



American Composers Alliance
ACA 80th Anniversary Concert I
Friday, May 12, 2017 8:00pm
DiMenna Center – Cary Hall

Welcome guest artists:

Cantata Profana

Program

Blossoming Light (2013)*

JunYi Chow

Jacob Ashworth, violin | Madeleine Fayette, cello
Miki Sawada, piano

übermalung von JSB (2012)

Daniel Tacke

Gleb Kanasevich, clarinet | Hannah Levinson, viola

And in my Garden (2016)**

Jody Rockmaker

Kate Maroney, mezzo-soprano | Jessica Han, flute
Gleb Kanasevich, clarinet | Adelya Nartadjieva, violin
Madeleine Fayette, cello | Mika Sawada, piano
Doug Perry, vibraphone | Jacob Ashworth, conductor

INTERMISSION

Red (2016)

Sunbin Kim

Jacob Ashworth, violin | Hannah Levinson, viola
Madeleine Fayette, cello | Mika Sawada, piano

Primeval Fugue (2016)**

Doug Harbin

Jessica Han, flute | Gleb Kanasevich, clarinet
Adelya Nartadjieva, violin | Madeleine Fayette, cello
Mika Sawada, piano | Doug Perry, marimba
Jacob Ashworth, conductor

Dhammapada Cantata (2015)

Matthew Welch

Kate Maroney, mezzo-soprano | Edmund Milly, baritone
Gleb Kanasevich, bass clarinet | Matthew Slotkin, guitar
Jacob Ashworth, violin | Madeleine Fayette, cello
Miki Sawada, piano | Doug Perry, marimba

**New York City Premiere; ** World Premiere*

NOTES ON THE PROGRAM

(in concert order)

Born and raised in Kuala Lumpur, Malaysia, **JunYi Chow** began studying piano and music theory at the age of 5. He gained admittance into Central Conservatory of Music in Beijing in 2005 and there studied with WenChen Qin, Gang Chen and JianPing Tang. After graduation in 2011, Chow began to study at Indiana University, Jacobs School of Music as a student of P.Q. Phan, and completed his Master's degree in May 2013. In December 2010, his first symphonic work *Getaran* was commissioned and premiered by the Malaysian Philharmonic Youth Orchestra, and was performed in "Past & Present" – a concert that toured Kuantan, Penang and Kuala Lumpur. In 2012, his *Dialogue* for Pipa, Alto Sheng and Western Ensemble was selected for Young Composers Project of Beijing Modern Music Festival. In the same year, Chow won the first prize of Singapore International Competition for Chinese Chamber Music Composition. Chow was also the finalist of 2013 United States ASCAP Morton Gould Prize. In March 2016, Chow's *Guanzi* & Orchestra was selected to perform at the 2016 Hong Kong Chinese Orchestra International Composers' Summit during the Hong Kong Arts Festival. Chow's *Kampung and the City* for Chinese Orchestra received the Grand Prize of Best Original Orchestra Work from Hong Kong Chinese Orchestra International Composition Competition, in addition to also the Best Orchestration award and The Orchestra Member's Favorite Choice. Currently based in New York City, Chow is now the Composer-in-residence of Vivo Experimental Orchestra from Malaysia and The TENG Company from Singapore. Chow's music has been performed in many places, including Malaysia, Singapore, China, Taiwan, Hong Kong, Indonesia, Japan, Korea, Germany, Italy, Lithuania, United States, and Canada. As a pianist and cellist, Chow plays classical repertoire as well as free improvisations with musicians in Kuala Lumpur, Beijing, and New York City.

Blossoming Light is dedicated to Rebecca Newbrough for the "Hammer and Nail" Contemporary Dance Project. The piece portrays the growth of radiant light: a faint gleam transforms into incandescent experience.

The recent works of composer **Daniel Tacke** have focused on expanded vocabularies of sound and structure growing from explorations of instrumental idiom, the poetics of notation, human embodiment and memory in the experience of listening, and intersections between contemporary and historical practices of composition and performance. He is a member of the American Composers Alliance, and his music has been performed and recorded in the United States and abroad by numerous individuals and ensembles, including Ensemble Bonne Action, Chartreuse, percussionist Sean Dowgray, Earplay, Echoi, violist Carrie Frey, the Formalist Quartet, Iktus Percussion, the Kenners, OSSIA New Music, the Palimpsest

New Music Ensemble, Red Light New Music, SCENATET, and TAK, among others. His music can be heard on Spektral Records, and has been performed at such festivals and venues as the Contempuls Contemporary Music Festival in Prague, the University of Huddersfield in England, the Northern Exposure Festival of Modern Music in Fairbanks, Alaska, the NUNC! 2 New Music Festival and Conference at Northwestern University, the Contrasti Festival in Trento, Italy, the MATA Festival in New York, and the wastELand New Music Series in Los Angeles. He studied composition at the Oberlin Conservatory of Music and the University of California at San Diego and has held professorships at Oberlin Conservatory, Arkansas State University, and Hillsdale College, teaching music theory, composition, harpsichord, and directing performances of contemporary and historical music.

übermalung von JSB brings together the unique historical, mechanical, and sonorous identities of the clarinet and viola by exploring the potential for timbral and behavioral imitation between the two instruments. Fragments of gesture and raw sonority are woven into an alternating fabric of canonic and fugal imitation built on the proportional and chiastic architecture of J. S. Bach's F Major Duetto, BWV 803. As the instruments increasingly trade places, their traditional characteristics are distorted and concealed, reorienting expressive and structural salencies toward the delicately beautiful artifacts that inhabit an aureate sound world of fragile instrumental phenomena.

Jody Rockmaker (born 1961, New York City) received his Ph.D. in Composition from Princeton University. He has studied at the Manhattan School of Music, New England Conservatory and the Hochschule für Musik und darstellende Kunst in Vienna. He studied composition with Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. Dr. Rockmaker is also the recipient of numerous awards including a Barlow Endowment Commission, Fulbright Grant, two BMI Awards for Young Composers, an ASCAP Grant, the George Whitefield Chadwick Medal from New England Conservatory, and a National Orchestral Association Orchestral Reading Fellowship. He has held residencies at the MacDowell Colony, Yaddo, the Djerassi Resident Artists Program and Villa Montalvo, and has been a Composition Fellow at the Tanglewood Music Center. He served on the board of Earplay New Music Ensemble and the American Composers Alliance. He is currently an Associate Professor at Arizona State University School of Music.

My aim in **And in my Garden** was to create a musical setting that echoed the tone and form of these elegant, descriptive poems. The following texts, poems by Amy Lowell, use simple prose to paint beautiful scenes of a humble garden viewed in various seasons. Recurring images of flora, fauna, and landscape form an understated structure that is reflected in the music.

The vine leaves against the brick
walls of my house,
Are rusty and broken.
Dead leaves gather under the pine-
trees,
The brittle boughs of lilac-bushes
Sweep against the stars.
And I sit under a lamp
Trying to write down the emptiness of
my heart.

The snow whispers around me
And my wooden clogs
Leave holes behind me.
But no one will pass this way
Seeking my footsteps,
And when the temple bell rings again
They will be covered and gone.

Cold, wet leaves
Floating on moss-coloured water,
And the croaking of frogs-

Cracked bell-notes in the twilight.

In the sky there is a moon and stars,
And in my garden there are yellow
moths
Fluttering about a white azalea bush

Is it a dragon fly or maple leaf
That settles softly down upon the
water?

Upon the maple leaves
The dew shines red,
But on the lotus blossom
It has the pale transparence of tears.

All day long I have watched the purple
vine-leaves
Fall into the water.
And now in the moonlight they still fall,
But each leaf is fringed with silver.

Sunbin Kim began composing music at the age of five. At age eight, a concert of his works for string quartet, chamber ensemble, and solo piano were performed at Opus Hall in Seoul, Korea. After moving to the US, he studied composition and piano at Mannes Prep and The Juilliard School Pre-College. He graduated from Bard College and Bard Conservatory where he studied composition with George Tsontakis, Joan Tower, and theory with John Halle. Sunbin also received a degree in Physics. Sunbin is completing his Master of Music at the Juilliard School with Robert Beaser, and will begin his DMA studies at the Manhattan School of Music in the fall. Additional studies have been with Steven Stucky, Sydney Hodkinson, Joel Hoffman, Ira Taxin, George Stelluto, Martin Amlin, Ofer Ben-Amots, Jan Jirásek, Adam Scott Neal, Andrew List, and Steven Sacco. Sunbin twice attended the Boston University Tanglewood Institute, and received a fellowship to study composition at the Schumann Center for Compositional Studies at the Aspen Music Festival and School. He has been invited to numerous other music festivals including the Zodiac Music Festival in Valdeblorre, France, the ISAM festival in Michelstadt, Germany, the Charlotte New Music Festival, and the Uzmah/Upbeat International Summer School in Milna, Croatia. This summer, Sunbin has been invited to attend the Valencia International Performance Academy and Festival in Valencia, Spain. As a pianist, Sunbin premiered his own work, "Fantasy Concerto," performing with the American Symphony Orchestra under the direction of Leon Botstein. Sunbin's ensemble

compositions have been performed widely in the US, as well as Hungary, the Czech Republic, Slovakia, Austria, France, and Croatia. He has received commissions for new works from Iktus Percussion Ensemble, Smash Ensemble, and the Da Capo Chamber Players. Sunbin has received numerous composition awards including eight ASCAP Morton Gould Young Composers Awards and the International North/South Consonance Composers Competition. Sunbin Kim is a member of the American Composers Alliance.

Red was commissioned for the 2016 Zodiac Music Festival in Valdeblore, France. The title reflects my interest in the colour of sounds and the inner harmonies found in the spectra of musical tones. The opening sonority in E-flat, which lent the piece its name, is a vivid cinnabar red. This E-flat is the starting point to ever more distant and metallic “outer” harmonies. Red is also the colour of intensely felt, passionate emotion: of love, as well as of rage. The presence of red in its different shades is present everywhere, even in the most dissonant moments. At the highest point, the scarlet E-flat returns brighter than ever. As it happens, Red was premiered on Bastille Day 2016 – the same day that 84 people were killed and hundreds injured in a truck attack in Nice, an hour north of Valdeblore in the Alps. All of us were terribly shaken by this horrible, tragic event. The title has taken on an entirely unanticipated meaning.

Doug Harbin (b. 1980) is a composer/pianist residing in Moorhead, Minnesota. Performances of Harbin’s compositions have occurred throughout Asia, Europe, and North America. His works have been included in international, national, and regional conferences by the Society of Composers Inc., College Music Society, and the CFAMC. In the fall of 2012, he received a Professional Development Grant from the Arizona Commission on the Arts to serve his second residency as an artist at the Banff Centre (Banff, Canada). His string quartet, Red on Black, was premiered by the world renowned St. Lawrence String Quartet in 2010 and won the Arizona State University String Quartet Competition that same year. His orchestral work In the Shadows of the Moonlight won the 2008 Arizona State University Symphonic Orchestra’s Composer Competition and has aired on Phoenix’s classical radio station KBAQ. Harbin graduated from Arizona State University with a DMA in music composition in 2011 and has taught at Arizona State University, Grand Canyon University, Mesa Community College, and Taylor University. Currently, Harbin is an Assistant Professor of Music Theory and Composition at Concordia College.

Primeval Fugue is a seven-minute work that utilizes a system of pitch organization that I have called the Take-Away system. The work is based on an eleven-note scale and small prime numbers, in particular seven and eleven, play an important role in developing the gestures and formal elements.

Matthew Welch is a composer of innovative opera and genre-resisting concert music. Named one of “14 artists changing the future of opera,” by Huffington Post, and regarded as “a composer possessed of both rich imagination and the skill to bring his fancies to life” (Time Out NYC), Matthew has worked with some of today’s most noted musical personalities: Anthony Braxton, Martin Bresnick, Aaron Jay Kernis, David Lang, Alvin Lucier, Ikue Mori, Zeena Parkins, Julia Wolfe, and John Zorn. Mixing his backgrounds in bagpipes, gamelan, experimental, classical, rock and improvised music, Welch’s compositional sound is worldly and eclectic in material, yet personal and seamless in style. Praised by the New York Times as “exquisitely ethereal” and “border-busting; catchy,” Matthew’s music has been performed in the US, Canada, South America, Europe and Asia. Matthew holds degrees in Music Composition from Yale, Wesleyan and Simon Fraser Universities, and as a bagpiper, he has won three World Pipe Band Championship titles. His ensemble, Blarvuster, has been based in New York City since 2002. Welch co-founded Experiments in Opera in 2011. In 2016 Matthew Welch was commissioned to compose for San Francisco Girls Chorus and the MATA Festival with Ensemble NeoN (Oslo), with respective premieres at Davies Symphony Hall (SF) and Scandanavia House (NYC). Also In 2016 Matthew was awarded a fellowship from the Asian Cultural Council to explore traditional music and culture in the Philippines in Spring 2017. In December 2015 his residency at The Stone (NYC) featured 11 consecutive concerts of his multifarious music. His music has been commissioned and performed by: Flux Quartet, Ethos Percussion, UUU Orchestra (Helsinki), Quartet Metadata, Clocks in Motion, Cantata Profana, Suzana Bartal, Ensemble Proton (Bern, Switzerland), Transient Canvas, Gamelan Dharma Swara, SEM ensemble, Ostravska Banda (CZ), Janacek Conservatory Orchestra (CZ), and Dither Electric Guitar Quartet. His third album, Dream Tigers, containing his critically lauded string quartet, Siubhal Turnlar, made both Time Out New York’s classical and non-classical top-ten CD lists for the year 2005. Blarvuster, a unique hybrid ensemble dedicated to Welch’s music, has performed at notable venues and festivals including: Celtic Connections (Glasgow 2016), Roulette, Le Poisson Rouge, EMPAC, Western Front (Vancouver), Switchboard Festival (SF 2014), Tonic, Issue Project Room and CBGB. As Artistic Director of Experiments in Opera, Welch commissions and produces innovative opera in captivatingly inventive programs that feature bold new concepts in opera in a multitude of performance situations and media forms.

Dhammapada Cantata includes texts from the Buddha, adapted from the Pali by Matthew Welch. The text addresses afflictions of the mind and the noble path to Nibbana, sung over a neo-baroque texture with neo-romantic harmony. Composed for Cantata Profana and premiered at The Stone in December 2015.

Reception follows the concert in the room just outside Cary Hall

ABOUT THE ENSEMBLE

Cantata Profana is a fearless vocal and instrumental chamber ensemble now entering its sixth season of presenting “every kind of classical music you might imagine” (New Yorker). The ensemble is devoted to new music, old music “to most anything, so long as the mixture is put together thoughtfully and put across persuasively” (NY Times). Cantata Profana’s artists combine virtuosic talent with innovative staging, lighting, and design, collaborating to present eclectic and diverse masterpieces with a theatrical flair. We transcend the typical chamber music concert with programming that pulls from every century, allowing pieces to speak to each other across time periods and continents, just as the performers speak to the audience. Each concert offers a never before imagined way of telling stories through music.

Cantata Profana’s core artists met as graduate students at the Yale School of Music and are now some of the most in-demand young performers in the U.S. and abroad. Toggling between our Mainstage productions, smaller Spotlight Series concerts by our core artists, and collaborations with our sister company Heartbeat Opera, Cantata Profana presents an almost gluttonous range of music each season. Cantata Profana is based in New York City and has recently traveled to Avaloch Farm Music Institute in New Hampshire, the Banff Centre in Canada, Connecticut’s Music Mountain, the Princeton Sound Kitchen, and Boston’s Goethe-Institute. Visit us at www.cantataprofana.com

The original and continuing mission of **AMERICAN COMPOSERS ALLIANCE** (ACA) is to promote and disseminate music by its composer members of the past and present, and to encourage performances and recordings of their works. After nearly 80 years in service, the ACA catalog - American Composers Edition (BMI) includes more than 12,000 works by more than 250 composers, including works from every year since 1905.

Staff for this Concert:

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Please join us tomorrow, Saturday May 13, at 7:30PM at
Symphony Space's Leonard Nimoy Thalia Hall for the second concert
celebrating the 80th anniversary of American Composers Alliance
featuring:
counter)induction

Also, save the date for two concerts of vocal music
at National Opera Center, Sat. Oct. 21