 1982. While there are similarities between the two in a number of technical respects, they inhabit very different aesthetic worlds. *Quadrants* is an essentially introverted work - *Quadrants II* is an essentially extroverted one, driven by a desire to celebrate a certain robustness of spirit. The use of the work "quadrants" in the title of the work refers to the notion that there are four musical ideas in the work that I think of as occupying their own distinct spaces (quadrants), and that emerge as the work's essential materials—a loud, abrupt gesture; a tight chord structure; a short string of fast notes; and an application of temporal suspension. It is a great pleasure for me to have composed this work for the 10th anniversary celebration of the Stony Brook Contemporary Chamber Players. The work of the ensemble's students and faculty stands among the most committed and accomplished in the country, and serves as a beautiful model for others to behold—a model made all the more inspiring by the extraordinary challenges presented by the cultural environment into which music has been deceptively led.

Mike Ross, born in 1952, studied Music Composition at the University of the Pacific, the Hartt School of Music (University of Hartford), and Columbia University; his principal teachers were Jack Beeson, Stanworth Beckler, Chou Wen-chung, Mario Davidovsky, Edward Diemente, and Donald Harris. His work has been recognized through various awards and honors, including the Rapaport Prize of Columbia University, the Holtkamp International Composition Award, ASCAP Awards, fellowships to the Composers Conference at Wellesley College, the Macdowell Colony, and Yaddo, and various commissions. His doctoral dissertation composition, *Inner Dances* for chamber orchestra (for which he was awarded the Doctor of Musical Arts degree at Columbia, *with distinction*), was selected by the *Boston Globe* as one of the best new works heard in Boston in 1991. Mr. Ross is the executive director of the Miller Theatre at Columbia University, which is now widely recognized as one of the country's leading venues for the presentation of new music. He serves on the boards of Chamber Music America and the Composers Conference at Wellesley College. He has served on numerous arts panels, including those of the National Endowment for the Arts and Arts International. He is the recipient of awards and fellowships from the Macdowell Colony, Yaddo, Meet the Composer, and ASCAP. His lifelong interests in the visual arts, architecture, and poetry continue to influence his work as a composer, as do his love for jazz, popular, traditional, and non-Western musics. He resides in Rockaway, New Jersey, with his wife, Taya and son, Miles.

Stony Brook Concerto, Ralph Shapey

Stony Brook Concerto was written in 1996 and dedicated to the Stony Brook State University for my 75th Birth year. It was inspired by the wonderful playing, attitude and generosity of the young performers whom I met there in 1995 when they performed other works of mine during a concert that I conducted.

It consists of three movements:

I - Bel Canto, Dolce - Maestoso, Largamente, - Rhythmic, Joyous, spiritoso - Brilliante, Bravura - sostenuto, cantabile, Sonorous - Cantabile, Elegante - Maestoso, Exaltazione

II - Scherzo: Rhythmic, Vigoroso, Joyous; Trio; Coda

III - Dedicated to the memory of Dr. Joan Greenstone, beloved daughter of Paul and Erika Fromm: Introduction: Bel canto, Dolce; Funeral March; Elegy - Maestoso, Exaltazione

Shapey states: As in all of my music it is a one fabric work. Material as stated in the first movement is projected throughout the entire piece through variations and its manifold designs assuming various guises of itself. It is scored for Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Bass trombone, 2 Percussion, Violin, Cello and Piano

Ralph Shapey. Since 1946 when he composed his first string quartet, Ralph Shapey has won many awards, including the George Gershwin Award (1951), Brandeis Creative Arts Award (1962), National Foundation of Arts and Letters Award (1966), MacArthur Fellowship (1982) and the Paul Fromm Award (1933). He was elected to membership in the American Academy and Institute of Arts and Letters in 1989 and into the American Academy of Arts and Sciences in 1994. In 1990 he was a first place winner in the Friedheim Awards at the Kennedy Center. Born in Philadelphia in 1921, Mr. Shapey studied violin with Emmanuel Zetlin and composition with Stefan Wolpe. In 1945 he moved to New York City where he lived and worked for approximately twenty years as a composer, conductor and teacher. In 1964 Mr. Shapey moved to Chicago where he became a Professor of Music at the University of Chicago and founded the Contemporary Chamber Players, which has earned international acclaim as one of the world's leading new music ensembles. Mr. Shapey has written more than 165 compositions ranging from works for soloists and small chamber ensembles to larger works for chorus and orchestra. He has received numerous commissions including those from the Fromm Foundation, the Philadelphia Orchestra, the Chicago Symphony Orchestra, Dimitri Mitropoulos, the Library of Congress-Elizabeth Sprague Coolidge Foundation, the Koussevitsky Foundation, and the National Endowment for the Arts, as well as many commissions from individual performers and ensembles. Recordings of his music are available on CRI, Opus One and New World record labels.

Twittering Machine (1997), Perry Goldstein

I've long been drawn to the art of Paul Klee, to whose work I've been attracted, I suppose, by the deep strain of whimsy that tries to palliate the menace often just below the surface of his art. My composition takes its name from Klee's "Twittering Machine" of 1922, a pen drawing tinted with watercolor that describes an impossible and immensely fanciful apparatus, a combination of the living and inanimate. That it never fails to make me laugh suggested a relevant point of departure as I sat down to compose a piece for the remarkably accomplished performers at the State University of New York at Stony Brook, in whose midst I've been grateful to work and play since 1992, and for whom I feel such a great quantity of affection. The composition begins as a string of episodes, the flitting and whimsical brevity of which are matched by their variety. As the piece progresses, however, gestures, textures, and colors take up bigger patches of musical space. The glue that holds the very different materials together is a twittering figure that appears in many guises and characters--colorful flashes of timbral "light;" growling, irregular figures in the lower registers; nervous, repetitive accompaniments to slowly emerging, overarching tunes. One of the great joys of composing in one's own backyard is the opportunity to write with the personae of the performers in mind. This particular collection of characters supplied me with continuous inspiration. The piece is dedicated to them, and to the nourishing and congenial community that is the Music Department of the State University of New York at Stony Brook.

Perry Goldstein (born 1952 in New York City) studied at the University of Illinois, UCLA, and Columbia University, from which he received a doctorate in music composition in 1986. His principal composition teachers were Herbert Brun, Chou Wen-Chung, Mario Davidovsky, Ben Johnston, and Paul Zonn. He has received commissions from Juilliard Quartet cellist Joel Krosnick and pianist Gilbert Kalish, The Aurelia Saxophone Quartet, HET Trio, violist John Graham, the Guild Trio, and pianist Eliza Garth, and his music has been performed throughout the United States, Mexico, Canada, and Europe. He has served on the faculties of the College Conservatory of Music at the University of Cincinnati, Wilmington College of Ohio, and currently teaches at the State University of New York at Stony Brook. Goldstein has been involved in a variety of activities in the service of contemporary music. He has written extensively for, among other publications and organizations, The New York Times, The Library of Congress, Carnegie Hall, Strings Magazine, National Public Radio, Deutschlandfunk (German radio), the Los Angeles Philharmonic Orchestra, the San Francisco Symphony, Speculum Musicae, the League--International Society for Contemporary Music, and for the New World, CRI, Arabesque, GM, Folkways, and Bridge recording labels. He serves on a number of new music boards and has been an adjudicator and advisor for several organizations. In 1992, he was the United States delegate to the UNESCO-sponsored International Rostrum of Composers in Paris, subsequently producing four radio programs of the event for American Public Radio.

Old Songs for a New Man (1996-97), Derek Bermel
Text by Wendy Walters

Old Songs for a New Man is the second song cycle resulting from a collaboration between poet Wendy Walters and composer Derek Bermel. The three songs, "Got My Bag of Brown Shoes," "Old Ones" and "Corner Song," are sung by the street prophets in their upcoming opera *Rhyme*, which explores the life of a rap artist in Brooklyn. Many thanks to Kimako Trotman and to Daria Semegen and the performers for their dedication and energy. *Old Songs for a New Man* is dedicated to our fathers. "Old Ones" is dedicated to the memory of Joyce Reid.

Derek Bermel studied composition at Yale University with Michael Tenzer, at the University of Michigan with William Albright and William Bolcom, and in Amsterdam with Louis Andriessen. He also studied ethnomusicology in Jerusalem with Andre Hajdu, clarinet with Ben Armato, and Lobi xylophone in Ghana with Ngmen Baaru. Awards include a Javits fellowship, several ASCAP awards, a Fulbright Grant, and residencies at the Banff, Bowdoin, and Tanglewood Music Festivals. He has received commissions from the Albany Symphony, the Pittsburgh New Music Ensemble, the New York Youth Symphony, pianist Christopher Taylor, and the Birmingham Royal Ballet (U.K.). During the past year, Bermel has performed as clarinet soloist with the Greensboro Symphony and the Lexington (KY) Philharmonic, and has played solo recitals at Studio Raspail in Paris and De Ijsbreker in Amsterdam. In May 1998 his new work *Voices* will be premiered by the American Composers' Orchestra, Tan Dun conducting, at Carnegie Hall.

Poet **Wendy S. Walters** earned a MFA degree in poetry from Cornell University. She has been highly influenced by musical artists such as Griot Galaxy, Henry Threadgill and Laurie Anderson; she is inspired by the complexities of collaboration that come when artists strive to meet each other at the fringes of their own discipline. She continues to write for "the page" in addition to writing text for various kinds of performances.

Baritone **Kimako X. Trotman** earned a B.A. degree from Yale University and is a M.A. candidate at the Juilliard School. He has performed as soloist with the Juilliard Opera Theater, Yale Bach Society, FOCUS new music series at Juilliard, Bel Aria Opera Company and other ensembles. He specializes in contemporary music performance. Mr. Trotman also is a professionally trained ballet and modern dancer, and a Shakespearean actor.

III. Corner Song

girl on a street corner
girl with thoughts so far away from here
girl with her neck thrown out
like a rattlebone
girl with the bored eyes banging shut
like a windowshade
she don't see me
don't see me nothing

she got a blue heart ringing a bell
say girl, would your belly blossom
could you roll me limber
shake those legs loose and turn me over
girl, does your blood flow a slow river
all mood and mud

i'd holler if you'd only look my way
and sing a sweet thing to me
i'd be your tall cool drink
if you'd call for me
if you'd be small for me
i could be something
i tell you
for you girl
maybe i would be

A Tutiplén, Carlos Sanchez-Gutierrez

Written for the Stony Brook Contemporary Chamber Players and dedicated to Gilbert Kalish, *A Tutiplén* takes its title from an expression in Spanish (although its real origin is perhaps Italian) that roughly translates into "all rushing together." The work is a fresh re-interpretation of a previous composition of mine, "Jarocho lococho." Both works originate in a simple melodic/harmonic idea: a sort of *cantus firmus* redolent of the bass line of a Mexican Jarocho son" is exposed, transformed, and distorted throughout the work in a series of episodes that grow in rhythmic complexity, in an attempt to create a dance of indomitable frenzy." Why a Jarocho son? Nostalgia, I suppose, is the main reason why, though I also had the intention of creating a sort of intimate "imaginary" folklore, through which I could communicate my obsession with rhythm, harmonic tension and motivic manipulation.

Carlos Sanchez-Gutierrez, born in Mexico City in 1964, holds Master's degrees in Composition from the Peabody Conservatory and Yale University, as well as a Ph.D from Princeton University. He studied with Jean E. Ivey, Jacob Druckman, Martin Bresnick, and at Tanglewood with Henri Dutilleux. He is currently Assistant Professor of Composition and Theory at San Francisco State University. He has received awards and fellowships from the Tanglewood Music Center, the U.S./Mexico Fund for Culture, the National Institute of Fine Arts of Mexico, U.N.E.S.C.O., Princeton and Yale Universities, the University of Guadalajara, the Fulbright Commission, BMI, the National Fund for the Arts and Culture of Mexico, and the American Music Center. He received the 1994 Mozart Medal, was named Distinguished Artist by the New Jersey Council on the Arts in 1996, and obtained the 1996 Presidential Award for Outstanding Faculty at San Francisco State. Recently, Dr. Sanchez-Gutierrez has completed commissions from the Tanglewood Music Center, the U.S./Mexico Fund for Culture, Onix; Nuevo Ensemble de Mexico, Alain Trudel/Ensemble Amati, the Nouvel Ensemble Moderne, the Johns Hopkins Symphony Orchestra, the National Council for the Arts and Culture of Mexico, and the Minería Symphony. He is currently completing a major work for the Mexican percussion quartet "Tambuco" to be premiered at this year's Cervantino International Festival. He has written for all media, including film, theatre and multimedia productions. His music appears on the Pueblo, Alebrije, Equis, Princeton and UMMUS labels and is published by Ediciones Mexicanas de Musica.