

## Acknowledgments

*Cover Art: Devisadero (2010) by Hee Sook Kim. Used by permission.*

Artist Reception following at Coohaus Art, 547 W. 27th St. New York, NY, with thanks to Gallery Director Sunny Shin.

The composers wish to extend their appreciation to Gina Genova and the American Composers Alliance for their support and to Jeremy Tressler, owner of Dreamflower Studio and Furious Artisans recordings, for recording (video and audio) this evening's concert.

## About the American Composers Alliance

Steven Block, Richard Cameron-Wolfe and Christopher Shultis are members of the American Composers Alliance (ACA), whose proud history began with its founding in 1937 by Aaron Copland, Virgil Thomson, Marc Blitzstein, Wallingford Riegger, and others, for the purpose of promoting American contemporary classical music. ACA directors founded the record label Composers Recordings, Inc. (CRI) in 1954, and the American Composers Orchestra (ACO) in 1977. Both organizations became independent entities shortly after their inception. In 1944, ACA became affiliated with the newly-formed Broadcast Music Inc. (BMI), and became an official publisher-affiliate of BMI in 1972. As of 2014, more than 9,500 physical scores are in the ACA Collection at Special Collections in Performing Arts at the University of Maryland (SCPA), including works by American composers from every year since 1905. A substantial portion of the ACA score collection remains in print through ACA's ongoing efforts to keep this music available, through online subscriptions and sales of printed and electronic scores.

As a music publisher, ACA was the first, and remains one of the only companies to offer representation for ACA composers' entire oeuvre of self-published works, not just a selection or single pieces. As music publishing strategies changed over the years, ACA's publishing mission has remained relevant and useful for generations of American composers. ACA continues its mission of keeping scores of music by American composers in print and available to the public through sheet music publication services, through managing and licensing the music in the ACA catalog for various professional uses, and through its ongoing series of live concerts, of which tonight is but one example. As a nonprofit educational institution, there is no single owner of ACA. It is governed by an elected Board of Governors, and all proceeds and contributions are recycled back into the organization's general operations and special projects. As such, members are encouraged to participate in discussions and decision-making, and to join or organize committees of members to promote and encourage performances and recordings of ACA-published works, and in turn, become part of the legacy and active history of the organization.

## MUSIC FROM NEW MEXICO

**Compositions by Steven Block, Richard Cameron-Wolfe  
and Christopher Shultis**



Saturday, March 14, 2015, 8:00 PM  
Cary Hall, DiMenna Center  
450 West 37th Street  
New York, New York  
10018

*Time Refracted* (1990) Richard Cameron-Wolfe  
Lawrence Zoernig, cello; Gayle Blankenburg, piano

*Five Plainchants* (2009)\*\* Steven Block  
Keith Lemmons, clarinet

*MeMarie* (1970) Richard Cameron-Wolfe  
Elisabeth Halliday, soprano

*(From) Waldmusik* (2003-2009)\*\* Christopher Shultis  
*Wissahickon*  
*Pulpit Rock*  
*French Creek*  
Hoffmann-Goldstein Duo

#### Intermission

*Oneiro* (1989-1992)\*\* Christopher Shultis  
Video by Hee Sook Kim  
Crossing 32nd Street:  
Simone Mancuso, Doug Nottingham, Brett Reed, percussion

*A Song Built From Fire II* (1984/2014)\*\* Richard Cameron-Wolfe  
Gayle Blankenburg, piano; Elisabeth Halliday, soprano

*eveningspun/black* (1972)\*\* Steven Block  
Paul Hoffmann, piano

*Lilith* (2011)\* Richard Cameron-Wolfe  
Miranda Cuckson, violin; Michael Brown, piano

\*U.S. premiere

\*\*New York premiere

All compositions published by the American Composers Alliance (BMI)

Concertistica concert series in Padua, and at the Nicolini Conservatory Piacenza. Their Compact Disc, *Crossfade*, is on the Capstone Records label. Individually and collaboratively they have recorded on Vanguard, Neuma, RCA, CRI, Opus One, CD Tech, O.O. Discs, Innova, Spectrum, Capstone, Orion, Northeastern, Composers Guild of New Jersey, Contemporary Record Society, Studio 508, Vienna Modern Masters, Voice of America, Radio Cologne, Radio Frankfurt, and Radio France. Mr. Hoffmann is Professor of Music at Rutgers University where he teaches piano. Mr. Goldstein is Associate Professor of Music at the University of Maryland Baltimore County.

**Hee Sook Kim**, visual artist and Chair of Fine Arts at Haverford College, earned her MFA and BFA in painting from Seoul National University and an MA in printmaking from New York University. She has received grants from the Pollock-Krasner and Leeway Foundations, residencies at the Santa Fe Art Institute in New Mexico, Center for Contemporary Printmaking in Connecticut, Yonjeun Museum in South Korea, Ascona Centro Incontri Umani in Switzerland, Helene Wurlitzer Foundation in New Mexico, Brandywine Workshop in Philadelphia, Millay Colony and the Vermont Studio Center. Her work is shown nationally and internationally, including solo exhibitions at the Artside Gallery and Yonjeun Museum in Seoul, Causey Gallery in New York, along with group shows at the Bronx Museum, Drawing Center, Walter Wickiser Gallery in New York, Taipei City Museum of Art, and Le Centre d'Etudis d'Art Centemporari in Barcelona, Spain.

**Keith Lemmons** serves as an Associate Dean of the College of Fine Arts, prestigious Presidential Teaching Fellow, and Professor of Clarinet at the University of New Mexico. He combines an international reputation as a sought after soloist, clinician, chamber musician with a distinguished teaching and administrative career. Critics acclaim “virtuosic and amazing,” “a consummate artist” and “he had the audience in sheer ecstasy.” He has performed throughout Italy, Mexico, Brazil, Colombia, Canada, Sweden, Portugal and the United States and has also been a judge and solo artist for many International Clarinet Festivals and Competitions. He performs with Serenata of Santa Fe, Taos Trio, Taos Chamber Music Group, New Mexico Winds Woodwind Quintet and Santa Fe Pro Musica. His degrees are from Pittsburg State University with Robert Schott and Michigan State University with Elsa Ludewig-Verdehr. Extensive study has also been with Larry Combs (Chicago Symphony), Charlie Neidich (Julliard), Thea King (English Chamber Orchestra), John McCaw (London Symphony) and Herb Blayman (Metropolitan Opera). His numerous CD's are on the Summit, Centaur, Navona, TCMG, alBuZerkQue, Strauss, and Katson labels. He is an artist-clinician for Buffet Crampon and D'Addario.

**Lawrence Zoernig** has been principal 'cellist of many fine New York symphony and chamber orchestras including New York Chamber Orchestra, Bachanalia, Opera Manhattan, and the New York Scandia Symphony, for which he is principal 'cellist. As a chamber musician, he has performed with Goliard Ensemble, Vista Lirica, and the Cosmopolitan Chamber Players. He has appeared with such noted artists as Nina Beilina, Sidney Harth, Mark Peskanov and Charles Neidich and with the dance companies of Paul Taylor and David Parsons. Meet the Composer Foundation recently provided him with a grant for his work as a composer of music for 'cello. Zoernig received his Bachelor of Music degree from the Cleveland Institute of Music, studying with Alan Harris, and his Master of Music from the Juilliard School, studying with Harvey Shapiro.

recordings with cellist Nicholas Canellakis and pianist Jerome Lowenthal, as well as a debut solo album and CDs of the music of George Perle (Bridge) and Schubert (Naxos). A native New Yorker, he earned dual Bachelor's and Master's degrees in piano and composition from The Juilliard School, studying with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He was recently appointed Adjunct Assistant Professor of Piano at Brooklyn College.

**Miranda Cuckson**, violinist and violist, is acclaimed for her performances of a wide range of repertoire, from early eras to the most current creations. Praised for her “undeniable musicality” (New York Times), “command of line and naturalness of expression” (Gramophone) and “seemingly inexhaustible arsenal of technical abilities” (AllMusic Guide), her artistry is in great demand. Her nine lauded solo CDs include music by Luigi Nono (a New York Times Best Recording of 2012), Shapey, Hersch, Martino, Finney and recent releases of Carter, Eckardt, Sessions, Haas, Xenakis and more. She has collaborated with such composers as Dutilleux, Carter, Adès, Sciarrino, Adams, Boulez, Hyla, Mackey, Crumb, Lachenmann, Saariaho, Lindberg, Davidovsky, Hurel, Bermel, Wyner, Haas, Murail, Wuorinen and Currier. Active with many organizations and ensembles, she is founder/director of Nunc and a member of counter)induction. Ms. Cuckson received her DMA from The Juilliard School, where her teachers included Felix Galimir, Robert Mann, Dorothy DeLay, and Shirley Givens. She is on the violin faculty at Mannes College the New School for Music.

**Crossing 32nd Street**, named Phoenix's “Best New Classical Music Ensemble” by the Arizona Republic, strives to increase the awareness and understanding of modern music through an aggressive commitment to performing relevant contemporary works at the highest level. Performances routinely include the music of the modern masters, including, among others, John Cage, Steve Reich, Louis Andriessen, Iannis Xenakis, Lou Harrison, Terry Riley, John Luther Adams and James Tenney, as well as the exciting new works of emerging composers. Founded in 2000 by contemporary music specialists from Arizona State University, the University of New Mexico, and the University of California-San Diego, Crossing 32nd Street is ensemble-in-residence at Paradise Valley Community College. Though its instrumentation changes with the needs of each piece, Crossing 32nd Street's core plays percussion, saxophone, and electronics while also composing and improvising with acoustic, electro-acoustic, and multi-media tools. The group regularly performs concerts in alternative spaces in Downtown Phoenix and on the campuses of ASU, Glendale Community College and Paradise Valley Community College.

**Elisabeth Halliday**, specializing in modern/contemporary classical music, has premiered the works of dozens of American composers. Originally from Massachusetts, she has been commissioning and premiering new works since she was an undergraduate at the Peabody Conservatory in Baltimore. She is a member of the contemporary opera company Rhymes with Opera, which commissions new operas and performs in New York City and Baltimore. Elisabeth is also a member of the duo Emerging Voices, with saxophonist Zach Herchen, commissioning and recording new music for their unique instrumental combination. Elisabeth has sung with Chelsea Opera, Village Light Opera, Ashcan Orchestra, Experiments in Opera, NYsoundCircuit, West End String Quartet, Terry Quinn Productions, Rhymes with Orchestra and more.

**The Hoffmann/Goldstein Duo**, founded in 1992, has performed in New York at Merkin Hall, Roulette, on the Interpretations Series, at Brooklyn College Conservatory, and with the Composers Concordance at both the Kosciuszko Foundation and New York University. Other performances include the Temple University's Distinguished Artists Series, the Percussive Arts Society International Conventions in Nashville, and Colombus, the John Donald Robb Composers Symposium in New Mexico, the Livewire Festival in Baltimore, and many universities throughout the United States. In Italy the Duo has performed in festivals Spaziomusica in Cagliari, Musiche in Mostra in Turin, and the Stagione

## Program Notes

**Time Refracted** – was composed for a choreographer – not as accompaniment or background and not as a “driving force” for the dance. At most, it provides an “atmosphere” or “environment” – one that would welcome dance. The audience is invited to choreograph, costume, and light an imagined dance while listening.

### 5 Plainchants for Clarinet (2009)

- 1) Sahmolasen Tone 4: A Clarinet
- 2) Sahmolasen Tone 3: Bb Clarinet
- 3) Podoben Tone 4: Bb Bass Clarinet
- 4) Bolhar Tone 5: Bb Clarinet
- 5) Podoben Tone 2: A Clarinet

These plainchants are meant to flow as cantorial practice for chanting would flow so that even in passages where many notes are of equal duration a sense of flow must have priority over a sense of evenness that would lead to a stodgy feeling. These chants are freely derived from existing Byzantine Rite tradition of “prostopinije” (plain singing) as transcribed in the late 19th Century. Those who know this tradition may also have text associations with the specific chants used (for instance, Podoben Tone 2 is associated with the Great Friday Vespers) but most performers are asked to realize the composition according to the individual perception of the chant. While notation at any given point may be specific and exact, the intention is to give an indication of the rhythm in the immediate context of the surrounding music. Therefore, individual performers may and should realize the composition in the spirit of an individual cantor. For instance, the opening plainchant has numerous breath marks; the individual performer is called upon to decide whether to realize these as short breaths (and therefore perhaps preserve the continuity of line) or longer breaths (and therefore perhaps sacrifice the continuity of line in order to preserve a continuity of spirit). This composition is dedicated to Keith Lemmons, an extraordinary musician and a good friend and was primarily written in a conference room with a picture window overlooking San Diego Harbor, a unique situation that found the composer missing every conference presentation while writing and completing four of the five movements. At this writing, it is my most recent solo composition.

**MeMarie** – is a micro-opera in three short scenes. Its fragmented libretto is a kaleidoscopic collage of three responses to the loss of a loved one: emotional, intellectual, and – ultimately – poetic.

### (From) Waldmusik: (2003-09)

Waldmusik is a concert-length work begun in 2003 and comprised of pieces written during walks in the mountains of New Mexico and the woods of Pennsylvania. Wissahickon, Pulpit Rock, and French Creek are the first places I walked after I began living in Pennsylvania part-time in 2005. The Wissahickon is a creek located within Fairmount Park, the largest city park in the United States. Pulpit Rock, located along the Appalachian Trail, is one of the few places I've found in Pennsylvania where it is possible to record silence--by that I mean the kind of silence that can be heard in the wilderness when no one (at least perceptibly) is around. French Creek is the location of one of my favorite Pennsylvania trails, the Mill Creek Trail, a place where I've gotten lost more than once--an important criteria of what, for me, makes a good walk in the woods. The recording is of me walking that trail, midday, in the late fall of 2008. After years of spending long hours in the pristine mountain wilderness of New Mexico, walking in the “urban wilderness” of Pennsylvania has been an often-jarring experience for me. As is this piece.



**Oneiro** (1989-1992) was the first composition of mine that used something “named” as a way of making a musical structure. I wrote it for an art opening entitled “Oneiromancy” featuring paintings by Jeanine Laguna. The materials (metal and glass) come from what Jeanine used to make the paintings. The structure comes from the word Oneiro, the root of Oneiromancy, which by itself simply means “dream.” There are six sections, one for each letter of the word, and each section relates to those letters in specific ways. The notes themselves, as well as the specific instruments, are chosen by the performers. What I have composed is the structure in which performers place those notes. When first I wrote Oneiro, I had no notion of a meaningful interaction between my music and Jeanine’s paintings; nor do I now. However, I do see the “borrowing” of her title as lending a direction to my work. I also see the title (Oneiro/ “dream”) as an overall reference to certain aspirations I find useful. First, the acceptance of a structure (a boundary that defines both our beginnings and our endings) as one might accept one’s own body as a structure. Second, the possibility of individual actions within that structure freely associating one to another without conflict. Third, an appreciation, through memories, for the existence of others as part of our own consciousness that then brings about a desire to continue sharing one with another. When I revised the piece in 1992 I added the following text to the written score. “If one wishes to make music using this structure, the following statements may be helpful: This piece was written with peaceful co-existence in mind. What I envision is a performance in that spirit.”

**A Song Built from Fire II** – A simple Catalan melody is subtly woven into the texture of this virtuosic piano work. Its text fragment – invoking an Atlantean serpent-deity – is from the work of Jacint Verdaguer (1845-1902), regarded as one of the greatest poets of Catalan literature.

there appears a great serpent  
with vermilion scales  
breathing smoke and flames  
burning away the clouds of winter

**eveningspun/black** (1972) was awarded honorable mention in the ISCM International Piano Competition in 1977 and written in my senior undergraduate year at Antioch College while listening to the Watergate hearings in a camper parked in a backyard, writing in various coffee shops, and heavily influenced by the famed residency of Cecil Taylor (even the lower case title is derived from Taylor’s poetry). The composition is written in one continuous movement. The compositional language, while based on specific set-classes, is complemented by a free-flowing texture that emulates the free jazz movement that has influenced my sound world and my scholarship. It is my earliest solo composition.

**Lilith** – for violin and piano – is a portrait of Adam’s first wife – beautiful, strong, and charismatic. She refused to be subservient to Adam and abandoned the Garden of Eden. Legend suggests that she then mated and had children with the archangel Samael.

**Steven Block** (b.1952, NYC) has appeared in the various personae of composer, music theorist, music critic, pianist, classical radio and disco deejay, mediator, and college-level administrator, among others. He chairs the Department of Music at the University of New Mexico. Block has studied with some of the most innovative composers and theorists in the world including David Stock, Robert Morris, A. Wayne Slawson, and Franco Donatoni. His compositions have been performed worldwide including performances in Sydney, Paris and Poland. His orchestral work, *Shadows*, has been rereleased on Navona Records and a chamber work, *FireTiger* for violin and piano, has also been released on Parma Recordings.

**Richard Cameron-Wolfe** studied at Oberlin College and Indiana University – composition with Bernhard Heiden, Iannis Xenakis, and John Eaton; piano with Joseph Battista and Menahem Pressler. In 1974, he taught for a year at the University of Wisconsin-Milwaukee, and then moved to New York City, catalyzed by an invitation from the Jose Limon Dance Company. From 1978 to 2002, he taught in the music and dance departments at Purchase College-SUNY, after which he relocated to the mountains of northern New Mexico. Cameron-Wolfe has recorded two CDs on the Furious Artisans label: *Paris X* (as pianist) and *Burning Questions* (as composer). His piano performances also appear in three compilation CDs on the British LTM label. He has just returned from Eastern Europe, where concerts of his music were performed on February 14, 21, and 28 – in St. Petersburg, Moscow, and Kharkov (Ukraine). The four works on this concert will appear on his forthcoming CD, *An Inventory of Damaged Goods*.

Composer and writer **Christopher Shultis**, Distinguished Professor Emeritus at the University of New Mexico, has followed his passion for things experimental from his earliest years as a well-known percussionist and conductor. An internationally recognized John Cage scholar, his earliest compositions (one of which is part of this evening’s concert) were influenced by the instruction based scores of the New York School and Fluxus composers. In the mid-1990s, his composing shifted to fully notated works following a sense that experimental music had fallen victim to the same clichés it was meant to resist. Beginning in the wooded trails of Germany and continuing in the mountain wilderness of New Mexico, Shultis found a new direction while taking long walks in mountains and woods. Most of those compositions (1995-2009) can be heard on his recent CD, *Devisadero: Music from the New Mexico Wilderness* (Navona Recordings).

**Gayle Blankenburg** has performed extensively to great critical acclaim as a solo pianist, chamber musician, and vocal accompanist. She was a roster artist with Southwest Chamber Music from 1996-2003 and is currently a member of the Los Angeles-based ensembles “inauthentica,” “the feHmEnbuRg trio,” “the mEnbuRg duo,” and “pierrotplus+.” She has recorded over a dozen CDs, including song cycles with famed sopranos Phyllis Bryn-Julson and Lucy Shelton, and a solo piano recording of Carlos Chavez’s *Invention I* on a Grammy-winning Southwest Chamber Music CD. A CD she recently recorded of Arnold Schoenberg’s *Pierrot lunaire* and *Cabaret Songs* received outstanding reviews in *Gramophone Magazine*, the *American Record Guide*, and *Opera News*. Ms. Blankenburg was a student of the distinguished pianists Menahem Pressler and Abbey Simon.

**Michael Brown** has been declared by The New York Times as “one of the leading figures in the current renaissance of performer-composers” and “a young piano visionary.” He is the First Prize Winner of the 2010 Concert Artists Guild Competition and now on the roster of The Chamber Music Society of Lincoln Center’s Two program. He recently performed a Carnegie Hall Stern Auditorium debut; gave recitals at Wigmore Hall, Louvre, Alice Tully Hall; and performed at the Marlboro, Ravinia, Caramoor, Moab, Mostly Mozart, and Music@Menlo festivals. Brown has recently made